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# SHAKSPERE'S WERKE.

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HERAUSGEGEBEN UND ERKLÄRT

VON

## NICOLAUS DELIUS.

DRITTE, REVIDIRTE AUFLAGE.

STEREOTYP-AUSGABE.

## II. BAND.

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# TROILUS AND CRESSIDA.

## Einleitung.

Shakspere's Troilus and Cressida erschien zuerst im Jahre 1609 in einer Quartausgabe mit folgendem Titel: The Famous Historie of Troylus and Cresseid. Excellently expressing the beginning of their loues, with the conceited wooing of Pandarus Prince of Licia. Written by William Shakespeare. London. Imprinted by G. Eld for R. Bonian and H. Walley, and are to be sold at the spred Eagle in Paules Church-yeard, ouer against the great North doore. 1609. — Dem Texte geht folgendes an den Leser gerichtete Vorwort voran, das auf der zweiten Seite *The Epistle* überschrieben ist:

*A never writer to an ever reader. News.*

*Eternal reader, you have here a new play, never staled with the stage, never clapper-clawed with the palms of the vulgar, and yet passing full of the palm comical; for it is a birth of your brain, that never undertook anything comical vainly: and were but the vain names of comedies changed for the titles of commodities, or of plays for pleas, you should see all those grand censors, that now style them such vanities, flock to them for the main grace of their gravities; especially this author's comedies, that are so framed to the life, that they serve for the most common commentaries of all the actions of our lives, showing such a dexterity and power of wit, that the most displeased with plays are pleased with his comedies. And all such dull and heavy-witted worldlings as were never capable of the wit of a comedy, coming by report of them to his representations, have found that wit there that they never found in themselves, and have parted better witted than they came; feeling an edge of wit set upon them more than ever they dreamed they had bruin to grind it on. So much and such favoured salt of wit is in his comedies, that they seem (for their height of pleasure) to be born in that sea that brought forth Venus. Amongst all there is none more witty than this: and had I time I would comment upon it, though I know it needs not (for so much as will make you think your testern well bestowed), but for so much worth as even poor I know to be stuffed in it. It deserves such a labour, as well as the best comedy in Terence or Plautus. And believe this, that when he is gone, and his comedies out of sale, you will scramble for them, and set up a new English Inquisition. Take this for a warning, and at the peril of your pleasures' loss and judgments, refuse not, nor like this the less for not being sullied with the smoky breath of the multitude; but thank Fortune for the scape it hath made amongst you, since by the grand possessors' wills I believe you should have prayed for them rather than been prayed. And so I leave all such to be prayed for (for the states of their wit's healths) that will not praise it. Vale.*

Es erhellt aus dieser Vorrede, dass zur Zeit das Drama noch nicht zur Aufführung gelangt war, und dass dasselbe ohne die Genehmigung der Besitzer*) (ohne Zweifel der Shakspere'schen Schauspielergesellschaft) hier im Druck erschien. Offenbar hat der erstere Umstand die Verleger, die sich auf unrechtmässige Weise in den Besitz einer Handschrift gesetzt hatten, veranlasst, ihrer Ausgabe ein empfehlendes Vorwort für ein Drama voranzuschicken, das dem Publicum noch durch keine Bühnenaufführung bekannt geworden war. Aus einer Einzeichnung in die Register der Buchhändler von Seiten der genannten Verleger (28. Januar 1608—9) geht zugleich hervor, dass um dieselbe Zeit das Schauspiel Troilus and Cressida, hier The History of Troylus and Cressula genannt, der Theatercensur vorlag, welche die Erlaubniss zur Aufführung zu ertheilen hatte. Nachdem diese Genehmigung erfolgt und das Stück über die Bühne gegangen war, liessen die Verleger in den noch vorräthigen Exemplaren ihrer Quartausgabe die nunmehr überflüssig gewordene Vorrede weg, und fügten statt des alten Titelblattes ein neues hinzu, das folgendermassen lautete: The Historie of Troylus and Cresseida. As it was acted by the Kings Maiesties seruants at the Globe. Written by William Shakespeare. London. Imprinted by G. Eld for R. Bonian and H. Walley etc. 1609. Das Drama muss mithin zwischen dem Erscheinen der ersten Quartausgabe und der nur durch Weglassung der Vorrede sowie durch das Titelblatt davon verschiedenen

*) In dem Satze *since by the grand possessors' wills, I believe you should have prayed for them etc.* ist das *them* auf das vorhergehende *his comedies,* auf Sh.'s Dramen, zu beziehen. Nach der Untersuchung der Cambridge Editors war das Buch zuerst mit dem zweiten Titel ohne Vorrede gedruckt und das Titelblatt nachher vertauscht worden mit dem ersten Titel, dem die Vorrede angefügt war. Ausgegeben für den Verkauf muss es jedenfalls zuerst mit dem ersten Titelblatte und der Vorrede gewesen sein, obwohl die Cambridge Editors das bestreiten, indem sie zwischen Druck und Verkauf nicht hinlänglich unterscheiden.

zweiten, im Jahre 1609 von der Shakspere'schen Schauspielergesellschaft, *the King's Players* genannt, auf dem Globustheater zuerst dargestellt sein.

In der Gesammtausgabe der Shakspere'schen Dramen in Folio findet sich The Tragedie of Troylus and Cressida zwischen der zweiten Abtheilung dieses Bandes, welche die Histories enthält, und der dritten, der Tragedies, als seien, wie Charles Knight vermuthet, die Herausgeber der Folio zweifelhaft gewesen, welcher Kategorie ein Drama angehöre, das in der Vorrede der ersten Quartausgabe als Comedy charakterisirt und mit den Lustspielen des Plautus und Terenz verglichen wird, das auf dem Titelblatt der Quartos, und in dem Vermerk der Buchhändlergilde History heisst, das endlich der Titel in der Folioausgabe als Tragedy bezeichnet, vermuthlich mehr der in dem Drama auftretenden Helden wegen, als in Folge der Behandlung des Stoffes, wie sie Shakspere in dieser Parodie des trojanischen und griechischen Heldenthums unternahm. — Collier sucht den Grund zu der abgesonderten Stellung, welche Troilus and Cressida in der Folio einnimmt, darin, dass das Stück abgesondert von den übrigen und von einem andern Drucker gedruckt und erst nachher der Folio einverleibt sei.*) Zur Unterstützung dieser Hypothese macht er auf die überaus grosse Nachlässigkeit des Druckes, auf die zahlreichen Druckfehler aufmerksam, die sich indess auch in manchen andern Dramen der Folio in kaum geringerem Masse bemerklich machen. Jedenfalls ist der Text der Folio nicht so ohne Weiteres aus dem gleichfalls sehr nachlässig behandelten Texte der Qs. abgedruckt worden, sondern verräth in Einzelnheiten und Zusätzen überall die verbessernde Hand des Dichters, wogegen, was die Qs. an einzelnen nur in ihnen enthaltenen Versen, wie an bessern Lesarten vor der Folio voraus haben, zuversichtlich auf Rechnung der Fahrlässigkeit zu setzen ist, mit welcher der Text beim Drucke für die Folio behandelt worden sein muss. Eine Abtheilung in Acte und Scenen fehlt in beiden alten Ausgaben.

Den Grundstoff zu seiner Tragikomödie, die Liebesschicksale des treuen Troilus und seiner treulosen Geliebten, fand Shakspere in Chaucer's Epos Troilus and Creseide, das in fünf Büchern dasselbe Thema, aber im ernsten Style mittelalterlicher Sagen behandelt. Chaucer beginnt nach einer Apostrophe an den Leser folgendermassen:

*It is well wist, how that the Greekes strong*
*In armes with a thousand shippes went*
*To Troie wardes, and the citie long*
*Besiegeden, nigh ten yeres ere they stent,*
*And how in divers wise, and one entent,*
*The ravishing to wreake of queen Heleine,*
*By Paris don, they wroughten all hir peine.*

*Now fell it so, that in the toune there was*
*Dwelling a lord of great authorite,*
*A great divine that cleped was Calcas,*
*That in science so expert was, that he*
*Knew well, that Troie should destroyed be,*
*By answere of his god, that hight thus,*
*Dan Phebus, or Apollo Delphicus.*

*So whan this Calcas knew by calculing,*
*And eke by the answere of this god Apollo,*
*That the Greekes should such a people bring,*
*Thorow the which that Troie must be fordo,*
*He cast anone out of the toune to go:*
*For well he wist by sort, that Troie sholde*
*Destroyed be, ye would who so or n'olde.*

*Wherefore he to departen softely,*
*Tooke purpose full, this forknowing wise,*
*And to the Greekes host full prively*
*He stale anone, and they in courteous wise*
*Did to him both worship and servise,*
*In trust that he hath cunning hem to rede*
*In every perill, which that was to drede.*

*Great rumour rose, whan it was first espied,*
*In all the toune, and openly was spoken,*
*That Calcas traitour fled was and alied*
*To hem of Grece: and cast was to be wroken*
*On him, that falsely hath his faith broken,*
*And sayd, he and all his kinne atones,*
*Were worthy to be brent, both fell and bones.*

*Now had Calcas lefte in this mischaunce,*
*Unwist of this false and wicked dede,*
*A daughter, whiche was in great penaunce,*
*And of her life she was full sore in drede,*
*And wist ne never what best was to rede:*
*And as a widdow was she, and all alone,*
*And n'iste to whome she might make her mone.*

*Creseide was this ladies name aright,*
*As to my dome, in all Troies citie*
*Most fairest ladie, far passing every wight*
*So angelike shone her native beaute,*
*That no mortall thing seemed she:*
*And therewith was she so perfect a creature,*
*As she had be made in scorning of nature.*

Die Unterhaltung des Pandarus mit seiner Nichte (A. 1, Sc. 2) findet sich bei Chaucer vorgebildet, wie aus folgendem Bruchstück hervorgeht:

*Till she gan asken him how Hector ferde,*
*That was the tounes wall, and Greekes yerde.*

*„Full wel I thanke it God," said Pandarus,*
*„Save in his arme he hath a little wound,*
*And eke his fresh brother Troilus,*
*The wise worthy Hector the secound,*
*In whom that every vertue list habound,*
*And first all trouthe, and all gentlenesse,*
*Wisedom, honour, freedom, and worthinesse."*

*„In good faith, eme," (quod she) „that liketh me,*
*They faren well; God save hem both two:*
*For trewliche, I hold it great deintie,*
*A kinges sonne in armes well to do,*
*And be of good conditions thereto:*
*For great power, and morall vertue here*
*Is selde iseene in one persone ifere."*

*„In good faith, that is sooth," (quod Pandarus)*
*„But by my trouth the king hath sonnes twey,*

*) Nach der Untersuchung der Cambridge Editors sollte Troilus and Cressida ursprünglich als das ierte Stück in der Reihe der Tragedies stehen, und erhiel erst, als bereits drei Seiten davon gedruckt waren, den im jetzt angewiesenen Platz.

*That is to meane, Hector and Troilus,*
*That certainly though that I should dey,*
*They ben as void of vices, dare I sey,*
*As any men that liven under Sunne,*
*Hir might is wide yknow, and what they conne.*

*„Of Hector needeth it no more for to tell,*
*In all this world there n'is a better knight*
*Than he, that is of worthinesse the well,*
*And he well more vertue hath than might,*
*This knoweth many a wise and worthy knight:*
*And the same prise of Troilus I sey,*
*God helpe me so, I know not suche twey.“*

*„By God,“ (quod she) „of Hector that is sooth,*
*And of Troilus the same thing trow I:*
*For dredelesse, men telleth that he dooth*
*In armes day by day so worthely,*
*And beareth him here at home so gently*
*To every wight, that all prise hath he*
*Of hem that me were levest praised be.“*

*„Ye say right sooth ywis,“ (quod Pandarus)*
*„For yesterday, who so had with him been,*
*Mighten have wondred upon Troilus,*
*For never yet so thicke a swarme of been*
*Ne flew, as Greekes from him gan fleen,*
*And through the field in every wightes eare,*
*There was no crie, but Troilus is there.*

*„Now here, now there, he hunted hem so fast,*
*There nas but Greekes blood, and Troilus,*
*Now him he hurt, and him all doun he cast,*
*Aye where he went it was arraied thus:*
*He was hir death, and shield and life for us,*
*That as the day ther durst him none withstond,*
*While that he held his bloody swerd in hond.*

*„Thereto he is the friendliest man*
*Of great estate, that ever I saw my live:*
*And where him list, best fellowship can*
*To such as him thinketh able for to thrive.“*

Die Scherze und Spässe des Pandarus in seinem Gespräch mit Cressida (A. 4, Sc. 2) haben ebenfalls ihr Vorbild bei Chaucer:

*Pandare a morow, which that commen was*
*Unto his nece, gan her faire to grete,*
*And saied, „All this night so rained it alas,*
*That all my drede is, that ye, nece swete,*
*Have little leiser had to slepe and mete:*
*Al this night“ (quod he) „hath rain so do me wake,*
*That some of us I trowe hir heddes ake,“*

*And nere he came and said, „How stant it now*
*This merie morow, nece, how can ye fare?“*
*Creseide answerde, „Never the bet for you,*
*Foxe that ye been, God yeve your herte care,*
*God helpe me so, ye caused all this fare,*
*Trowe I,“ (quod she) „for all your wordes white,*
*O who so seth you, knoweth you full lite.“*

*With that she gan her face for to wrie,*
*With the shete, and woxe for shame all redde,*
*And Pandarus gan under for to prie,*
*And saied, „Nece, if that I shall been dedde,*
*Have here a sword, and smiteth of my hedde:*
*With that his arme all sodainly he thrist*
*Under her necke, and at the last her kist.*

*I passe all that, which chargeth naught to say,*
*What, God foryave his death, and she also*
*Foryave: and with her uncle gan to play,*
*For other cause was there none than so:*
*But of this thing right to the effect to go,*
*Whan time was, home to her house she went,*
*And Pandarus hath fully his entent.*

Der Rede des Kalchas (A. 3, Sc. 3) entspricht bei Chaucer Folgendes:

*Than said he thus, „ Lo, lordes mine I was*
*Troyan, as it is knowen out of drede,*
*And if that you remember, I am Calcas,*
*That alderfirst yave comfort to your nede,*
*And tolde well howe that you should spede,*
*For dredelesse through you shall in a stound*
*Ben Troy ybrent, and beaten doun to ground.*

*„And in what forme, or in what manner wise*
*This toun to shend, and all your lust atcheve,*
*Ye have ere this well herde me devise:*
*This know ye my lordes, as I leve,*
*And for the Greekes weren me so leve,*
*I came my selfe in my proper persone*
*To teach in this how you was best to done.*

*„Having unto my treasour, ne my rent,*
*Right no regard in respect of your ease,*
*Thus all my good I left, and to you went,*
*Wening in this you lordes for to please,*
*But all that losse ne doth me no disease,*
*I vouchsafe, as wisely have I joy,*
*For you to lese all that I have in Troy.*

*„Save of a doughter that I left, alas,*
*Sleeping at home, whan out of Troy I stert,*
*O sterne, O cruell father that I was,*
*How might I have in that so hard an herte?*
*Alas, that I ne had brought her in my shert,*
*For sorow of which I wol nat live to morow,*
*But if ye lordes rew upon my sorow.*

Hier ein Bruchstück aus dem Abschiede des Troilus und der Cressida (A. 4, Sc. 4), wie ihn Chaucer hat:

*„And over all this I pray you,“ (quod she tho)*
*„My owne hertes soothfast suffisaunce,*
*Sith I am thine all hole withouten mo,*
*That while that I am absent, no pleasaunce*
*Of other, do me fro your remembraunce:*
*For I am ever agast, for why? men rede,*
*That love is thing aye full of busie drede.*

*„For in this world there liveth lady none,*
*If that ye were untrue, as God defend,*
*That so betrayed were, or wo begon,*
*As I, that all trouthe in you entend:*
*And doubtlesse, if that iche other wend,*
*I nere but dead, and ere ye cause find,*
*For Goddes love, so beth ye nat unkind.“*

*To this answered Troilus and seide,*
*„Now God to whom there n'is no cause ywrie,*
*Me glad, as wis I never unto Creseide,*
*Sith thilke day I saw her first with eye,*
*Was false, ne never shall till that I die,*
*At short wordes, well ye may me leve,*
*I can no more, it shall be found at preve.“*

*„Graunt mercy, good herte mine, ywis“ (quod she)*
*„And blisful Venus let me never sterve,*
*Er I may stonde of pleasaunce in degre,*

*To quite him well, that so well can deserve:*
*And while that God my wit will me conserve*
*I shall so done, so true I have you found,*
*That aie honour to meward shall rebound.*

*„For trusteth well, that your estate royall,*
*Ne vain delite, nor onely worthinesse*
*Of you in werre or turnay marciall,*
*Ne pompe, array, nobley, or eke richesse:*
*Ne made me to rue on your distresse,*
*But moral vertue, grounded upon trouth,*
*That was the cause I first had on you routh.*

*„Eke gentle herte, and manhood that ye had,*
*And that ye had (as me thought) in dispite*
*Every thing that sowned in to bad,*
*As rudenesse, and peoplish appetite*
*And that your reason bridled your delite,*
*This made aboven every creature,*
*That I was yours, and shall while I may dure.*

*„And this may length of yeres nat fordo,*
*Ne remuablest fortune deface,*
*But Jupiter, that of his might may do*
*The sorowfull to be glad, so yeve us grace,*
*Er nightes tenne to meten in this place,*
*So that it may your herte and mine suffise,*
*And fareth now well, for time is that ye rise.“*

Den Schluss der Citate aus Chaucer mögen hier einige Verse aus der Werbung des Diomedes um die Creseide bilden.

*But in effect, and shortly for to say,*
*This Diomede all freshly new againe*
*Gan preasen son, and fast her mercy pray,*
*And after this, the soothe for to saine,*
*Her glove he toke, of which he was full faine,*
*And finally, whan it was woxen eve,*
*And all was well, he rose and tooke his leve.*

*The bright Venus folowed and aie taught*
*The way there brode Phebus doune alight,*
*And Cithera her chare horse over raught,*
*To whirle out of the Lion, if she might,*
*And Signifer his candles sheweth bright,*
*Whan that Creseide unto her bed went,*
*Within her fathers faire bright tent.*

*Retourning in her soule aye up and doun*
*The wordes of this suddaine Diomede,*
*His great estate, and perill of the toun,*
*And that she was alone, and had nede*
*Of friendes help, and thus began to brede*
*The cause why, the soothe for to tell,*
*She tooke fully purpose for to dwell.*

*The morow came, and ghostly for to speke,*
*This Diomede is come unto Creseide,*
*And shortly, least that ye my tale breke,*
*So well he for himselfe spake and seide,*
*That all her sighes sore doune he leide,*
*And finally, the soothe for tho saine,*
*He refte her the great of all her paine.*

*And after this, the story telleth us,*
*That she him yave the faire bay stede,*
*The which she ones wan of Troilus,*
*And eke a brooch (and that was little nede)*
*That Troilus' was, she yave this Diomede,*
*And eke the bet from sorow him to releve,*
*She made him weare a pencell of her sleve.*

*I find eke in stories elsewhere,*
*Whan through the body hurt was Diomede*
*Of Troilus, tho wept she many a tere,*
*Whan that she saw his wide woundes blede,*
*And that she tooke to kepen him god hede,*
*And for to healen him of his smart,*
*Men saine, I n'ot, that she yave him her herte.*

*But truely the storie telleth us,*
*There made never woman more wo*
*Than she, whan that she falsed Troilus,*
*She said „Alas, for now is clene ago*
*My name in trouth of love for evermo,*
*For I have falsed one the gentillest*
*That ever was, and one the worthiest.*

*„Alas, of me unto the worldes end*
*Shall neither been ywritten or ysong*
*No good worde, for these bokes woll me shend:*
*Yrolled shall I been on many a tong,*
*Throughout the world my bell shall be rong,*
*And women most woll hate me of all,*
*Alas, that such a caas me should fall.*

Wenn Shakspere nun auch für die eigentliche Geschichte des Troilus und der Cressida Chaucer's episches Gedicht zum Grunde legte, so entlehnte er die Kämpfe und Berathungen der Trojaner und Griechen und die dazu gehörigen Figuren, von denen sich bei Chaucer kaum eine Andeutung findet, zwei andern englischen Behandlungen der trojanischen Sagen, einer in Versen von Lydgate, dessen Troye Boke hauptsächlich auf die lateinische Geschichte Troja's von Guido von Colonna gegründet war, und einer prosaischen von Caxton, der seine Recuyles or Destruction of Troy aus dem Französischen des Raoul le Fèvre übersetzte. Namentlich das letztere Werk hat unserm Dichter die meisten historischen Details zu den nicht das Liebespaar selbst betreffenden Theilen seines Dramas gegeben.

Einige Proben aus Caxton mit Verweisung auf die entsprechenden Stellen bei Shakspere mögen zeigen, inwiefern dieser jenen benutzt hat. So vgl. zu A. 2, Sc. 2, wo Troilus seinem Bruder Helenus Feigheit vorwirft, die Stelle bei Caxton: *Then arose up on his feet Troylus the youngest son of King Pryamus, and began to speak in this manner: — O noblemen and hardy, how be ye abashed for the words of this cowardly priest here? — — If Helenus be afraid, let him go into the temple and sing the divine service; and let the other take revenge of their injurious wrongs by strength and force of arms. — — All they that heerd Troylus thus speak allowed him, saying that he had very well spoken. And thus they finished their parliament and went to dinner.*

Zu A. 3, Sc. 3, wo Achill den Hektor unbewaffnet bei sich zu sehen wünscht: *The truce during, Hector went on a day unto the tents of the Greeks, and Achilles beheld him gladly, for as much as he had never seen him unarmed. And at the request of Achilles, Hector went into his tent; and as they spake together of many things, Achilles said to Hector, I have great pleasure to see thee unarmed, forasmuch as I have never seen thee before.*

Zu A. 4, Sc. 5, die Anrede des Hektor an Ajax nach dem Zweikampfe: *As they were fighting, they spake and talked together, and thereby Hector knew that he was his cousin-german, son of his aunt: and then Hector, for courtesy, embraced him in his arms, and made great cheer, and offered to him to do all his pleasure, if he desired anything of him, and prayed him that he would come to Troy with him for to see his lineage of his mother's side. — — But he prayed Hector, requesting that, if he loved him so much as he said, that he would for his sake, and at his instance, cease the battle for that day, and that the Troyans should leave the Greeks in peace. The unhappy Hector accorded unto him his request, and blew a horn, and made all his people to withdraw into the city.*

Zu A. 5, Sc. 3: *Andromeda saw that night a marvellous vision, and her seemed if Hector went that day to the battle he should be slain. And she, that had great fear and dread of her husband, weeping, said to him, praying that he would not go to the battle that day: whereof Hector blamed his wife, saying that she should not believe nor give faith to dreams, and would not abide nor tarry therefore. When it was in the morning, Andromeda went to the King Priamus, and to the queen, and told to them the verity of her vision; and prayed them with all her heart that they would do so much at her request as to dissuade Hector, that he should not in any wise that day go to the battle, etc. It happened that day was fair and clear, and the Troyans armed them, and Troylus issued first into the battle; after him Eneas. — — And the King Priamus sent to Hector that he should keep him well that day from going to battle. Wherefore Hector was angry, and said to his wife many reproachful words, as that he knew well that this commandment came by her request; yet, notwithstanding the forbidding, he armed him. — — At this instant came the Queen Hecuba, and the Queen Helen, and the sisters of Hector, and they humbled themselves and kneeled down presently before his feet, and prayed and desired him with weeping tears that he would do off his harness, and unarm him, and come with them into the hall: but never would he do it for their prayers, but descended from the palace thus armed as he was, and took his horse, and would have gone to battle. But at the request of Andromeda the King Priamus came running anon, and took him by the bridle, and said to him so many things of one and other, that he made him to return, but in no wise he would be made to unarm him.*

Zu dem Anfang von A. 5, Sc. 5: *And of the party of the Troyans came the King Ademon that jousted against Menelaus, and smote him, and hurt him in the face: and he and Troylus took him, and had led him away, if Diomedes had not come the sooner with a great company of knights, and fought with Troylus at his coming, and smote him down, and took his horse, and sent it to Briseyda, and did cause to say to her by his servant that it was Troylus's horse, her love, and that he had conquered him by his promise, and prayed her from thenceforth that she would hold him for her love.*

Den im Verlauf derselben Scene erwähnten *Sagittary* beschreibt Lydgate in seinem Troye Boke so:

*And with him Guido saith that he had*
*A wonder archer of sight mervaylous,*
*Of form and shape in manner monstrous:*
*For like mine auctour as I rehearse can,*
*Fro the navel upward he was man,*
*And lower down like a horse yshaped:*
*And thilke part that after man was maked*
*Of skin was black and rough as any bear,*
*Cover'd with hair fro cold him for to wear.*
*Passing foul and horrible of sight,*
*Whose eyes twain were sparkling as bright*
*As is a furnace with his red leven,*
*Or the lightning that falleth from the heaven;*
*Dreadful of look, and red as fire of cheer,*
*And, as I read, he was a good archer;*
*And with his bow both at even and morrow*
*Upon Greeks he wrought much sorrow.*

Einzelne andere Umstände, welche Shakspere nicht in den erwähnten Quellen fand, bot ihm Chapman's Uebersetzung des Homer, wo er u. A. auch die Figur des Thersites, in allgemeinen Umrissen wenigstens, entdeckte.

Ob ausser den angegebenen Quellen Shakspere auch Dramen benutzt hat, die vor dem seinigen denselben Stoff auf die Bühne gebracht hatten, muss zweifelhaft bleiben, da nur die blosse Notiz von solchen sich erhalten hat. Nach dem Tagebuche des Schauspieldirectors Henslowe arbeiteten die Dichter Dekker und Chettle im Jahre 1599 an einem Troilus and Cressida, das wahrscheinlich die Truppe des Grafen von Nottingham bald nachher aufgeführt hat. Ein anderes gleichnamiges Drama hatte die Shakspere'sche Schauspielertruppe im Jahre 1603 aufgeführt, das auch durch den Druck veröffentlicht werden sollte, wie aus folgendem Vermerk in den Buchhändlerregistern erhellt: *7. Febr. 1602—3. Mr. Roberts. The booke of Troilus and Cressida, as yt is acted by my Lo. Chamberlens men.* — Dass Shakspere selbst dieses Drama geschrieben oder später für sein uns erhaltenes in irgend einer Weise benutzt haben sollte, ist eine blosse Vermuthung, die weder durch äussere noch durch innere Gründe unterstützt wird.

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## DRAMATIS PERSONÆ.[1]

PRIAM, King of Troy.
HECTOR, TROILUS, PARIS, DEIPHOBUS, HELENUS, } his Sons.
ÆNEAS, ANTENOR, } Trojan Commanders.
CALCHAS, a Trojan Priest, taking part with the Greeks.
PANDARUS, Uncle to Cressida.
MARGARELON, a bastard Son of Priam.
AGAMEMNON, the Grecian General.
MENELAUS, his Brother.
ACHILLES, AJAX, } Grecian Commanders.
ULYSSES, NESTOR, DIOMEDES, PATROCLUS, } Grecian Commanders.
THERSITES, a deformed and scurrilous Grecian.
ALEXANDER, Servant to Cressida.
Servant to Troilus; Servant to Paris; Servant to Diomedes.

HELEN, Wife to Menelaus.
ANDROMACHE, Wife to Hector.
CASSANDRA, Daughter to Priam, a Prophetess.
CRESSIDA, Daughter to Calchas.

Trojan and Greek Soldiers, and Attendants.

SCENE, Troy, and the Grecian Camp.

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## PROLOGUE.[2]

In Troy there lies the scene. From isles of Greece
The princes orgulous,[3] their high blood chaf'd,
Have to the port of Athens sent their ships,
Fraught with the ministers and instruments
Of cruel war: sixty and nine, that wore
Their[4] crownets regal, from the Athenian bay
Put forth toward Phrygia; and their vow is made,
To ransack Troy, within whose strong immures[5]
The ravish'd Helen, Menelaus' queen,
With wanton Paris sleeps; — and that 's the quarrel.[6]
To Tenedos they come,
And the deep-drawing barks[7] do there disgorge
Their warlike fraughtage: now on Dardan plains
The fresh and yet unbruised Greeks do pitch
Their brave pavilions: Priam's six-gated city,
Dardan, and Tymbria, Helias, Chetas, Trojan,
And Antenorides,[8] with massy staples
And corresponsive and fulfilling bolts,
Sperr[9] up the sons of Troy.
Now expectation, tickling skittish spirits
On one and other side, Trojan and Greek,
Sets all on hazard. — And hither am I come
A prologue arm'd,[10] but not in confidence
Of author's pen, or actor's voice, but suited
In like conditions as our argument, —
To tell you, fair beholders, that our play
Leaps o'er the vaunt[11] and firstlings[12] of those broils,
Beginning in the middle; starting thence away

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1) Das Personenverzeichniss fügte zuerst Rowe in seiner Ausgabe (1709) hinzu. 2) Der Prolog fehlt in den Qs. und rührt nach Sprache und Inhalt auch schwerlich von Sh. her, sondern von Jemandem, der das Sh.'sche Drama offenbar für eine regelrechte Tragödie aus der Geschichte des trojanischen Krieges hielt oder ausgab. 3) *Orgillous* in der Fol. Das Wort kommt sonst bei Sh. nicht vor; es ist = übermüthig, ungestüm. In Froissart's Chronik heisst es von einem Flusse: *which was fell and orgulous at certain times.* 4) *their* bezieht sich auf das vorhergehende *the princes.* 5) *immures* = Einschliessung von Mauern; ein Sh.'sches Wort, wie es scheint, das nur an dieser Stelle vorkommt, nach dem Verbum *to immure* gebildet. 6) Dass Helena mit Paris in Troja sich geborgen hat, ist der Klagepunkt, die Ursache des Kampfes. 7) Die Fol. hat *Barke.* 8) Die Namen der sechs Thore Troja's stehen als Apposition zu dem aus *six-gated* zu supplirenden *six gates.* Es finden sich diese Namen in Lydgate's Troye Boke, wo sie in der alten Ausgabe von 1513 folgendermassen heissen: *Dardanydes, Tymbria, Helyas, Cetheas, Trojana, Anthonydes.* Aus dem *Helias* der Fol. haben die Hgg. *Ilias*, und aus *Antenonidus* mit mehr Recht *Antenorides* gemacht, denn so heisst dieses Thor auch in Caxton's Destruction. — *Troyan* ist überall die Lesart der Qs. und Fol. für *Trojan.* 9) Nach Theobald's plausibler Emendation der alten Lesart *stirre up.* Die sechs Thore Troja's — denn diese selbst sind bei der Licenz der Construction als Subject zu fassen — sperren mit ihren Krampen und entsprechenden, eng anschliessenden Riegeln die Söhne Troja's ein. *to sperr* findet sich in zeitgenössischen Schriftstellern; so in Warner's Albion's England (1602): *When chased home into his holds, there sperred up in gates.* 10) Der Schauspieler erklärt, weshalb er den Prolog, der gewöhnlich in schwarzer Tracht gesprochen wurde, hier in kriegerischer Rüstung vortrage. Es geschehe das nicht in trotziger Zuversicht, sondern in Uebereinstimmung mit dem Stoffe *(argument)* des Dramas. 11) *vaunt*, veraltet für *van* = vorderer Theil, hier zeitlich zu verstehen. 12) *firstlings* = Erstlinge, Erstgeburten. So in Macbeth (A. 4, Sc. 1) *The very firstlings of my heart shall be* || *The firstlings of my hand.*

To what may be digested[13] in a play.
Like, or find fault; do as your pleasures are:
Now good, or bad, 't is but the chance of war.

# ACT I.

## SCENE I.

Troy. Before Priam's Palace.

*Enter* Troilus *armed, and* Pandarus.

*Tro.* Call here my varlet,[1] I 'll unarm again:
Why should I war without the walls of Troy,
That find such cruel battle here within?[2]
Each Trojan that is master of his heart,
Let him to field; Troilus, alas! hath none.

*Pan.* Will this gear ne'er be mended?[3]

*Tro.* The Greeks are strong, and skilful to their strength,
Fierce to their skill, and to their fierceness valiant;[4]
But I am weaker than a woman's tear,
Tamer than sleep, fonder than ignorance,
Less valiant than the virgin in the night,
And skilless as unpractis'd infancy.

*Pan.* Well, I have told you enough of this: for my part, I 'll not meddle nor make no further. He that will have a cake out of the wheat, must needs[5] tarry the grinding.

*Tro.* Have I not tarried?

*Pan.* Ay, the grinding; but you must tarry the bolting.

*Tro.* Have I not tarried?

*Pan.* Ay, the bolting; but you must tarry the leavening.

*Tro.* Still have I tarried.

*Pan.* Ay, to the leavening;[6] but here 's yet in the word[7] hereafter, the kneading, the making of the cake, the heating of the[8] oven, and the baking; nay, you must stay the cooling too, or you may chance to burn your lips.

*Tro.* Patience herself, what goddess e'er she be,
Doth lesser blench[9] at sufferance than I do.
At Priam's royal table do I sit;
And when fair Cressid comes into my thoughts, —
So, traitor! — when she comes! — When is she thence?[10]

*Pan.* Well, she looked yesternight fairer than ever I saw her look, or any woman else.

*Tro.* I was about to tell thee: — when my heart,
As wedged with a sigh, would rive in twain,
Lest Hector or my father should perceive me,[11]
I have (as when the sun doth light a storm)[12]
Buried this sigh in wrinkle of a smile;
But sorrow, that is couch'd in seeming gladness,
Is like that mirth fate turns to sudden sadness.

*Pan.* An her hair were not somewhat darker than Helen's, (well, go to,)[13] there were no more comparison between the women; — but, for my part, she is my kinswoman: I would not, as they term it, praise her;[14] — but I would somebody had heard her talk yesterday, as I did: I will not dispraise your sister Cassandra's wit, but —

*Tro.* O Pandarus! I tell thee, Pandarus, —
When I do tell thee, there my hopes lie drown'd,
Reply not in how many fathoms deep
They lie indrench'd. I tell thee, I am mad
In Cressid's love: thou answer'st, she is fair;
Pour'st in the open ulcer of my heart
Her eyes, her hair, her cheek, her gait, her voice;
Handlest in thy discourse, O! that her hand,[15]
In whose comparison all whites are ink,
Writing their own reproach;[16] to whose soft seizure
The cygnet's down is harsh, and spirit of sense
Hard als the palm of ploughman:[17] this thou tell'st me,
As true thou tell'st me, when I say I love her;
But, saying thus, instead of oil and balm,
Thou lay'st in every gash that love hath given me
The knife that made it.

*Pan.* I speak no more than truth.

*Tro.* Thou dost not speak so much.

*Pan.* 'Faith, I 'll not meddle in 't. Let her be as she is: if she be fair, 't is the better for her; an she be not, she has the mends in her own hands.[18]

*Tro.* Good Pandarus! How now, Pandarus?

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13) *to digest* gebraucht Sh. auch sonst von scenischer Behandlung eines Stoffes. So in K. Henry V. (A. 2, Chorus) *digest the abuse of distance*, und in Hamlet (A. 2, Sc. 2) *an excellent play, well digested in the scenes.* 1) *varlet* = Knappe. 2) *here within* findet seine Erklärung in der folgenden Zeile, also = hier in meinem Herzen, jedoch mit dem Nebensinne: hier in der Stadt. 3) *this gear* = dieses Zeug, ist hier die Liebesnoth des Troilus. So in K. Henry VI. Second Part (A. 3, Sc. 1) *But I will remedy this gear ere long.* In einem Interlude, King Darius (1565), fand Steevens ganz wie hier: *Will not yet this gear be amended,* || *Nor your sinful acts corrected?* Es scheint sprichwörtlich gebraucht zu sein. 4) *to* ist hier = *in addition to.* 5) So die Fol.; in den Qs. fehlt *needs.* 6) scil. *tarried to the leavening* = gewartet auf das Säuren. In den vorhergehenden Reden war *to tarry* als transitives Verbum mit dem Accusativ construirt. 7) d. h. in dem Worte *tarry* steckt hinterher noch das Kneten u. s. w. — Die Cambridge Edd. halten *hereafter* für das Wort und schreiben dasselbe *in the word „hereafter“.* 8) So die Fol.; die Qs. lassen *of* aus; ebenso fehlt in ihnen *to* vor *burn* in der folgenden Zeile. 9) *to blench* = zurückfahren, zurückzucken vor Etwas. Troilus übertrifft an ruhiger Resignation selbst die Göttin der Geduld. 10) Qs. und Fol. lesen *So, traitor, then she comes, when she is thence.* — Die Emendationen rühren von Rowe her. 11) d. h. mich in meinem Liebesgrame. 12) *storm* ist von Rowe für den offenbaren Druckfehler der alten Ausgg. *scorn* gesetzt. 13) Die Parenthese weist einen Einwand zurück, den Troilus machen will. 14) So die Qs.; die Fol. hat *praise it.* 15) Dasselbe Wortspiel hat Sh. in Titus Andronicus (A. 3, Sc. 2) *O! handle not the theme, to talk of hands.* 16) Alles Weisse ist im Vergleich mit Cressida's Hand so schwarz, dass es als Tinte dienen kann, um seine eigene Schmach oder Hässlichkeit zu verzeichnen. 17) Gegen die sanfte Berührung der Hand Cressida's gehalten, ist die Flaumfeder des jungen Schwans rauh und der feinste vergeistigte Sinn — nach dem Zusammenhange hier der Tastsinn — unempfindlich wie die Hand des Ackersmannes. Beachtenswerth ist Hanmer's Conjectur *to th' spirit of sense.* — A. 3, Sc. 3 wird das Auge *that most pure spirit of sense* genannt. 18) d. h. sie kann durch Toilettenkünste ihrer Schönheit aufhelfen. — Wie Steevens nachweist, ist das eine sprichwörtliche Redensart, entsprechend jener andern: *she may make the best of a bad bargain.* Er citirt dazu aus Burton's Anatomy of Melancholy: *and if men will be jealous in such cases, the mends is in their own hands — they must thank themselves.* 19) Für seine Mühe *(travail)*

*Pan.* I have had my labour for my travail;[19] ill-thought on of her, and ill-thought on of you: gone between, and between, but small thanks for my labour.

*Tro.* What, art thou angry, Pandarus? what, with me?

*Pan.* Because she 's kin to me, therefore she 's not so fair as Helen: an she were not kin to me, she would be as fair on Friday, as Helen is on Sunday. But what care I? I care not, an she were a black-a-moor; 't is all one to me.

*Tro.* Say I, she is not fair?

*Pan.* I do not care whether you do or no. She 's a fool to stay behind her father:[20] let her to the Greeks, and so I 'll tell her the next time I see her. For my part, I 'll meddle nor make no more i' the matter.

*Tro.* Pandarus, —

*Pan.* Not I.[21]

*Tro.* Sweet Pandarus, —

*Pan.* Pray you, speak no more to me! I will leave all as I found it, and there an end.

*[Exit* PANDARUS. *An alarum.*

*Tro.* Peace, you ungracious clamours! peace, rude sounds!
Fools on both sides! Helen must needs be fair,
When with your blood you daily paint her thus.
I cannot fight upon this argument;
It is too starv'd a subject for my sword.
But Pandarus — O gods, how do you plague me!
I cannot come to Cressid, but by Pandar;[22]
And he 's as tetchy to be woo'd to woo,
As she is stubborn-chaste against all suit.
Tell me, Apollo, for thy Daphne's love,
What Cressid is, what Pandar, and what we?
Her bed is India; there she lies, a pearl:
Between our Ilium[23] and where she resides,
Let it be call'd the wild and wandering flood;
Ourself the merchant, and this sailing Pandar
Our doubtful hope, our convoy, and our bark.

*Alarum. Enter* ÆNEAS.

*Æne.* How now, prince Troilus? wherefore not afield?

*Tro.* Because not there: this woman's answer sorts,[24]
For womanish it is to be from thence.
What news, Æneas, from the field to-day?

*Æne.* That Paris is returned home, and hurt.

*Tro.* By whom, Æneas?

*Æne.* Troilus, by Menelaus.

*Tro.* Let Paris bleed: 't is but a scar to scorn;
Paris is gor'd with Menelaus' horn.[25] *[Alarum.*

*Æne.* Hark, what good sport is out of town to-day!

*Tro.* Better[26] at home, if »'would I might« were »may«. —
But to the sport abroad: — are you bound thither?

*Æne.* In all swift haste.

*Tro.* Come, go we then together. *[Exeunt.*

## SCENE II.

The Same. A Street.

*Enter* CRESSIDA *and* ALEXANDER.[1]

*Cres.* Who were those went by?

*Alex.* Queen Hecuba, and Helen.

*Cres.* And whither go they?

*Alex.* Up to the eastern tower,
Whose height commands as subject all the vale,
To see the battle. Hector, whose patience
Is, as a virtue, fix'd, to-day was mov'd:[2]
He chid Andromache, and struck his armourer;[3]
And, like as there were husbandry in war,[4]
Before the sun rose, he was harness'd light,[5]
And to the field goes he; where every flower
Did, as a prophet, weep[6] what it foresaw
In Hector's wrath.

*Cres.* What was his cause of anger?

*Alex.* The noise goes, this: there is among the Greeks
A lord of Trojan blood, nephew to Hector;
They call him Ajax.

*Cres.* Good; and what of him?

*Alex.* They say he is a very man *per se*,[7]
And stands alone.

*Cres.* So do all men; unless they are drunk, sick, or have no legs.

*Alex.* This man, lady, hath robbed many beasts of their particular additions:[8] he is as valiant as the lion, churlish as the bear, slow as the elephant; a man into whom nature hath so crowded humours, that his valour

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hat er keinen andern Lohn erhalten, als die Mühe selbst. — *labour* und *travail* sind hier synonym. 20) Während Kalchas schon zu den Griechen gegangen war, blieb seine Tochter noch in Troja unter der Obhut ihres Oheims zurück. 21) *Not I* ist keine Antwort auf Troilus' Bitte, sondern verstärkt nur die vorhergegangene Betheuerung des Pandarus. 22) Das Wortspiel zwischen *Pandar*, abgekürzt aus *Pandarus*, und *pander* = Kuppler, welches im Verlaufe des Dramas häufig wiederkehrt, findet sich hier zuerst. 23) Unter *Ilium* versteht Sh. die auf einen Felsen gebaute Königsburg des Priamus, welche auch Troilus bewohnt. — Cressida wohnt in dem Hause des Pandarus, ihres Oheims. 24) *to sort* = passen. 25) Das Horn, das er selbst dem Hahnrei Menelaus aufgesetzt, hat ihn im Kampfe mit demselben blutig verwundet. 26) scil. *better sport.* Es gäbe für mich besseren Spass daheim, wenn der blosse Wunsch *('would I might)* zu einem verstatteten Genusse *(may)* würde.

1) Qs. und Fol. haben *Enter Cressid and her Man.* — Dass der Diener Alexander heisst, erhellt aus den Worten, mit denen Pandarus ihn begrüsst: *Good morrow, Alexander.* 2) Hektor, dessen Geduld sonst fest, unbeweglich ist, wie eine Tugend sein muss, war heute ausser Fassung gebracht. Für *virtue* schlug Steevens vor *statue* zu lesen. 3) *armourer* ist hier nicht eigentlich der Waffenschmied, sondern der Waffenknecht, der Knappe, der ihm die Rüstung anlegt. So in Antony and Cleopatra (A. 4, Sc. 4) *thou art the armourer of my heart.* — Die Fol. hat *chides* für das richtige *chid* der Qs. 4) Als ob man im Kriege wie in einem guten Haushalt früh aufstehen und an die Arbeit gehen müsse. — *husbandry* = Wirthschaftlichkeit, wie in Macbeth (A. 2, Sc. 1) *There 's husbandry in heaven; their candles are all out.* 5) Er legte eine leichte Rüstung an, um sich rascher auf dem Kampfplatze bewegen zu können. — Vielleicht hat aber das adverbiale *light*, in Fol. und Qs. *lyte* gedruckt, hier den Sinn von behend, gewandt: Hektor rüstete sich rasch. 6) Der Morgenthau der Blumen wird hier als die Thräne gefasst, mit welcher sie im Voraus Hektor's Schlachtopfer beweinen. 7) Sh. fand den Ausdruck *per se* = für sich, ohne Gleichen, schon bei Chaucer: *Of faire Creseide the flower and a per se || Of Troi and Greece.* Auch in Middleton's Blurt Master Constable (1602) *That is the a per se of all, the cream*

is crushed into folly, his folly sauced with discretion: there is no man hath a virtue that he hath not a glimpse of, nor any man an attaint but he carries some stain of it. He is melancholy without cause, and merry against the hair:[9] he hath the joints of every thing; but every thing so out of joint,[10] that he is a gouty Briareus, many hands and no use; or purblinded[11] Argus, all eyes and no sight.

*Cres.* But how should this man, that makes me smile, make Hector angry?

*Alex.* They say, he yesterday coped[12] Hector in the battle, and struck him down; the disdain and shame whereof hath ever since kept Hector fasting and waking.

*Enter* Pandarus.

*Cres.* Who comes here?

*Alex.* Madam, your uncle Pandarus.

*Cres.* Hector 's a gallant man.

*Alex.* As may be[13] in the world, lady.

*Pan.* What 's that? what 's that?

*Cres.* Good morrow, uncle Pandarus.

*Pan.* Good morrow, cousin Cressid. What do you talk of? — Good morrow, Alexander. — How do you, cousin? When were you at Ilium?[14]

*Cres.* This morning, uncle.

*Pan.* What were you talking of, when I came? Was Hector armed, and gone, ere ye came to Ilium? Helen was not up, was she?

*Cres.* Hector was gone; but Helen was not up.

*Pan.* E'en so: Hector was stirring early.

*Cres.* That were we talking of, and of his anger.

*Pan.* Was he angry?

*Cres.* So he says here.

*Pan.* True, he was so; I know the cause too: he 'll lay about him to-day, I can tell them that: and there 's Troilus will not come far behind him; let them take heed of Troilus, I can tell them that too.

*Cres.* What, is he angry too?

*Pan.* Who? Troilus? Troilus is the better man of the two.[15]

*Cres.* O Jupiter! there 's no comparison.

*Pan.* What, not between Troilus and Hector? Do you know a man if you see him?

*Cres.* Ay; if I ever saw him before, and knew him.

*Pan.* Well, I say, Troilus is Troilus.

*Cres.* Then you say as I say; for I am sure he is not Hector.

*Pan.* No, nor Hector is not Troilus, in some degrees.

*Cres.* 'T is just to each of them; he is himself.

*Pan.* Himself? Alas, poor Troilus! I would he were.[16]

*Cres.* So he is.

*Pan.* Condition, I had gone bare-foot to India.[17]

*Cres.* He is not Hector.

*Pan.* Himself? no, he 's not himself. — 'Would 'a were himself! Well, the gods are above; time must friend, or end. Well, Troilus, well, — I would, my heart were in her body![18] — No, Hector is not a better man than Troilus.

*Cres.* Excuse me.

*Pan.* He is elder.

*Cres.* Pardon me, pardon me.

*Pan.* The other 's not come to 't; you shall tell me another tale, when the other 's come to 't.[19] Hector shall not have his wit[20] this year.

*Cres.* He shall not need it, if he have his own.

*Pan.* Nor his qualities.

*Cres.* No matter.

*Pan.* Nor his beauty.

*Cres.* 'T would not become him; his own 's better.

*Pan.* You have no judgment, niece. Helen herself swore the other day, that Troilus, for a brown favour[21] (for so 't is, I must confess) — not brown neither —

*Cres.* No, but brown.

*Pan.* 'Faith, to say truth, brown and not brown.

*Cres.* To say the truth, true and not true.

*Pan.* She prais'd his complexion above Paris.

*Cres.* Why, Paris hath colour enough.

*Pan.* So he has.

*Cres.* Then Troilus should have too much: if she praised him above, his complexion is higher than his: he having colour enough, and the other higher, is too flaming a praise for a good complexion. I had as lief Helen's golden tongue had commended Troilus for a copper nose.

*Pan.* I swear to you, I think Helen loves him better than Paris.

*Cres.* Then she 's a merry Greek,[22] indeed.

*Pan.* Nay, I am sure she does. She came to him the other day into the compassed window;[23] — and, you know, he has not past three or four hairs on his chin, —

*Cres.* Indeed, a tapster's arithmetic may soon bring his particulars therein to a total.[24]

*Pan.* Why, he is very young; and yet will he, within three pound, lift as much as his brother Hector.

*Cres.* Is he so young a man, and so old a lifter?[25]

*Pan.* But, to prove to you that Helen loves him: — she came, and puts me her white hand to his cloven chin, —

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*of all.* 8) *additions* sind die charakteristischen Eigenschaften und die darauf begründeten Bezeichnungen. 9) *against the hair* = gegen den Strich, auf verkehrte Weise, vergleicht Steevens passend mit dem französischen *à contre-poil.* 10) Wortspiel zwischen *joints* = Gliedmassen, und *out of joint* = aus den Fugen. 11) So die Fol.; die Qs. haben *purblind.* 12) *to cope* = mit Jemandem anbinden, es mit Jemandem aufnehmen, construirt Sh. gewöhnlich als intransitives Verbum mit *with*, selten als transitives Verbum mit dem Accusativ, wie an dieser Stelle. 13) d. h. *as gallant as may be.* 14) Vgl. A. 1, Sc. 1, Anm. 23. 15) Wortspiel zwischen *too* und *two.* 16) scil. *he were himself.* Die meisten Hgg. setzen hinter *were* einen Gedankenstrich, als ob der Satz unvollendet wäre. 17) *condition* steht elliptisch: unter der Bedingung (d. h. dass Troilus er selbst wäre) wollte ich barfuss bis nach Indien gehen. So in Othello (A. 4, Sc. 3) *I know a lady in Venice would have walked bare-foot to Palestine, for a touch of his nether lip.* 18) Pandarus richtet diese Worte an den anwesend gedachten Troilus. 19) *to come to 't* enthält eine Zweideutigkeit, wie Pandarus sie liebt. 20) *wit* ist Rowe's Emendation für *will* der alten Ausgg. 21) *for a brown favour* = was ein bräunliches Antlitz betrifft. 22) *merry Greek* ist hier ein Wortspiel zwischen dem eigentlichen Sinne und dem übertragenen = Lustigmacher, Spassvogel. So führt die lustige Person in dem ältesten englischen Lustspiel Ralph Royster Doyster den Namen *Merrygreek.* 23) *a compassed window* ist ein Fenster, das einen bogenförmigen Ausbau bildet, ein rundes Erkerfenster. 24) Ein Zapfer, der nur so viel rechnen kann, wie für die Zeche der Gäste erforderlich ist, würde die einzelnen Barthaare des Troilus leicht summiren können. 25) *lifter* = Einer, der Etwas aufhebt, euphemistisch = Dieb.

*Cres.* Juno have mercy! — How came it cloven?

*Pan.* Why, you know, 't is dimpled. I think his smiling becomes him better than any man in all Phrygia.

*Cres.* O! he smiles valiantly.

*Pan.* Does he not?

*Cres.* O! yes, an 't were a cloud in autumn.

*Pan.* Why, go to then. — But to prove to you that Helen loves Troilus, —

*Cres.* Troilus will stand to the proof, if you 'll prove it so.[26]

*Pan.* Troilus? why, he esteems her no more than I esteem an addle egg.

*Cres.* If you love an addle egg as well as you love an idle head, you would eat chickens i' the shell.

*Pan.* I cannot choose but laugh, to think how she tickled his chin: — indeed, she has a marvellous white hand, I must needs confess, —

*Cres.* Without the rack.[27]

*Pan.* And she takes upon her to spy a white hair on his chin.

*Cres.* Alas, poor chin! many a wart is richer.

*Pan.* But there was such laughing: queen Hecuba laughed, that her eyes ran o'er.

*Cres.* With millstones.[28]

*Pan.* And Cassandra laughed.

*Cres.* But there was more[29] temperate fire under the pot of her eyes: — did her eyes run o'er too?

*Pan.* And Hector laughed.

*Cres.* At what was all this laughing?

*Pan.* Marry, at the white hair that Helen spied on Troilus' chin.

*Cres.* An 't had been a green hair, I should have laughed too.

*Pan.* They laughed not so much at the hair, as at his pretty answer.

*Cres.* What was his answer?

*Pan.* Quoth she, »Here 's but two-and-fifty hairs[30] on your chin, and one of them is white.«

*Cres.* This is her question.

*Pan.* That 's true; make no question of that. »Two-and-fifty hairs,« quoth he, »and one white: that white hair is my father, and all the rest are his sons.« — »Jupiter!« quoth she, »which of these hairs is Paris, my husband?« — »The forked[31] one,« quoth he; »pluck 't out, and give it him.« But there was such laughing, and Helen so blushed, and Paris so chafed, and all the rest so laughed, that it passed.[32]

*Cres.* So let it now, for it has been a great while going by.

*Pan.* Well, cousin, I told you a thing yesterday, think on 't.

*Cres.* So I do.

*Pan.* I 'll be sworn, 't is true: he will weep you, an 't were a man born in April.[33]

*Cres.* And I 'll spring up in his tears, an 't were a nettle against May. *[A retreat sounded.*

*Pan.* Hark! they are coming from the field. Shall we stand up here,[34] and see them, as they pass toward Ilium? good niece, do; sweet niece Cressida.

*Cres.* At your pleasure.

*Pan.* Here, here; here 's an excellent place: here we may see most bravely. I 'll tell you them all by their names, as they pass by, but mark Troilus above the rest.

*Cres.* Speak not so loud.

ÆNEAS *passes over the stage.*

*Pan.* That 's Æneas. Is not that a brave man? he 's one of the flowers of Troy, I can tell[35] you: but mark Troilus; you shall see anon.

*Cres.* Who 's that?

ANTENOR *passes over.*

*Pan.* That 's Antenor; he has a shrewd wit, I can tell you; and he 's a man good enough: he 's one o' the soundest judgments[36] in Troy, whosoever, and a proper man of person. — When comes Troilus? — I 'll show you Troilus anon: if he see me, you shall see him nod at me.

*Cres.* Will he give you the nod?

*Pan.* You shall see.

*Cres.* If he do, the rich shall have more.[37]

HECTOR *passes over.*

*Pan.* That 's Hector, that, that, look you, that; there 's a fellow! — Go thy way, Hector. — There 's a brave man, niece. — O brave Hector! — Look how he looks; there 's a countenance. Is 't not a brave man?

*Cres.* O! a brave man.

*Pan.* Is 'a not? It does a man's heart good. Look you what hacks are on his helmet! look you yonder, do you see? look you there. There 's no jesting: there 's laying on; take 't off who will, as they say: there be hacks!

*Cres.* Be those with swords?[38]

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26) Auch hier liegt eine frivole Zweideutigkeit zu Grunde. Vgl. Anm. 19 dieser Scene. 27) Cressida fasst *to confess* als das einem Verbrecher auf der Folter abgepresste Bekenntniss. 28) Diese Hyperbel für ein ungeheures Weinen kommt auch sonst sprichwörtlich vor; so in K. Richard III. (A. 1, Sc. 3) *Your eyes drop millstones, when fools' eyes fall tears.* 29) So die Fol.; die Qs. haben *a mors.* — Die Augen laufen über, wie ein Topf, der über dem Feuer steht. 30) So Qs. und Fol. Die meisten Hgg. setzen hier und in Pandarus' folgender Rede *one-and-fifty hairs*, weil nach der Sage Priamus fünfzig Söhne hatte. Sh. mochte ihm sehr wohl einundfünfzig Söhne zuschreiben. 31) Wortspiel zwischen *forked* = gespalten, in seinem eigentlichen Wortsinne, und = gehörnt, wie ein Hahnrei. So in Winter's Tale (A. 1, Sc. 2) *o'er head and ears a fork'd one.* 32) *to pass* versteht Pandarus = weitgehen, Alles übertreffen, Cressida aber = vorübergehen, hingehen. 33) Als ob er in dem Regenmonat April geboren wäre, also Ueberfluss an Wasser hätte. In seinen Thränen will Cressida dann so rasch aufkommen, wie eine Nessel, wenn der Mai kommt. 34) Pandarus und Cressida steigen auf einen erhöhten Punkt, auf dem Sh.'schen Theater auf den Balcon im Hintergrunde der Bühne, und sehen von dort aus die aus der Schlacht nach Priam's Burg heimziehenden Trojaner über die Bühne gehen, ohne diesen selbst sichtbar zu sein. 35) *tell* ist in der Fol. zufällig ausgelassen. 36) So die Qs., entsprechend dem vorhergehenden *one of the flowers of Troy:* er ist einer von den besten Köpfen in Troja. — Die Fol. liest matter *judgment* für *judgments.* 37) Wenn er Euch nichts weiter giebt, als ein Kopfnicken, so besitzen die Reichen mehr als Ihr. Steevens vermuthet, dass *to give the nod* ein Ausdruck in dem alten, *Noddy* genannten Kartenspiel gewesen sei. — *to give the nod* ist nach Staunton's Vermuthung so viel als *to give the dor* = Jemanden durch irgend eine Geberde lächerlich

PARIS *passes over.*

*Pan.* Swords? anything, he cares not; an the devil come to him, it 's all one: by God's lid,[39] it does one's heart good. — Yonder comes Paris; yonder comes Paris: look ye yonder, niece: is 't not a gallant man too, is 't not? — Why, this is brave now. — Who said he came hurt home to-day?[40] he 's not hurt: why, this will do Helen's heart good now. Ha! 'would I could see Troilus now. — You shall see Troilus anon.

*Cres.* Who 's that?

HELENUS *passes over.*

*Pan.* That 's Helenus. — I marvel, where Troilus is. — That 's Helenus. — I think he went not forth to-day. — That 's Helenus.

*Cres.* Can Helenus fight, uncle?

*Pan.* Helenus? no; — yes, he 'll fight indifferent well. — I marvel, where Troilus is. — Hark! do you not hear the people cry, Troilus? — Helenus is a priest.

*Cres.* What sneaking fellow comes yonder?

TROILUS *passes over.*

*Pan.* Where? yonder? that 's Deiphobus. — 'T is Troilus! there 's a man, niece! — Hem! — Brave Troilus, the prince of chivalry!

*Cres.* Peace! for shame; peace!

*Pan.* Mark him; note him. — O brave Troilus! — look well upon him, niece: look you, how his sword is bloodied, and his helm more hack'd than Hector's; and how he looks, and how he goes! — O admirable youth! he ne'er saw three-and-twenty.[41] Go thy way, Troilus, go thy way: had I a sister were a grace, or a daughter a goddess, he should take his choice. O admirable man! Paris? — Paris is dirt to him; and, I warrant, Helen, to change, would give an eye[42] to boot.

*Soldiers pass over the stage.*

*Cres.* Here come more.

*Pan.* Asses, fools, dolts, chaff and bran, chaff and bran: porridge after meat. I could live and die i' the eyes of Troilus. Ne'er look, ne'er look: the eagles are gone; crows and daws, crows and daws. I had rather be such a man as Troilus, than Agamemnon and all Greece.

*Cres.* There is among the Greeks Achilles, a better man than Troilus.

*Pan.* Achilles? a drayman, a porter, a very camel.

*Cres.* Well, well.

*Pan.* Well, well? — Why, have you any discretion? have you any eyes? Do you know what a man is? Is not birth, beauty, good shape, discourse, manhood, learning, gentleness, virtue, youth, liberality, and so forth,[43] the spice and salt that season a man?

*Cres.* Ay, a minced man: and then to be baked with no date[44] in the pie, — for then the man's date 's out.

*Pan.* You are such a woman! one knows not at what ward[45] you lie.

*Cres.* Upon my back, to defend my belly; upon my wit, to defend my wiles;[46] upon my secrecy, to defend mine honesty; my mask, to defend my beauty; and you, to defend all these: and at all these wards I lie, at a thousand watches.[47]

*Pan.* Say one of your watches.

*Cres.* Nay, I 'll watch you for that; and that 's one of the chiefest of them too: if I cannot ward what I would not have hit, I can watch you for telling how I took the blow, unless it swell past hiding, and then it 's past watching.

*Pan.* You are such another![48]

*Enter* TROILUS' *Boy.*

*Boy.* Sir, my lord would instantly speak with you.

*Pan.* Where?

*Boy.* At your own house, there he unarms him.[49]

*Pan.* Good boy, tell him I come. *[Exit Boy.*
I doubt he be hurt. Fare ye well, good niece.

*Cres.* Adieu, uncle.

*Pan.* I 'll be with you, niece, by and by.

*Cres.* To bring, uncle?[50]

*Pan.* Ay, a token from Troilus.

*Cres.* By the same token, you are a bawd. —
*[Exit* PANDARUS.
Words, vows, gifts, tears, and love's full sacrifice,
He offers in another's enterprise;
But more in Troilus thousand-fold I see,
Than in the glass of Pandar's praise may be.
Yet hold I off. Women are angels, wooing:[51]
Things won are done, joy's soul lies in the doing:
That she[52] belov'd knows nought, that knows not this, —
Men prize the thing ungain'd more than it is:
That she was never yet, that ever knew

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machen. 38) d. h. sind diese Kerben an Hektor's Helm mit Schwertern gemacht? 39) Gewöhnlicher als diese Betheuerung ist die abgekürzte *'slid.* So in Twelfth-Night (A. 3, Sc. 4). 40) Æneas hatte (A. 1, Sc. 1) gesagt *That Paris is returned home, and hurt.* 41) Troilus ist noch nicht drei und zwanzig Jahre alt. 42) So die Qs.; die mattere Lesart der Fol. *money to boot* ist wohl aus einem Druckfehler entstanden. 43) So die Fol.; die Qs. haben *and such like.* — Die von Pandarus gebrauchte Metapher *spice and salt* fasst Cressida im Wortverstand. 44) Dasselbe Wortspiel zwischen *date* = Dattel, und = Lebensfrist, Lebensalter, hat Sh. auch in All 's well that ends well (A. 1, Sc. 1) *your date is better in your pie and your porridge than in your cheek.* — Datteln als gewöhnlicher Bestandtheil von Pasteten werden öfter erwähnt; so in Romeo and Juliet (A. 4, Sc. 4) *They call for dates and quinces in the pastry.* 45) *ward* = Quartier, Stadttheil, und = Wehr, Parade beim Fechten. — Die Qs. lesen *such a woman*, die Fol. in demselben Sinne *such another woman.* 46) *wiles* = Listen, Ränke. — Da *will* häufig dem *wit* gegenübergestellt wird, wollte Johnson auch hier *will* für *wiles* lesen. — *my mask* spielt auf die Sitte an, statt des Schleiers eine Maske zum Schutze des Teints vorzunehmen. 47) *watch* = Wacht, Wachtposten, Lauer, wird hier zum Wortspiel mit *to watch* = Jemanden bewachen, sich vor Jemandem hüten, benutzt. 48) Vielleicht wird der Satz durch das rasche Hereintreten des Pagen unterbrochen, und Pandarus wollte sagen *You are such another woman!* In dem Falle wäre statt des Ausrufungszeichens ein Gedankenstrich zu setzen. 49) *there he unarms him* fehlt in der Fol. — *him* für *himself.* 50) Die meisten Hgg. setzen hinter *bring* einen Gedankenstrich, als ob der Satz unvollendet wäre. Indess weist Dyce aus Citaten gleichzeitiger Dramen nach, dass *to be with a person to bring:* sich mit Jemandem abfinden, mit einem frivolen Nebensinne, bedeutete. 51) Die Weiber gelten für Engel, so lange man um sie wirbt; sobald sie aber gewonnen, erlangt sind, sind sie abgethan, da der eigentliche, wahre Genuss nur in der Gegenwart besteht. 52) *she* ist hier substantivisch:

Love got so sweet as when desire did sue.
Therefore, this maxim out of love I teach, —
Achievement is command; ungain'd, beseech: [53]
Then though my heart's content [54] firm love doth bear,
Nothing of that shall from mine eyes appear. *[Exit.*

## SCENE III.

The Grecian Camp. Before Agamemnon's Tent.

*Sennet. Enter* Agamemnon, Nestor, Ulysses, Menelaus, *and Others.*

*Agam.* Princes,
What grief hath set the jaundice [1] on your cheeks?
The ample proposition, that hope makes
In all designs begun on earth below,
Fails in the promis'd largeness: checks and disasters
Grow in the veins of actions highest rear'd;
As knots, by the conflux of meeting sap,
Infect the sound pine, and divert his grain
Tortive and errant [2] from his course of growth.
Nor, princes, is it matter new to us,
That we come short of our suppose so far,
That, after seven years' siege, yet Troy walls stand;
Sith every action that hath gone before,
Whereof we have record, trial did draw
Bias and thwart, [3] not answering the aim,
And that unbodied figure of the thought
That gave 't surmised shape. Why then, you princes,
Do you with cheeks abash'd behold our works,
And think them shames, [4] which are, indeed, nought else
But the protractive trials of great Jove,
To find persistive [5] constancy in men?
The fineness of which metal is not found
In fortune's love; [6] for then, the bold and coward,
The wise and fool, the artist and unread,
The hard and soft, seem all affin'd [7] and kin:
But, in the wind and tempest of her frown, [8]
Distinction, with a broad [9] and powerful fan,
Puffing at all, winnows the light away;
And what hath mass, or matter, by itself
Lies rich in virtue, and unmingled. [10]
*Nest.* With due observance of thy godlike seat, [11]
Great Agamemnon, Nestor shall apply [12]
Thy latest words. In the reproof of chance
Lies the true proof of men: the sea being smooth,
How many shallow bauble boats dare sail
Upon her patient [13] breast, making their way
With those of nobler bulk?
But let the ruffian Boreas [14] once enrage
The gentle Thetis, and, anon, behold
The strong-ribb'd bark through liquid mountains cut,
Bounding between the two moist elements,
Like Perseus' horse: [15] where 's then the saucy boat,
Whose weak untimber'd sides but even now
Co-rivall'd greatness? either to harbour fled,
Or made a toast for Neptune. Even so
Doth valour's show, and valour's worth, divide
In storms of fortune: for, in her ray and brightness,
The herd hath more annoyance by the breese
Than by the tiger; but when the splitting wind
Makes flexible the knees of knotted oaks,
And flies fled [16] under shade, why then, the thing of courage, [17]
As rous'd with rage, with rage doth sympathize,
And with an accent tun'd in self-same key,
Retorts to chiding fortune.
*Ulyss.* Agamemnon,
Thou great commander, nerve and bone of Greece,
Heart of our numbers, soul and only spirit,
In whom the tempers and the minds of all
Should be shut up, hear what Ulysses speaks.

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diejenige Frau, die geliebt wird, weiss nichts, wenn sie nicht Folgendes weiss. — Ebenso zwei Zeilen weiter: Es gab noch nie eine solche Frau, die jemals wusste, dass die erlangte, genossene Liebe so süss sei, als da das Verlangen noch um sie warb. 53) Die elliptische Fassung macht den Satz dunkel, dessen Sinn sich jedoch so umschreiben lässt: Wenn wir erlangt sind, gilt nur Befehl, wenn wir noch nicht gewonnen sind, gilt die Bitte. — Singer liest *atchiev'd, men us command.* 54) *my heart's content* ist durch das Folgende erklärt: die Zufriedenheit des Herzens besteht darin, mein Herz ist damit zufrieden, dass es treue Liebe hegt. — Die Fol. liest *contents*, und *That* für *Then.*

1) So die Fol.; die Qs. haben *these jaundies.* 2) *errant* = abirrend, abweichend. 3) *trial* ist Subject, *every action* Object. Jedes in der Geschichte verzeichnete Unternehmen hat in der Prüfung oder Ausführung eine andre Richtung genommen, als die beabsichtigte gerade Richtung. 4) So die Fol., nur dass sie *shame* im Singular liest. Die Qs. haben *call them shames.* 5) Dem *protractive* ist das *persistive* begrifflich wie lautlich gegenübergestellt. 6) So lang das Glück uns wohl will, bewährt sich nicht die Aechtheit des Metalles menschlicher Standhaftigkeit. 7) *affined* = durch verwandtschaftliche Bande verknüpft. — In demselben uneigentlichen und übertragenen Sinne wie hier gebraucht Sh. das Wort in Othello (A. 2, Sc. 3) *If partially affin'd, or leagu'd in office.* 8) *in the wind and tempest of her frown* bildet den Gegensatz zu dem vorhergehenden *in fortune's love.* 9) So die Qs.; die Fol. hat *loud.* 10) Der Vers ist vollständig, sobald, wie Sh. ohne Zweifel wollte, *unmingled* viersylbig *(unmingeled)* gelesen wird. So ist in Two Gentlemen of Verona (A. 1, Sc. 3) *O! how this spring of love resembleth* auch *resembeleth* zu lesen. 11) *the godlike seat* ist die Lesart der Qs., *thy godly seat* die der Fol., woraus Theobald das Richtige combinirte. 12) *to apply* = anwenden, Gebrauch machen von Etwas. — Nestor führt in dem Folgenden das von Agamemnon über die Gunst und Ungunst der Fortuna Gesagte näher aus. 13) So die Fol.; die Qs. haben *ancient.* — Wie in der vorhergehenden Zeile die nicht tiefgehenden Nachen als Spielzeug behandelt werden, so heissen in Cymbeline (A. 3, Sc. 1) die Schiffe der Römer *poor ignorant baubles.* 14) Der Sturmwind wird als Raufbold, wie hier, auch in Othello (A. 2, Sc. 1) betrachtet: *If it hath ruffian'd so upon the sea.* 15) Sh. fand in der Destruction of Troy, dass Perseus ein Schiff in Gestalt eines Pferdes, Namens Pegasus, aus dem Blute der Medusa gebildet habe, das schnellste Schiff in der Welt, das über die See wie ein Vogel hingeflogen sei. 16) Malone nimmt an, dass *are* vor *fled* ausgelassen sei; indess lässt sich *fled* als Präteritum fassen. 17) Unter dem *thing of courage* = muthiges Geschöpf, versteht Sh. solche Thiere, welche mit ihrer Wuth der Wuth der Elemente Trotz bieten, und, bildlich gesprochen, der zürnenden, scheltenden Fortuna in demselben Tone erwiedern. — *retorts* ist Dyce's Emendation für *retires* der Qs. und Fol. 18) *to hatch* =

Besides the applause and approbation
The which, — *[to* Agamemnon*]* most mighty for thy place and sway, —
*[To* Nestor*]* And thou most reverend for thy stretch'd-out life, —
I give to both your speeches, which were such,
As Agamemnon and the hand of Greece
Should hold up high in brass; and such again,
As venerable Nestor, hatch'd[18] in silver,
Should with a bond of air[19] (strong as the axletree
On which heaven rides) knit all the Greekish ears[20]
To his experienc'd tongue, — yet let it please both, —
Thou great, — and wise, — to hear Ulysses speak.
*Agam.* Speak, prince of Ithaca; and be 't of less expect[21]
That matter needless, of importless burden,
Divide thy lips, than we are confident,
When rank Thersites opes his mastiff jaws,
We shall hear music, wit, and oracle.
*Ulyss.* Troy, yet upon his basis, had been down,
And the great Hector's sword had lack'd a master,
But for these instances.[22]
The specialty of rule[23] hath been neglected:
And, look, how many Grecian tents do stand
Hollow upon this plain, so many hollow factions.[24]
When that the general[25] is not like the hive,
To whom the foragers shall all repair,
What honey is expected? Degree being vizarded,[26]
The unworthiest shows as fairly in the mask.
The heavens themselves, the planets, and this centre,[27]
Observe degree, priority, and place,
Insisture,[28] course, proportion, season, form,
Office, and custom, in all line of order:
And therefore is the glorious planet, Sol,
In noble eminence enthron'd and spher'd
Amidst the other; whose med'cinable eye
Corrects the ill aspects of planets evil,[29]
And posts, like the commandment of a king,
Sans[30] check, to good and bad: but when the planets,
In evil mixture, to disorder wander,
What plagues, and what portents, what mutiny,[31]
What raging of the sea, shaking of earth,
Commotion in the winds,[32] frights, changes, horrors,
Divert and crack, rend and deracinate[33]
The unity and married calm of states
Quite from their fixture![34] O! when degree is shak'd,
Which is the ladder to all high designs,
The enterprise is sick. How could communities,
Degrees in schools,[35] and brotherhoods in cities,
Peaceful commerce from dividable[36] shores,
The primogenitive and due of birth,
Prerogative of age, crowns, sceptres, laurels,
But by degree, stand in authentic place?
Take but degree away, untune that string,
And, hark, what discord follows! each thing meets[37]
In mere oppugnancy: the bounded waters
Should lift their bosoms higher than the shores,
And make a sop of all this solid globe:[38]
Strength should be lord of imbecility,
And the rude son should strike his father dead:

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einlegen, eingraben, wird von derartigen Verzierungen der Waffen gebraucht, und bezieht sich hier auf das Silberhaar, das den alten Nestor schmückt. 19) *bond of air* ist eine aus Luft, d. h. aus dem Hauche der Worte bestehende, und trotz dieser luftigen Beschaffenheit bindende Fessel, d. h. Nestor's Beredsamkeit. 20) So die Qs. In der Fol. lautet der Vers: *In which the heavens ride, knit all Greeks' ears.* 21) *expect* für *expectation* scheint nur an dieser Stelle vorzukommen. — Diese Rede Agamemnon's fehlt in den Qs. — Für *mastiff jaws* liest die Fol. *masticke jaws.* 22) *these instances* weist auf das Folgende hin: wenn diese Ursachen oder Motive nicht wären. 23) *specialty of rule* ist das, was dem Regimente, ausschliesslich, eigenthümlich sein sollte. 24) d. h. so viele heimliche Parteien giebt es, als es griechische Zelte auf der trojanischen Ebene giebt. — *hollow* wird zuerst in concretem, dann in abstractem Sinne gebraucht. 25) Es kann zweifelhaft erscheinen, ob Sh. hier unter *general* den Feldherrn verstanden, oder das Volk, wie in Hamlet (A. 2, Sc. 2) *'t was caviare to the general.* Die erstere Deutung ist, wie der Zusammenhang zeigt, die plausiblere. 26) Wenn die Rangordnung, die Abstufung der Würden sich verlarvt, wenn sie ihr Antlitz unter einer Maske verbirgt. 27) Die Erde selbst wird hier als das Centrum gedacht, um welches die Himmel und ihre Gestirne sich bewegen. 28) *insisture*, ein sonst nirgendwo vorkommendes Wort, kann nach der Ableitung von *to insist* kaum »Stillstand«, oder »Standpunkt« bedeuten, wie es hier erklärt wird. — Die Qs. lesen *in sisture*, was vielleicht verdruckt ist aus *in fixture*, das dann abhängen würde von dem Vorhergehenden: Die Himmel u. s. w. beobachten Abstufung, Vorrang und Rangordnung in fester Stellung, im Lauf u. s. w. 29) So die Fol.; die Qs. lesen *Corrects the influence of evil planets.* — *aspect*, von Sh. auf der letzten Sylbe betont, ist der astrologische Ausdruck für die günstige oder ungünstige Stellung der Planeten. 30) *sans* gebraucht Sh. auch in ernster Rede, nicht bloss in komischer, für *without.* Auch bei Sh.'s Zeitgenossen kommt es vor; so in Field's Amends for Ladies: *sans stumbling;* in Peele's Edward I.: *sans Ceres' sweets and Bacchus' vine.* 31) So wird auch in K. Lear (A. 1, Sc. 2) die Meuterei als eine Folge himmlischer Störungen astrologisch gedeutet: *these late eclipses in the sun and moon portend no good to us — — in cities, mutinies; in countries, discord.* 32) Der »Aufruhr in der Luft«, der Streit der Winde gegen einander, wird als Drittes zu dem Wüthen der See und dem Beben der Erde hinzugefügt. 33) *to deracinate* = mit der Wurzel ausreissen, entwurzeln, gebraucht Sh. im eigentlichen Sinne in K. Henry V. (A. 5, Sc. 2) *the coulter rusts,* || *That should deracinate such savagery.* 34) *fixture* ist die Lesart der Qs., wie Q. und Fol. in Merry Wives of Windsor (A. 3, Sc. 3) ebenfalls *fixture* lesen. Die Fol. hat hier *fixure.* — Vgl. Anm. 28 dieser Scene. 35) *degrees in schools* sind die akademischen Grade oder Würden, wie *brotherhoods in cities* die städtischen Corporationen. — In der vorhergehenden Zeile liest Hanmer *then enterprise.* 36) *dividable*, eigentlich was zur Trennung geeignet ist, hier die durch das Meer geschiedenen Küsten. In eben so uneigentlichem Sinne gebraucht Sh. *dividant* in Timon of Athens (A. 4, Sc. 3) *Whose procreation, residence, and birth,* || *Scarce is dividant.* — Wenn *commerce* und *dividable* ihre gewöhnliche Betonung behalten sollen, so ist vor *peaceful* ein Wort wie *Or* oder *And* zu setzen. — In der folgenden Zeile lesen manche Hgg. nach Rowe's Vorgang *primogeniture* für *primogentive* der Fol. und *primogenitie* der Qs. 37) So die Fol.; die Qs. haben *melts.* 38) So heisst es in K. Richard III. (A. 1. Sc. 4) von der Leiche des Clarence, die in ein Malvasierfass gesteckt werden soll: *O excellent*

Force should be right; or, rather, right and wrong
(Between whose endless jar justice resides)
Should lose their names, and so should justice too.
Then every thing includes itself in power,[39]
Power into will, will into appetite;
And appetite, an universal wolf,
So doubly seconded with will and power,
Must make perforce an universal prey,
And last eat up himself. Great Agamemnon,
This chaos, when degree is suffocate,[40]
Follows the choking.
And this neglection[41] of degree it is,
That by a pace goes backward, in a purpose
It hath to climb. The general 's disdain'd
By him one step below; he, by the next;
That next, by him beneath: so, every step,
Exampled by the first pace[42] that is sick
Of his superior, grows to an envious fever
Of pale and bloodless[43] emulation:
And 't is this fever that keeps Troy on foot,
Not her own sinews. To end a tale of length,
Troy in our weakness lives,[44] not in her strength.

*Nest.* Most wisely hath Ulysses here discover'd
The fever whereof all our power is sick.

*Agam.* The nature of this sickness found, Ulysses,
What is the remedy?

*Ulyss.* The great Achilles, whom opinion crowns
The sinew and the forehand of our host,
Having his ear full of his airy fame,
Grows dainty of his worth, and in his tent
Lies mocking our designs. With him, Patroclus.
Upon a lazy bed, the livelong day
Breaks scurril jests;
And with ridiculous and awkward action
(Which, slanderer, he imitation calls)
He pageants us.[45] Sometime, great Agamemnon,
Thy topless deputation[46] he puts on;
And, like a strutting player, — whose conceit
Lies in his hamstring,[47] and doth think it rich
To hear the wooden dialogue and sound
'Twixt his stretch'd footing and the scaffoldage, —
Such to-be-pitied and o'er-wrested[48] seeming
He acts thy greatness in: and when he speaks,
'T is like a chime a-mending; with terms unsquar'd,[49]
Which, from the tongue of roaring Typhon dropp'd,
Would seem hyperboles. At this fusty stuff,
The large Achilles, on his press'd bed lolling,
From his deep chest laughs out a loud applause;
Cries — »Excellent! — 't is Agamemnon just.[50] —
Now play me Nestor; — hem, and stroke thy beard,
As he, being dress'd to some oration.«[51]
That 's done; — as near as the extremest ends
Of parallels,[52] — as like as Vulcan and his wife:
Yet god Achilles[53] still cries, »Excellent!
'T is Nestor right! Now play him me, Patroclus,
Arming to answer in a night alarm.«[54]
And then, forsooth, the faint defects of age
Must be the scene of mirth; to cough, and spit,
And with a palsy, fumbling[55] on his gorget,
Shake in and out the rivet: — and at this sport,
Sir Valour[56] dies; cries, »O! — enough, Patroclus;
Or give me ribs of steel! I shall split all
In pleasure of my spleen.« And in this fashion,
All our abilities, gifts, natures, shapes,
Severals and generals of grace exact,[57]
Achievements, plots, orders, preventions,[58]
Excitements to the field, or speech for truce,
Success, or loss, what is, or is not, serves
As stuff for these two to make paradoxes.[59]

*Nest.* And in the imitation of these twain
(Who, as Ulysses says, opinion crowns
With an imperial voice) many are infect.

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*device! and make a sop of him.* 39) In solchem Zustande der Anarchie und Zerrüttung reducirt sich Alles auf rohe Gewalt. 40) *suffocate* für *suffocated* kommt auch in K. Henry VI. Second Part (A. 1, Sc. 1) vor, wie Sh. Participia und Adjectiva auf *—ate* für *—ated* häufig anwendet. Solch ein Chaos folgt, wenn die Rangordnung unterdrückt wird, auf die Unterdrückung. 41) *neglection* = Vernachlässigung, ein Sh.'sches Wort, das auch in K. Henry VI. First Part (A. 4, Sc. 3) und Pericles (A. 3, Sc. 3) vorkommt. Die Vernachlässigung der Rangordnung, d. h. der Vorgesetzten, geht um einen Schritt zurück, in der Absicht, höher zu steigen; jeder Zurückstehende sucht durch Vernachlässigung seines Vordermanns zu steigen. — Die meisten Hgg. lesen *with a purpose* mit den Qs. für das *in a purpose* der Fol. 42) *pace* ist wie *step* in der Hierarchie des Ranges die einzelne Stufe, oder, in übertragenem Sinne, der Inhaber dieser Rangstufe. 43) Das Fieber des Rangstreites oder Parteiwesens zehrt gleichsam das Blut auf. 44) So die Fol. passender, als das *stands* der Qs., da Troja hier personificirt *(in her strength)* als ein mit Nerven *(sinews)* begabtes, lebendiges Wesen gedacht wird, im Gegensatz zu dem Anfang dieser Rede, wo es hiess *Troy, yet upon his basis*, wo *his* = *its* steht. 45) *to pageant* = wie in einem Schaugepränge, in einem Aufzuge vorführen. — Zwei Zeilen vorher haben die Qs. *silly* für *awkward*. 46) *topless deputation* ist eine Vollmacht oder übertragene Würde, die nichts über sich hat, die als höchste da steht. 47) Der Witz des sich spreizenden Schauspielers steckt in seinem Kniebug, mit dem er so stark auftritt, dass das Bühnengerüste wiederhallt und sich zwischen seinem Tritt und dem Boden, worauf er tritt, ein gleichsam hölzernes Zwiegespräch anspinnt, das anzuhören er für einen reichen Genuss hält. 48) *o'er-wrested* = überspannt. Qs. und Fol. lesen *ore-rested*. — Vielleicht schrieb Sh. *o'er-jested*. 49) *unsquared* = ungefüge, von *to square* = anpassen, fügen, wie in Winter's Tale (A. 5, Sc. 1) *O, that ever I had squar'd me to thy counsel!* — Die Qs. haben *unsquare*. 50) So die Fol.; die Qs. *right* für *just*. 51) Wenn er sich zu einer feierlichen Rede rüstet. 52) *parallels* sind die Parallellinien auf Landkarten, deren äusserste Enden also möglichst weit von einander entfernt sind. 53) *god Achilles* ist die Lesart der Qs. und Fol., wofür die meisten Hgg. stillschweigend *good* setzen. — Schon die späteren Folioausgg. lasen so. 54) Wie er sich rüstet zur Wehr bei einem nächtlichen plötzlichen Aufruf zu den Waffen. 55) Die meisten Hgg. bilden, im Widerspruch mit den alten Ausgg., ein Compositum *palsy-fumbling*, das Tyrwhitt mit *paralytic fumbling* erklärt. 56) *Sir* als ironischer Titel vor Wörtern, die erst durch diese Verbindung personificirt werden, kommt bei Sh. häufig vor; so *Sir Prudence* in Tempest (A. 2, Sc. 1), *Sir Smile* in Winter's Tale (A. 1, Sc. 2), *Sir Oracle* in Merchant of Venice (A. 1, Sc. 1). 57) Unsere wohlbestellten Gaben im Einzelnen und im Allgemeinen. 58) *preventions* sind die Vorbereitungen zum Thun. 59) *paradox*, eigentlich ein scheinbarer Unsinn im Reden, ist hier = Unsinn, Abgeschmacktheit im Handeln. In

Ajax is grown self-will'd; and bears his head
In such a rein,[60] in full as proud a place
As broad Achilles; keeps[61] his tent like him;
Makes factious feasts; rails on our state of war,
Bold as an oracle, and sets Thersites
(A slave whose gall coins slanders like a mint)[62]
To match us in comparisons with dirt:
To weaken and discredit our exposure,[63]
How rank soever rounded in with danger.
*Ulyss.* They tax our policy, and call it cowardice;
Count wisdom as no member of the war;
Forestall prescience,[64] and esteem no act
But that of hand: the still and mental parts, —
That do contrive how many hands shall strike,
When fitness calls them on, and know, by measure
Of their observant toil, the enemies' weight,[65] —
Why, this hath not a finger's dignity.
They call this bed-work, mappery, closet-war:
So that the ram, that batters down the wall,
For the great swing and rudeness of his poise,
They place before his hand that made the engine.
Or those that with the fineness of their souls
By reason guide his execution.[66]
*Nest.* Let this be granted, and Achilles' horse
Makes many Thetis' sons. *[A tucket.*
*Agam.* What trumpet? look, Menelaus.
*Men.* From Troy.

*Enter* Æneas.

*Agam.* What would you 'fore our tent?
*Æne.* Is this great Agamemnon's tent, I pray you?
*Agam.* Even this.
*Æne.* May one, that is a herald and a prince,
Do a fair message to his kingly ears?[67]
*Agam.* With surety stronger than Achilles' arm
'Fore all the Greekish heads, which with one voice
Call Agamemnon head and general.
*Æne.* Fair leave, and large security. How may
A stranger to those most imperial looks
Know them from eyes of other mortals?
*Agam.* How!
*Æne.* Ay;
I ask, that I might waken reverence,
And bid the cheek[68] be ready with a blush,
Modest as morning when she coldly eyes
The youthful Phœbus.
Which is that god in office, guiding men?
Which is the high and mighty Agamemnon?
*Agam.* This Trojan scorns us, or the men of Troy
Are ceremonious courtiers.
*Æne.* Courtiers as free, as debonair, unarm'd,[69]
As bending angels: that 's their fame in peace;
But when they would seem soldiers, they have galls,
Good arms, strong joints, true swords; and, Jove's accord,
Nothing so full of heart.[70] But peace, Æneas,
Peace, Trojan! lay thy finger on thy lips.
The worthiness of praise distains his worth,
If that the prais'd himself bring the praise forth;
But what the repining enemy commends,
That breath fame blows;[71] that praise, sole pure, transcends.
*Agam.* Sir, you of Troy, call you yourself Æneas?
*Æne.* Ay, Greek, that is my name.
*Agam.* What 's your affair, I pray you?
*Æne.* Sir, pardon: 't is for Agamemnon's ears.
*Agam.* He hears nought privately that comes from Troy.
*Æne.* Nor I from Troy came not to whisper him:
I bring a trumpet to awake his ear;
To set his sense on the attentive bent,[72]
And then to speak.
*Agam.* Speak frankly as the wind.
It is not Agamemnon's sleeping hour:
That thou shalt know, Trojan, he is awake,
He tells thee so himself.
*Æne.* Trumpet, blow loud,
Send thy brass voice through all these lazy tents;
And every Greek of mettle, let him know,
What Troy means fairly shall be spoke aloud.
*[Trumpet sounds.*
We have, great Agamemnon, here in Troy
A prince call'd Hector, (Priam is his father,)
Who in this dull and long-continued truce[73]
Is rusty grown: he bade me take a trumpet,
And to this purpose speak. — Kings, princes, lords!
If there be one among the fair'st of Greece,
That holds his honour higher than his ease;
That seeks his praise more than he fears his peril;
That knows his valour, and knows not his fear;
That loves his mistress more than in confession[74]
(With truant vows to her own lips he loves),

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Othello (A. 2, Sc. 1) *These are old fond paradoxes, to make fools laugh i' the ale-house.* 60) Das Bild ist von einem hoch aufgezäumten Pferde entlehnt. 61) Die Fol. hat *and keeps.* 62) Er münzt Lästerworte so ergiebig, wie die Münze Geldstücke. — So in Love's Labour's Lost (A. 1, Sc. 1) *A man — — || That hath a mint of phrases in his brain.* 63) *exposure* ist die dem Feinde ausgesetzte Lage, oder die Art, wie sie sich dem Feinde aussetzen. — Die Qs. lesen *our discredit.* 64) *prescience* = Vorbedacht, Vorherwissen, scheint hier auf der zweiten Sylbe betont zu sein, während das Wort an den beiden andern Stellen, wo es bei Sh. sich findet, in Tempest (A. 1, Sc. 2) und in Antony and Cleopatra (A. 1, Sc. 2), die gewöhnliche Betonung hat. 65) Die beobachtende Thätigkeit oder Anstrengung gewährt das Mass, nach welchem sie das Gewicht, die Bedeutung der Feinde messen. Für *enemies'* ist vielleicht *enemy's* zu lesen, da das *enemies* der alten Ausgg. sowohl das Eine, wie das Andere sein kann. 66) *his execution* ist die Arbeit des Mauerbrechers. 67) So die Fol.; die Qs. haben *eyes.* 68) *and on the cheek* liest die Fol. 69) *unarm'd* bezieht sich auf *men of Troy:* wenn sie ihre Waffen abgelegt haben, sind die Trojaner so freiwillige und freundliche Höflinge, wie die Engel, die sich verneigen, die ihre Huldigung darbringen. 70) Die Construction ist elliptisch: und, wenn Jupiter's Zustimmung vorhanden ist, d. h. wenn Jupiter ihnen zustimmt, ist nichts so beherzt, wie die Trojaner. — Die Qs. haben *and great Jove's accord.* 71) Was der Feind ungern preist, das Wort verbreitet, verkündet der Ruhm. — Für *blows* lesen die gewöhnlichen Ausgg. ohne alle Autorität *follows.* 72) Um seinem Sinn, d. h. dem Gehörsinn, eine aufmerksame Richtung zu geben. — Die Qs. lesen *seat* für *sense,* und *that attentive bent.* 73) Die Notiz von einem den Trojanern bewilligten sechsmonatlichen Waffenstillstand fand Sh. in der Destruction of Troy und benutzte sie hier im Widerspruch mit dem, was von Hektor's Kämpfen in den beiden vorhergehenden Scenen gesagt war. — Für *rusty*

And dare avow her beauty and her worth
In other arms[75] than hers, — to him this challenge.
Hector, in view of Trojans and of Greeks,
Shall make it good, or do his best to do it,[76]
He hath a lady, wiser, fairer, truer,
Than ever Greek did compass[77] in his arms;
And will to-morrow with his trumpet call,
Midway between your tents and walls of Troy,
To rouse a Grecian that is true in love:
If any come, Hector shall honour him;[78]
If none, he 'll say in Troy, when he retires,
The Grecian dames are sun-burnt, and not worth
The splinter of a lance. Even so much.[79]
*Agam.* This shall be told our lovers, Lord Æneas;
If none of them have soul in such a kind,
We left them all at home: but we are soldiers;
And may that soldier a mere recreant prove,
That means not, hath not, or is not in love![80]
If then one is, or hath, or means to be,
That one meets Hector; if none else, I am he.[81]
*Nest.* Tell him of Nestor, one that was a man
When Hector's grandsire suck'd: he is old now;
But if there be not in our Grecian host[82]
One noble man, that hath one spark of fire
To answer for his love, tell him from me,
I 'll hide my silver beard in a gold beaver,
And in my vantbrace[83] put this wither'd brawn;
And, meeting him, will tell him, that my lady
Was fairer than his grandam, and as chaste
As may be in the world. His youth in flood,
I 'll pawn[84] this truth with my three drops of blood.
*Æne.* Now heavens forbid such scarcity of youth![85]
*Ulyss.* Amen.
*Agam.* Fair Lord Æneas, let me touch your hand;
To our pavilion shall I lead you first.
Achilles shall have word of this intent;
So shall each lord of Greece, from tent to tent;
Yourself shall feast with us before you go,
And find the welcome of a noble foe.
*[Exeunt all but* Ulysses *and* Nestor.

*Ulyss.* Nestor, —
*Nest.* What says Ulysses?
*Ulyss.* I have a young conception in my brain;
Be you my time[86] to bring it to some shape.
*Nest.* What is 't?
*Ulyss.* This 't is:
Blunt wedges rive hard knots: the seeded[87] pride.
That hath to this maturity blown up
In rank Achilles, must or now be cropp'd,
Or, shedding, breed a nursery of like evil,
To overbulk us all.
*Nest.* Well, and how?
*Ulyss.* This challenge that the gallant Hector sends,
However it is spread in general name,
Relates in purpose only to Achilles.
*Nest.* The purpose is perspicuous even as substance,
Whose grossness little characters sum up:[88]
And, in the publication,[89] make no strain,
But that Achilles, were his brain as barren
As banks of Libya, (though, Apollo knows,
'T is dry enough,) will, with great speed of judgment,
Ay, with celerity, find Hector's purpose
Pointing on him.
*Ulyss.* And wake him[90] to the answer, think you?
*Nest.* Yes,[91] 't is most meet: who may you else oppose,
That can from Hector bring his honour off,
If not Achilles? Though 't be a sportful combat,
Yet in the trial much opinion dwells;[92]
For here the Trojans taste our dear'st repute
With their fin'st palate: and trust to me, Ulysses,
Our imputation shall be oddly pois'd
In this wild action;[93] for the success,
Although particular, shall give a scantling[94]
Of good or bad unto the general;
And in such indexes[95] (although small pricks
To their subsequent volumes) there is seen
The baby figure of the giant mass
Of things to come at large. It is suppos'd,
He, that meets Hector, issues from our choice:

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lesen die Qs. *restie*, wie in Cymbeline (A. 3, Sc. 6) *resty sloth* steht. 74) *confession* ist hier ein bloss äusserliches Bekenntniss und erhält seine wahre Erklärung durch die folgende Zeile: mit ungetreuen Gelübden auf den Lippen Derjenigen, die er liebt. 75) *arms* ist doppelsinnig = Arme, und = Waffen. 76) scil. *his best to make it good*, d. h. zu beweisen, dass er eine Dame hat u. s. w. 77) So die Fol.; die Qs. haben *couple*. 78) Er wird ihn ehren, indem er den Zweikampf mit ihm besteht. 79) Das ist der Inhalt meines Auftrags, so viel habe ich zu melden. 80) Zu *means not* ist *to be in love*, zu *hath not* ist *been in love* zu suppliren. 81) So die Qs.; die Fol. *I 'll be he*. 82) So die Qs.; die Fol. hat *mould* für *host*. 83) *vantbrace* = Armschienen. 84) So die Fol. — Nestor will die Wahrheit seiner Behauptung, wie ein Pfand, um das gekämpft wird, oder wie ein Symbol der Herausforderung, hinwerfen. — Die Qs. lesen matter *prove*. 85) Die Qs. lesen *forefend* für *forbid*, und *men* für *youth*. — Die folgende Rede Agamemnon's theilen die Qs. irrig dem Ulysses zu, und haben in deren zweiter Zeile *lead you, Sir*. 86) *my time* ist die Zeit der Schwangerschaft, in welcher die Geburt reift und gefördert wird. So in Merchant of Venice (A. 1, Sc. 1) *Nature hath fram'd strange fellows in her time*. 87) *seeded* = Samen tragend, von der Pflanze entlehnt, wird näher erklärt durch das Folgende: *Or, shedding, breed a nursery of like evil*, wo *nursery* ebenfalls von einer Pflanzschule oder Baumschule zu verstehen ist. 88) Der Zweck ist so sichtbar, wie ein körperliches Wesen, dessen Ganzes aus einzelnen kleinen Zahlen besteht, dessen Totalität sich in Einzelnheiten berechnen oder wahrnehmen lässt. 89) Und wenn die Ausforderung bekannt gemacht wird, so macht keine gezwungene Deutung daraus, d. h. nehmt ohne Schwierigkeit an, dass Achilles u. s. w. — *strain* ist jede gewaltsame Bemühung, hier im Raisonnement. 90) *him* = *himself*. 91) So die Fol.; die Qs. *why*, und in dem nächsten Verse *those honours* für *his honour* der Fol. — *who*, wie Qs. und Fol. lesen, verwandeln die Hgg. in *whom*, so oft sich auch bei Sh. jenes für dieses findet. 92) Der Ruhm, den die öffentliche Meinung giebt, beruht schon auf dem Ausgang dieses scheinbar zum Spiel angeordneten Zweikampfs. 93) *wild action* ist das unüberlegte Thun, dessen Ausgang sich nicht berechnen lässt, wie bei diesem Zweikampfe. — *our imputation* = das, was man uns beimisst, unsere Geltung. — *oddly* = ungleich. 94) *a scantling of good and bad* ist die Probe von Glück oder Unglück für das gesammte Unternehmen der Griechen, als welche der Ausgang dieses Privatkampfes zwischen Hektor und seinem Gegner gelten wird. 95) Das dem Buch vorgedruckte Inhaltsverzeichniss dient bei

And choice, being mutual act of all our souls,
Makes merit her election,[96] and doth boil,[97]
As 't were from forth us all, a man distill'd
Out of our virtues; who miscarrying,
What heart receives from hence[98] the conquering part,
To steel a strong opinion to themselves?
Which entertain'd, limbs are his[99] instruments,
In no less working, than are swords and bows
Directive by the limbs.

*Ulyss.* Give pardon to my speech: —
Therefore 't is meet, Achilles meet not Hector.
Let us like merchants show our foulest wares,
And think, perchance, they 'll sell; if not,
The lustre of the better yet to show
Shall show the better.[100] Do not consent,
That ever Hector and Achilles meet;
For both our honour and our shame, in this,
Are dogg'd with two strange followers.

*Nest.* I see them not with my old eyes: what are they?

*Ulyss.* What glory our Achilles shares from Hector,
Were he not proud, we all should wear[101] with him:
But he already is too insolent;
And we were better parch in Afric sun,
Than in the pride and salt scorn of his eyes,
Should he 'scape Hector fair: if he were foil'd,
Why, then we did our main opinion[102] crush
In taint of our best man. No; make a lottery,
And by device let blockish Ajax draw
The sort to fight with Hector: among ourselves,
Give him allowance as the worthier man,[103]
For that will physic the great Myrmidon,
Who broils in loud applause; and make him fall[104]
His crest, that prouder than blue Iris bends.[105]
If the dull brainless Ajax come safe off,
We 'll dress him up in voices: if he fail,
Yet go we under our opinion still,
That we have better men. But, hit or miss,
Our project's life this shape of sense assumes, —
Ajax employ'd plucks down Achilles' plumes.

*Nest.* Ulysses,
Now I begin to relish thy advice;[106]
And I will give a taste of it forthwith
To Agamemnon: go we to him straight.
Two curs shall tame each other: pride alone
Must tarre the mastiffs on, as 't were their bone.

*[Exeunt.*

# ACT II.

## SCENE I.

Another Part of the Grecian Camp.

*Enter* AJAX *and* THERSITES.

*Ajax.* Thersites!

*Ther.* Agamemnon — how if he had biles?[1] full, all over, generally?

*Ajax.* Thersites!

*Ther.* And those biles did run? — Say so, — did not the general[2] run then? were not that a botchy core?

*Ajax.* Dog!

*Ther.* Then would come some matter[3] from him: I see none now.

*Ajax.* Thou bitch-wolf's son, canst thou not hear? Feel then. *[Strikes him.*

*Ther.* The plague of Greece[4] upon thee, thou mongrel[5] beef-witted lord!

*Ajax.* Speak then, thou vinnewedst[6] leaven, speak: I will beat thee into handsomeness.

*Ther.* I shall sooner rail thee into wit and holiness: but, I think, thy horse will sooner con an oration, than thou learn a prayer without book. Thou canst strike, canst thou? a red murrain o' thy jade's tricks![7]

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Sh. oft bildlich als kurze vorhergehende Andeutung eines Ereignisses; so in Othello (A. 2, Sc. 1) *an index and obscure prologue to the history of lust and foul thoughts.* — Solche Inhaltsverzeichnisse sind kleine Punkte *(small pricks)* im Verhältniss zu dem ausführlichen Inhalt, der den ganzen auf sie folgenden Band füllt. 96) Die Wahl, da sie eine einverstandene Handlung aller Gemüther ist, macht das Verdienst zum Gegenstande ihres Wählens. 97) *to boil* wird von einem chemischen Kochen verstanden. 98) *from hence* bezieht sich auf das vorhergehende *miscarrying.* — In dem Folgenden ist *to themselves* auf das Subject *the conquering part* zu beziehen: Die siegreiche Partei schöpft aus dem Missgeschick des Unterliegenden Muth, um für sich die starke öffentliche Meinung zu stählen, sich derselben zu sichern. — Die drei letzten Zeilen der Rede Nestor's fehlen in den Qs. 99) Die Fol. hat *in his;* die zweite Folioausg. strich das *in.* 100) So ist die antithetisch zugespitzte Lesart der Fol.: Wir wollen, wie Kaufleute, zuerst unsere schlechtesten Waaren zeigen, in der Hoffnung, dass sie Absatz finden; sollte das nicht der Fall sein, so wird der Glanz der bessern Waaren, die noch zu zeigen sind, sich um so besser ausnehmen. — Die meisten Hgg. lesen mit den Qs. *The lustre of the better shall exceed || By showing the worse first.* 101) So die Fol.; die Qs. haben *share,* wahrscheinlich irrthümlich aus dem vorhergehenden *shares.* 102) *our main opinion* ist das Ansehen, das wir *in corpore* geniessen. 103) Sie wollen unter sich dem Ajax den Vorrang vor dem Achilles zuerkennen. — Die Qs. lesen *for the better man.* 104) *to fall* = sinken lassen, neigen, kommt als transitives Verbum oft bei Sh. vor. 105) Achilles' Helmbusch krümmt sich in stolzerem Schwunge, als die blaue Iris, der Regenbogen, der nach einer Hauptfarbe hier der blaue heisst. — Vielleicht verstand aber Sh. unter *blue Iris* hier die Schwertlilie. 106) So regulirte Steevens in zwei Zeilen den Vers, der in Qs. und Fol. unmetrisch lautet *Now, Ulysses, I begin to etc.*

1) *biles* ist Sh.'s Wort, das die Hgg. hier und an andern Stellen stillschweigend in das moderne *boils* umändern. — Zu Thersites' Rede fügt Rowe die erklärende Bühnenweisung *Talking to himself.* 2) Wortspiel mit dem vorhergehenden *general.* — Dasselbe Wortspiel kehrt A. 4, Sc. 5 wieder. 3) *matter* = Stoff, Wesentliches im Allgemeinen, und = Eiterstoff. 4) Er meint die Pest, die nach den alten Sagen im griechischen Lager vor Troja herrschte. 5) *mongrel* ist hier als Schimpfwort in demselben Sinne zu fassen, wie A. 5, Sc. 4 *mongrel cur* von demselben Ajax, und Macbeth (A. 3, Sc. 1) *mongrels, spaniels, curs* steht, = Blendling, Bastardhund, geht aber schwerlich, wie Steevens erklärt, auf Ajax' Abstammung von einem griechischen Vater und einer trojanischen Mutter. 6) *vinnewedst* ist Superlativ von *vinnewed* = moderig, schimmelig, von *to vinnew* = verschimmeln, wie Beaumont (1602) in einem Briefe an Speght sagt: *Many of Chaucer's words are become as it were vinew'd and hoarie with over long lying.* — Das Wort ist in der Fol. zu *whinid'st* entstellt; viele

*Ajax.* Toadstool, learn[8] me the proclamation.
*Ther.* Dost thou think I have no sense, thou strik'st me thus?
*Ajax.* The proclamation!
*Ther.* Thou art proclaimed a fool, I think.
*Ajax.* Do not, porpentine,[9] do not: my fingers itch.
*Ther.* I would, thou didst itch from head to foot, and I had the scratching of thee; I would make thee the loathsomest scab in Greece. When thou art forth in the incursions,[10] thou strikest as slow as another.
*Ajax.* I say, the proclamation!
*Ther.* Thou grumblest and railest every hour on Achilles; and thou art as full of envy at his greatness, as Cerberus is at Proserpina's beauty, ay, that thou barkest at him.[11]
*Ajax.* Mistress Thersites!
*Ther.* Thou shouldst strike him.
*Ajax.* Cobloaf![12]
*Ther.* He would pun[13] thee into shivers with his fist, as a sailor breaks a biscuit.
*Ajax.* You whoreson cur! *[Beating him.*
*Ther.* Do, do.
*Ajax.* Thou stool for a witch![14]
*Ther.* Ay, do, do; thou sodden-witted lord! thou hast no more brain than I have in mine elbows; an assinego[15] may tutor thee: thou scurvy-valiant ass! thou art here but to thrash Trojans; and thou art bought and sold[16] among those of any wit, like a barbarian slave. If thou use[17] to beat me, I will begin at thy heel, and tell what thou art by inches, thou thing of no bowels,[18] thou!
*Ajax.* You dog!
*Ther.* You scurvy lord!
*Ajax.* You cur! *[Beating him.*
*Ther.* Mars his idiot![19] do, rudeness; do, camel; do, do.

*Enter* Achilles *and* Patroclus.

*Achil.* Why, how now, Ajax? wherefore do you this? How now, Thersites? what 's the matter, man?
*Ther.* You see him there, do you?
*Achil.* Ay; what 's the matter?
*Ther.* Nay, look upon him.
*Achil.* So I do: what 's the matter?
*Ther.* Nay, but regard him well.
*Achil.* Well![20] why, so I do.
*Ther.* But yet you look not well upon him; for, whosoever you take him to be, he is Ajax.
*Achil.* I know that, fool.
*Ther.* Ay, but that fool knows not himself.[21]
*Ajax.* Therefore I beat thee.
*Ther.* Lo, lo, lo, lo, what modicums of wit he utters! his evasions have ears thus long. I have bobbed his brain more than he has beat my bones: I will buy nine sparrows for a penny, and his *pia mater*[22] is not worth the ninth part of a sparrow. This lord, Achilles, Ajax, who wears his wit in his belly, and his guts in his head, I 'll tell you what I say of him.
*Achil.* What?
*Ther.* I say, this Ajax —
[Ajax *offers to strike him,* Achilles *interposes.*
*Achil.* Nay, good Ajax.
*Ther.* Has not so much wit —
*Achil.* Nay, I must hold you.
*Ther.* As will stop the eye of Helen's needle, for whom he comes to fight.
*Achil.* Peace, fool!
*Ther.* I would have peace and quietness, but the fool will not: he there; that he, look you there.
*Ajax.* O thou damned cur! I shall —
*Achil.* Will you set your wit to a fool's?[23]
*Ther.* No, I warrant you; for a fool's will shame it.
*Patr.* Good words, Thersites.
*Achil.* What 's the quarrel?
*Ajax.* I bade the vile owl go learn me the tenour of the proclamation, and he rails upon me.
*Ther.* I serve thee not.
*Ajax.* Well, go to, go to.

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Hgg. lesen mit den Qs. dafür *unsalted.* 7) Er wünscht ihm eine Viehseuche *(murrain)* an den Hals, wegen seiner Pferdemanieren, weil er schlägt, wie ein Pferd hinten ausschlägt. — Das Epitheton *red*, auf die Entzündung solcher Seuche bezüglich, hat Sh. auch in Verbindung mit dem synonymen *plague* in Tempest (A. 1, Sc. 2) *the red plague rid you.* 8) *to learn = to teach.* 9) Für dieses Sh.'sche Wort setzen viele Hgg. stillschweigend, hier wie anderswo, *porcupine.* 10) *incursions* sind die täglichen Streifzüge der Griechen zur Verwüstung und Ausplünderung des trojanischen Gebietes. — Der Satz fehlt in der Fol. 11) Du bist so neidisch und dadurch dem Cerberus so ähnlich, dass Du den Achilles anbellst, wie Cerberus die Proserpina. 12) *cobloaf* erklärt Minsheu's Dictionary (1616) *It is a little loaf made with a round head, such as cob-irons which support the fire.* — Malone meint, es sei vielleicht *cop-loaf* zu schreiben. 13) *to pun*, provinziell für *to pound* = zerstossen, kommt auch bei Sh.'s Zeitgenossen vor. 14) Ein Stuhl, auf dem die Hexen festgebunden wurden, um die Marterprobe zu bestehen. Damit vergleicht Ajax den verwachsenen Thersites. — Das wiederholte *do, do* in Thersites' Munde ist ein Ausdruck der Verhöhnung, wie Staunton meint, mit einer entsprechenden Geberde begleitet. 15) *assinego*, das einige Hgg. mit ähnlich lautenden Bezeichnungen in romanischen Sprachen = Eseltreiber, zusammenstellen, scheint doch, wo es bei Sh.'schen Zeitgenossen vorkommt, nur = *ass* zu stehen, als eine scherzhafte, vornehm klingende Erweiterung dieses Wortes, und vorzugsweise von Dummköpfen gebraucht, obwohl es auch im eigentlichen Sinn vorkommt. — Qs. und Fol. haben hier *Asinico*, von Pope verbessert. 16) *bought and sold* = verrathen und verkauft, kommt sprichwörtlich auch sonst vor von Leuten, die rettungslos verloren sind; so in K. Henry VI. First Part (A. 4, Sc. 4) *from bought and sold Lord Talbot.* 17) Wenn Du Dich gewöhnst, mich zu schlagen. 18) *bowels* werden hier als Sitz des Gefühls im weitesten Sinne des Wortes gefasst. 19) Die Umschreibung des Genitivs mit *his* wird auch sonst angewandt, um das Zusammenstossen zweier *s* (hier *Mars's*) zu vermeiden. Andre Dichter gebrauchen *his* auch ohne solche euphonischen Gründe; so steht in Gascoigne's Jocasta *thy son his death* und *The mysteries of Jove his secret mind.* 20) So interpungirt Dyce mit Recht, da *well* nur als Wiederholung von Thersites' Wort, nicht als eine Einräumung von Seiten Achill's gefasst werden kann, wie die meisten Hgg. interpungiren: *Well, why I do so.* — Die Fol. hat *I do so* für *so I do* der Qs. 21) Thersites antwortet, als ob Achilles gesagt hätte *I know that fool.* 22) Die *pia mater* = dünne Gehirnhaut, gebraucht Sh. für Gehirn auch in Twelfth-Night (A. 1, Sc. 5) und in Love's Labour's Lost (A. 4, Sc. 2). 23) Willst Du Deinen Witz gegen den eines Narren setzen? 24) Thersites macht den trojanischen Feldzug als

*Ther.* I serve here voluntary.[24]
*Achil.* Your last service was sufferance, 't was not voluntary; no man is beaten voluntary: Ajax was here the voluntary, and you as under an impress.
*Ther.* E'en so; — a great deal of your wit too lies in your sinews, or else there be liars. Hector shall have a great catch, if he knock out either of your brains: 'a were as good crack a fusty nut with no kernel.
*Achil.* What, with me too, Thersites?[25]
*Ther.* There 's Ulysses, and old Nestor, — whose wit was mouldy ere your grandsires[26] had nails on their toes, — yoke you like draught-oxen,[27] and make you plough up the wars.
*Achil.* What? what?
*Ther.* Yes, good sooth: to, Achilles! to, Ajax! to!
*Ajax.* I shall cut out your tongue.
*Ther.* 'T is no matter; I shall speak as much as thou, afterwards.
*Patr.* No more words, Thersites, peace!
*Ther.* I will hold my peace when Achilles' brach[28] bids me, shall I?
*Achil.* There 's for you, Patroclus.
*Ther.* I will see you hanged, like clotpoles, ere I come any more to your tents: I will keep where there is wit stirring, and leave the faction of fools. *[Exit.*
*Patr.* A good riddance.
*Achil.* Marry, this, Sir, is proclaim'd through all our host: —
That Hector, by the fifth hour[29] of the sun,
Will, with a trumpet, 'twixt our tents and Troy,
To-morrow morning call some knight to arms,
That hath a stomach; and such a one, that dare
Maintain — I know not what: 't is trash. Farewell.
*Ajax.* Farewell. Who shall answer him?
*Achil.* I know not: it is put to lottery; otherwise,
He knew his man.
*Ajax.* O! meaning you. — I will go learn more of it. *[Exeunt.*

## SCENE II.

Troy. A Room in Priam's Palace.

*Enter* Priam, Hector, Troilus, Paris, *and* Helenus.

*Pri.* After so many hours, lives, speeches spent,
Thus once again says Nestor from the Greeks:
»Deliver Helen, and all damage else —
As honour, loss of time, travail, expense,
Wounds, friends, and what else dear that is consum'd
In hot digestion of this cormorant war[1] —
Shall be struck off.« — Hector, what say you to 't?
*Hect.* Though no man lesser fears the Greeks than I,
As far as toucheth my particular, yet,
Dread Priam,
There is no lady of more softer bowels,[2]
More spungy to suck in the sense of fear,
More ready to cry out — »Who knows what follows?«
Than Hector is. The wound of peace is surety,
Surety secure;[3] but modest doubt is call'd
The beacon of the wise, the tent[4] that searches
To the bottom of the worst. Let Helen go:
Since the first sword was drawn about this question,
Every tithe soul, 'mongst many thousand dismes,[5]
Hath been as dear as Helen; I mean, of ours:
If we have lost so many tenths of ours,
To guard a thing not ours, nor worth to us,
Had it our name, the value of one ten;
What merit 's in that reason, which denies
The yielding of her up?
*Tro.* Fie, fie! my brother!
Weigh you the worth and honour of a king,
So great as our dread father, in a scale
Of common ounces? will you with counters sum
The past-proportion[6] of his infinite?
And buckle in[7] a waist most fathomless
With spans and inches so diminutive
As fears and reasons? fie, for godly shame!

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Freiwilliger mit. — In demselben Sinne »als Freiwilliger« gebraucht auch Achill das Wort *voluntary* in seiner folgenden Rede. Der Gegensatz ist dann: der zum Dienst Gepresste *(under an impress).* 25) Hast Du es auch mit mir zu thun? Bindest Du auch mit mir an? 26) *your grandsires* ist Theobald's Emendation für *their grandsires* in Qs. und Fol. — *on their toes* fehlt in den Qs. 27) *draught-oxen* = Zugochsen, die an einem Joche gehen, ist ein Compositum. — *wars* in den Qs.; die Fol. hat *waire.* 28) *brach*, Rowe's Verbesserung für *brooch* in Qs. und Fol., ist im Geschmacke des schmähsüchtigen Thersites. Patroklus ist hier die »Hündin« des Achill, wie er nachher dessen *male harlot* und *masculine whore* heisst. — *brooch* = Agrafe, liesse sich allenfalls als »Anhängsel des Achill« deuten. — In der vorhergehenden Zeile haben nur die Qs. *peace!* 29) So die Fol.; die Qs. haben *first hour*, was sich leicht aus *fift*, wie Sh. schrieb, entstellen liess. — Die »fünfte Stunde nach Sonnenaufgang« stimmt auch mehr überein mit dem, was Thersites A. 3, Sc. 3 sagt: *If to-morrow be a fair day, by eleven o'clock it will go one way or other.*

1) Der Krieg wird hier als ein gefrässiges Ungeheuer von stets angestrengter Verdauungskraft dargestellt. So kommt in Love's Labour's Lost (A. 1, Sc. 1) *cormorant devouring time*, und in Coriolanus (A. 1, Sc. 1) *cormorant belly* vor. 2) Vgl. A. 2, Sc. 1, Anm. 18. 3) Der Friede wird gefährdet durch übergrosse, sorglose Sicherheit, zu welcher eine besonnene Besorgniss *(modest doubt)* den Gegensatz bildet. 4) *tent* = die wundärztliche Rolle von Charpie, welche in eine Wunde gesteckt wird, gebraucht Sh. auch sonst = Sonde. So in Cymbeline (A. 3, Sc. 4) *mine ear — — can take no greater wound, nor tent, to bottom that.* 5) *tithe* und *disme*, eigentlich der Zehnte als Abgabe oder Tribut, ist hier der zehnte Theil, der Zehnte im Allgemeinen = *tenth.* So in All 's well that ends well (A. 1, Sc. 3) *we 'd find no fault with the tithe woman.* 6) Priamus' über alle Berechnung hinausgehendes Mass von Unendlichkeit lässt sich nicht durch Rechenpfennige summiren. Wie *past-proportion*, wofür manche Hgg. seit Rowe *vast proportion* lasen, bildet Sh. auch ähnliche adjectivische Composita; so *past-cure malady* in All 's well that ends well (A. 2, Sc. 1), und *past-saving slave* ebendaselbst (A. 4, Sc. 3). 7) *to buckle in* = einschnallen, eingürten. So in As you like it (A. 3, Sc. 2) *a span buckles in his sum*, mit demselben Tropus wie hier. 8) *that* bezieht sich auf das in *your* steckende *you.* 9) Mit dem Mercur wird Helenus noch näher verglichen, weil der Götterbote mit Schwingen an den Fersen dargestellt wird. — Die Fol. hat diesen Vers erst hinter dem folgenden. 10) So die Qs.; die Fol. hat *hard hearts.* 11) *respect* = Rücksicht, Erwägung, Ueberlegung. 12) So die Fol.; die Qs. haben *the keeping.* 13) Jedes Ding ist nur in dem

*Hel.* No marvel, though you bite so sharp at reasons,
You are so empty of them. Should not our father
Bear the great sway of his affairs with reasons,
Because your speech hath none, that[8] tells him so?
*Tro.* You are for dreams and slumbers, brother priest;
You fur your gloves with reason. Here are your reasons:
You know, an enemy intends you harm;
You know, a sword employ'd is perilous,
And reason flies the object of all harm.
Who marvels then, when Helenus beholds
A Grecian and his sword, if he do set
The very wings of reason to his heels,
And fly like chidden Mercury[9] from Jove,
Or like a star disorb'd? — Nay, if we talk of reason,
Let 's shut our gates, and sleep: manhood and honour
Should have hare-hearts,[10] would they but fat their thoughts
With this cramm'd reason: reason and respect[11]
Make livers pale, and lustihood deject.
*Hect.* Brother, she is not worth what she doth cost
The holding.[12]
*Tro.* What is aught but as 't is valued?[13]
*Hect.* But value dwells not in particular will;
It holds his estimate and dignity
As well wherein 't is precious of itself,
As in the prizer. 'T is mad idolatry,
To make the service greater than the god;
And the will dotes, that is inclinable[14]
To what infectiously itself affects,
Without some image of the affected merit.[15]
*Tro.* I take to-day a wife, and my election
Is led on in the conduct of my will;[16]
My will enkindled by mine eyes and ears,
Two traded pilots 'twixt the dangerous shores
Of will and judgment. How may I avoid,
Although my will distaste what it elected,
The wife I chose? there can be no evasion
To blench[17] from this, and to stand firm by honour.
We turn not back the silks upon the merchant,
When we have soil'd[18] them; nor the remainder viands
We do not throw in unrespective sink,[19]
Because we now are full. It was thought meet,
Paris should do some vengeance on the Greeks:
Your breath of full consent[20] bellied his sails;
The seas and winds (old wranglers) took a truce,
And did him service: he touch'd the ports desir'd;
And, for an old aunt,[21] whom the Greeks held captive,
He brought a Grecian queen, whose youth and freshness
Wrinkles Apollo's,[22] and makes stale the morning.
Why keep we her? the Grecians keep our aunt.
Is she worth keeping? why, she is a pearl,
Whose price hath launch'd above a thousand ships,[23]
And turned crowned kings to merchants.
If you 'll avouch 't was wisdom Paris went
(As you must needs, for you all cried — »Go, go«),
If you 'll confess he brought home noble prize[24]
(As you must needs, for you all clapp'd your hands,
And cried — »Inestimable!«), why do you now
The issue of your proper wisdoms[25] rate,
And do a deed that Fortune never did,[26]
Beggar the estimation which you priz'd
Richer than sea and land? O theft most base,
That we have stol'n what we do fear to keep!
But thieves[27] unworthy of a thing so stol'n,
That in their country did them that disgrace,
We fear to warrant in our native place!
*Cas. [Within.]* Cry, Trojans, cry!
*Pri.* What noise? what shriek is this?
*Tro.* 'T is our mad sister, I do know her voice.
*Cas. [Within.]* Cry, Trojans!
*Hect.* It is Cassandra.

*Enter* CASSANDRA, *raving.*[28]

*Cas.* Cry, Trojans, cry! lend me ten thousand eyes,
And I will fill them with prophetic tears.
*Hect.* Peace, sister, peace!
*Cas.* Virgins and boys, mid-age and wrinkled old,[29]
Soft infancy, that nothing canst but cry,

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Werthe da, nach welchem es geschätzt wird. 14) So die Fol. — Für *inclinable* = sich zuneigend einer Sache, haben die Qs. *attributive* = zuertheilend, beilegend. Während nach der Lesart der Fol. der thörichte Eigenwille sich demjenigen zuneigt, was er in krankhafte Affection genommen hat, legt der Lesart der Qs. zufolge dieser Eigenwille dem Gegenstande seiner blinden Zuneigung Vorzüge bei, die derselbe nicht besitzt. 15) Ohne einen Schein des vorgeschützten oder thöricht geliebten Verdienstes. 16) Troilus lässt sich bei der Wahl einer Gattin durch die Leitung seines Wunsches oder Verlangens regieren. 17) Vgl. A. 1, Sc. 1, Anm. 9. 18) So die Qs.; die Fol. hat *spoyl'd.* 19) Die Qs. haben *siue*, woraus Johnson *sieve* machte, ein Wort, für welches sich indess kaum der ihm beigelegte Sinn *common voider* nachweisen lässt. Wie *n* und *u* in den alten Drucken beständig verwechselt sind, konnte aus *sink* leicht *siue* entstellt werden. So heisst in Coriolanus (A. 1, Sc. 1) der Bauch *the sink o' the body.* — Die Fol. hat *same*, wofür die zweite Folioausg. von 1632 auf's Gerathewohl *place* setzt. 20) *your breath of full consent* = der Hauch Eurer vollen Zustimmung, ist die Lesart der Fol., welcher die meisten Hgg. die ungleich mattere der Qs. *with full consent* vorziehen. 21) Dass Priam's Schwester Hesione, von Hercules geraubt, dem Telamon übergeben war, fand Sh. in seinen Sagen. Lydgate nennt sie *Exiona.* 22) Apollo's Jugendfrische erscheint neben derjenigen Helena's wie runzlicht. Damit stimmt denn auch die Lesart der Fol. *stale* besser, als *pale* der Qs. Die Morgenröthe, hier personificirt wie A. 1, Sc. 3: *Modest as morning when she coldly eyes || The youthful Phœbus,* erscheint neben Helena wie abgelebt. 23) Sh. fand in Marlowe's Faustus ebenso von der Helena gesagt: *Was this the face that launch'd a thousand ships || And burnt the topmost towers of Ilium?* 24) So die Fol.; die Qs. haben *worthy prize.* 25) Die Frucht Eurer eignen Weisheit. — Der Plural *wisdoms* steht, weil er sie in der Mehrzahl anredet. 26) Die Glücksgöttin, trotz ihrer bekannten Unbeständigkeit, hat doch nie so arg wie die Trojaner gewechselt, und das noch eben hoch über alle Schätze des Wassers und des Landes Geschätzte unmittelbar darauf für bettelarm erklärt. 27) *thieves* ist Apposition zu *we*, worauf sich auch *That* in der folgenden Zeile bezieht. Aber wir sind Diebe, des gestohlenen Gutes unwürdig, da wir Jenen in ihrem Lande eine Schmach anthaten, welche wir in unserm Lande zu vertreten uns scheuen. 28) So die Qs.; die Fol. hat *Enter Cassandra with her hair about her ears.* 29) So die Fol.; die Qs. haben *elders.* Die meisten Hgg. lesen mit Ritson *eld*, weil Sh. dieses Wort an andern Stellen gebraucht; so *idle-headed eld* in Merry Wives of Windsor (A. 4, Sc. 4), und *palsied eld* in Measure for Measure (A. 3, Sc. 1). 30) *moiety*

Add to my clamours! let us pay betimes
A moiety[30] of that mass of moan to come.
Cry, Trojans, cry! practise your eyes with tears!
Troy must not be, nor goodly Ilion stand;
Our firebrand[31] brother, Paris, burns us all.
Cry, Trojans, cry! a Helen, and a woe!
Cry, cry! Troy burns, or else let Helen go. *[Exit.*

*Hect.* Now, youthful Troilus, do not these high strains
Of divination in our sister work
Some touches of remorse? or is your blood
So madly hot, that no discourse of reason,[32]
Nor fear of bad success in a bad cause,
Can qualify the same?

*Tro.* Why, brother Hector,
We may not think the justness of each act
Such and no other than event doth form it;
Nor once deject the courage of our minds,
Because Cassandra 's mad: her brain-sick raptures
Cannot distaste the goodness of a quarrel,[33]
Which hath our several honours all engag'd
To make it gracious.[34] For my private part,
I am no more touch'd than all Priam's sons;
And Jove forbid, there should be done amongst us
Such things as might offend the weakest spleen
To fight for, and maintain.

*Par.* Else might the world convince of levity[35]
As well my undertakings as your counsels;
But, I attest the gods, your full consent
Gave wings to my propension, and cut off
All fears attending on so dire a project:
For what, alas! can these my single arms?
What propugnation is in one man's valour,
To stand the push and enmity of those
This quarrel would excite? Yet, I protest,
Were I alone to pass the difficulties,
And had as ample power as I have will,
Paris should ne'er retract what he hath done,
Nor faint in the pursuit.

*Pri.* Paris, you speak
Like one besotted on your sweet delights:
You have the honey still, but these the gall;
So to be valiant is no praise at all.

*Par.* Sir, I propose not merely to myself
The pleasures such a beauty brings with it;
But I would have the soil of her fair rape[36]
Wip'd off in honourable keeping her.
What treason were it to the ransack'd queen,
Disgrace to your great worths, and shame to me,
Now to deliver her possession up,
On terms of base compulsion?[37] Can it be,
That so degenerate a strain as this
Should once set footing in your generous bosoms?
There 's not the meanest spirit on our party,
Without a heart to dare, or sword to draw,
When Helen is defended; nor none so noble,
Whose life were ill bestow'd, or death unfam'd,
Where Helen is the subject: then, I say,
Well may we fight for her, whom, we know well,
The world's large spaces cannot parallel.[38]

*Hect.* Paris, and Troilus, you have both said well;
And on the cause and question now in hand
Have gloz'd,[39] — but superficially; not much
Unlike young men, whom Aristotle thought
Unfit to hear moral philosophy.
The reasons you allege do more conduce
To the hot passion of distemper'd blood,
Than to make up a free determination
'Twixt right and wrong; for pleasure, and revenge,
Have ears more deaf than adders[40] to the voice
Of any true decision.[41] Nature craves,
All dues be render'd to their owners: now,
What nearer debt in all humanity
Than wife is to the husband? If this law
Of nature be corrupted through affection,
And that great minds, of partial indulgence
To their benumbed wills, resist the same,[42]
There is a law in each well-order'd nation,
To curb those raging appetites that are
Most disobedient and refractory.
If Helen then be wife to Sparta's king,
As it is known she is, these moral laws
Of nature, and of nation, speak aloud
To have her back return'd: thus to persist
In doing wrong extenuates not wrong,
But makes it much more heavy. Hector's opinion
Is this, in way of truth:[43] yet, ne'ertheless,

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= entsprechender Theil, bei Sh. nicht gerade immer = Hälfte. 31) Als Hecuba mit Paris schwanger ging, träumte sie, dass sie von einer brennenden Fackel entbunden würde. 32) *discourse of reason* ist ein Ausdruck, der nicht nur bei Sh., Hamlet (A. 1, Sc. 2), sondern auch bei zeitgenössischen Schriftstellern häufig vorkommt. Es bezeichnet die Thätigkeit der Vernunft. 33) *to distaste the goodness of a quarrel* = der Güte einer Sache einen bösen Beigeschmack geben, eine gute und gerechte Sache verderben. 34) *to make it gracious* bezieht sich auf *a quarrel:* der Sache ein gutes Ansehen geben. 35) *to convince* = überführen, in gerichtlichem Sinne, hier als des Leichtsinns schuldig erweisen. 36) *her fair rape* ist = der Raub ihrer Schönheit, der wegen ihrer Schönheit vollführte Raub. 37) So in Hamlet (A. 1, Sc. 1) *by strong hand and terms compulsative.* 38) *to parallel* = mit etwas Gleichem versehen. Anders construirt Sh. das Verbum in Macbeth (A. 2, Sc. 3) *My young remembrance cannot parallel || A fellow to it.* 39) *to gloze* = Glossen machen, Erklärungen geben. So in K. Henry V. (A. 1, Sc. 2) *Which Salique land the French unjustly gloze || To be the realm of France.* Sonst ist *to gloze* bei Sh. und seinen Zeitgenossen = schmeicheln, schön thun. — Zu dem folgenden Citat aus Aristoteles bemerkt Staunton, dass der griechische Philosoph an der betreffenden Stelle nicht von Moralphilosophie spreche, sondern von Politik. Bacon in seinem Advancement of Learning wendet aber den Spruch auf die Moral an, und von Bacon mag Sh. den Satz entlehnt haben. 40) Auf die vermeintliche Taubheit der Nattern spielt Sh. auch sonst an; so in K. Henry VI. Second Part (A. 3, Sc. 2) *What, art thou, like the adder, waxen deaf?* und in den Sonnets (112) *that my adder's sense || To critic and to flatterer stopped are.* 41) *true decision* = ächte, gerechte Entscheidung. 42) *the same* bezieht sich auf *this law of nature:* wenn die Gemüther der Grossen, aus parteiischer Hingebung an ihren verblendeten Willen, diesem durch Leidenschaft getrübten Naturgesetze widerstreben. — Wie Sh. hier *great minds* = Sinn der Grossen oder Vornehmen, hat, so in All 's well that ends well (A. 1, Sc. 1) *great tears* = Thränen der Grossen. — Dem Naturgesetze wird dann im Folgenden das Staatsgesetz zur Seite gestellt *(There is a law in each well-order'd nation).* 43) *in way*

My spritely brethren, I propend to you
In resolution to keep Helen still;
For 't is a cause that hath no mean dependance
Upon our joint and several dignities.
*Tro.* Why, there you touch'd the life of our design:
Were it not glory that we more affected
Than the performance of our heaving spleens,[44]
I would not wish a drop of Trojan blood
Spent more in her defence. But, worthy Hector,
She is a theme of honour and renown,
A spur to valiant and magnamimous deeds,
Whose present courage may beat down our foes,
And fame, in time to come, canonize us:[45]
For, I presume, brave Hector would not lose
So rich advantage of a promis'd glory,
As smiles upon the forehead of this action,[46]
For the wide world's revenue.
*Hect.* I am yours,
You valiant offspring of great Priamus. —
I have a roisting[47] challenge sent amongst
The dull and factious nobles of the Greeks,
Will strike amazement to their drowsy spirits.
I was advertis'd,[48] their great general slept,
Whilst emulation[49] in the army crept:
This, I presume, will wake him. *[Exeunt.*

## SCENE III.

The Grecian Camp. Before Achilles' Tent.

*Enter* Thersites.

*Ther.* How now, Thersites? what! lost in the labyrinth of thy fury? Shall the elephant Ajax carry it thus? he beats me, and I rail at him: O worthy satisfaction! 'would, it were otherwise, that I could beat him, whilst he railed at me. 'Sfoot, I 'll learn to conjure and raise devils, but I 'll see some issue of my spiteful execrations. Then, there 's Achilles, — a rare enginer.[1] If Troy be not taken till these two undermine it, the walls will stand till they fall of themselves. O thou great thunder-darter of Olympus! forget that thou art Jove the king of gods, and, Mercury, lose all the serpentine[2] craft of thy caduceus, if ye take not that little, little, less-than-little wit from them that they have; which short-armed[3] ignorance itself knows is so abundant scarce, it will not in circumvention deliver a fly from a spider, without drawing the massy irons[4] and cutting the web. After this, the vengeance on the whole camp! or rather, the Neapolitan bone-ache;[5] for that, methinks, is the curse dependant on those that war for a placket. I have said my prayers, and devil Envy,[6] say Amen. What, ho! my lord Achilles!

*Enter* Patroclus.

*Patr.* Who 's there? Thersites? Good Thersites, come in and rail.
*Ther.* If I could have remembered a gilt counterfeit,[7] thou wouldst not have slipped out of my contemplation; but it is no matter: thyself upon thyself![8] The common curse of mankind, folly and ignorance, be thine in great revenue! heaven bless thee from a tutor,[9] and discipline come not near thee! Let thy blood[10] be thy direction till thy death! then, if she, that lays thee out,[11] says thou art a fair corse, I 'll be sworn and sworn upon 't, she never shrouded any but lazars. Amen. Where 's Achilles?
*Patr.* What! art thou devout?[12] wast thou in prayer?
*Ther.* Ay; the heavens hear me!

*Enter* Achilles.

*Achil.* Who 's there?
*Patr.* Thersites, my lord.
*Achil.* Where, where? — Art thou come? Why, my cheese, my digestion, why hast thou not served thyself in to my table so many meals?[13] Come, what 's Agamemnon?

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*of truth:* In Betreff der Wahrheit oder Gerechtigkeit beschränkt Hektor's Meinung sich auf diese eine Seite der Sache, lässt ihm aber freigestellt, seinen Brüdern beizustimmen, insofern bei dem Festhalten der Helena ihre gemeinschaftliche Würde und die jedes Einzelnen von ihnen *(joint and several dignities)* betheiligt ist. — Vier Zeilen vorher haben die Qs. *nations*. 44) Sie wollen die Helena nicht zur Bethätigung der in ihnen aufsteigenden Reizbarkeit behalten, sondern nur des Ruhmes wegen, woran ihnen mehr gelegen ist. 45) *to canonize* gebraucht Sh. auch an andern Stellen in weiterem Sinne = verherrlichen, zu einem Gegenstand der Verehrung machen, nicht bloss = zum Heiligen machen. So in Hamlet (A. 1, Sc. 4) *thy canoniz'd bones*. — Das Wort hat den Accent auf der zweiten Sylbe. 46) *this action* ist hier die kriegerische Behauptung des Besitzes der Helena gegen die Griechen. 47) *roisting* = renommistisch, nennt Hektor seine Herausforderung deshalb, weil die schläfrigen Griechen durch den verletzenden Ton derselben gereizt werden sollen. 48) Sh. betont *advertise* auf der zweiten Sylbe. 49) *emulation* = Parteiung, gegenseitige Anfeindung. In diesem gehässigen Sinne steht das Wort auch in Julius Cæsar (A. 2, Sc. 3) *virtue cannot live || Out of the teeth of emulation.*

1) *enginer*, mit dem Ton auf der ersten Sylbe, ist Sh.'s Wort. Die Hgg. machen mit der vierten Folioausg. *engineer* daraus, wie sie ebenso aus dem Sh.'schen *pioner*, in Hamlet (A. 1, Sc. 5) und in Othello (A. 3, Sc. 3), *pioneer*, im Widerspruch mit dem Metrum, machen. 2) *serpentine* = sich schlängelnd, und = schlangenartig. Der Botenstab des Mercur war gewunden wie eine Schlange. 3) Für *short-armed* = kurzarmig, nicht weit reichend, wollte Dyce *short-aimed* lesen: *ignorance whose aim is short*, wie er erklärt. 4) So die Fol.; die Qs. *their massy irons*. 5) Das Beiwort *Neapolitan*, das in der Fol. fehlt, bezeichnet deutlicher die Art des Gliederwehs, die Thersites meint, die Lustseuche, auf deren neapolitanischen Ursprung Sh. auch sonst anspielt, in Othello (A. 3, Sc. 1) *have your instruments been in Naples, that they speak i' the nose thus?* 6) Er ruft den Teufel des Neides oder der Tücke an, zu seinem Gebet Amen zu sagen. 7) Das Wortspiel zwischen *counterfeit* = Bild, und = falsche Münze, die auch *slip* heisst und in dem folgenden *slipped* angedeutet wird, hat Sh. auch anderswo; so in Cymbeline (A. 2, Sc. 5) und in Romeo and Juliet (A. 2, Sc. 4). — In *gilt* steckt zugleich das Wortspiel mit *guilt*, das Sh. auch anderswo hat. 8) Patroklus soll sich selber zum Fluche gereichen. 9) *to bless from* = Jemanden in Gnaden vor Etwas bewahren, sonst nur von Uebeln gebraucht, wendet Thersites hier auf einen Erzieher oder Lehrer an, der den Patroklus aus seiner Unwissenheit und Thorheit reissen könne. 10) *blood* ist die aus dem Blute stammende Aufwallung. 11) *to lay out* wird von der Leichenfrau gesagt, welche die Leiche in Ordnung bringt. 12) Patroklus' Frage bezieht sich auf das *Amen* des Thersites. 13) Bei so manchen Mahlzeiten,

*Ther.* Thy commander, Achilles. Then tell me, Patroclus, what 's Achilles?

*Patr.* Thy lord, Thersites. Then tell me, I pray thee, what 's thyself?

*Ther.* Thy knower, Patroclus. Then tell me, Patroclus, what art thou?

*Patr.* Thou may'st[14] tell, that knowest.

*Achil.* O! tell, tell.

*Ther.* I 'll decline the whole question.[15] Agamemnon commands Achilles; Achilles is my lord; I am Patroclus' knower; and Patroclus is a fool.[16]

*Patr.* You rascal!

*Ther.* Peace, fool! I have not done.

*Achil.* He is a privileged man. — Proceed, Thersites.

*Ther.* Agamemnon is a fool; Achilles is a fool; Thersites is a fool; and, as aforesaid, Patroclus is a fool.

*Achil.* Derive this, come.

*Ther.* Agamemnon is a fool to offer to command Achilles; Achilles is a fool to be commanded of Agamemnon; Thersites is a fool to serve such a fool; and Patroclus is a fool positive.[17]

*Patr.* Why am I a fool?

*Ther.* Make that demand to the Creator.[18] It suffices me thou art. Look you, who comes here?

*Enter* AGAMEMNON, ULYSSES, NESTOR, DIOMEDES, *and* AJAX.[19]

*Achil.* Patroclus, I 'll speak with nobody. — Come in with me, Thersites. *[Exit.*

*Ther.* Here is such patchery,[20] such juggling, and such knavery! all the argument is, a cuckold and a whore; a good quarrel, to draw emulous[21] factions, and bleed to death upon. Now, the dry serpigo[22] on the subject, and war and lechery confound all! *[Exit.*

*Agam.* Where is Achilles?

*Patr.* Within his tent; but ill-dispos'd, my lord.

*Agam.* Let it be known to him that we are here.
He shent[23] our messengers; and we lay by
Our appertainments,[24] visiting of him:
Let him be told so; lest, perchance, he think
We dare not move the question of our place,[25]
Or know not what we are.

*Patr.* I shall say so to him. *[Exit.*

*Ulyss.* We saw him at the opening of his tent:
He is not sick.

*Ajax.* Yes, lion-sick, sick of proud heart: you may call it melancholy, if you will favour the man; but, by my head, 't is pride: but why? why? let him show us a cause. — A word, my lord.[26]

*[Taking* AGAMEMNON *aside.*

*Nest.* What moves Ajax thus to bay at him?

*Ulyss.* Achilles hath inveigled his fool from him.

*Nest.* Who? Thersites?

*Ulyss.* He.

*Nest.* Then will Ajax lack matter, if he have lost his argument.

*Ulyss.* No, you see, he is his argument that has his argument, Achilles.[27]

*Nest.* All the better; their fraction is more our wish than their faction: but it was a strong counsel,[28] a fool could disunite.

*Ulyss.* The amity that wisdom knits not, folly may easily untie. Here comes Patroclus.

*Nest.* No Achilles with him?[29]

*Re-enter* PATROCLUS.

*Ulyss.* The elephant hath joints, but none for courtesy: his legs are legs for necessity, not for flexure.[30]

*Patr.* Achilles bids me say, he is much sorry,
If anything more than your sport and pleasure
Did move your greatness, and this noble state,[31]
To call upon him; he hopes, it is no other

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die ich verzehrt habe. 14) So die Fol.; die Qs. *must.* 15) Er will die Frage so durch alle Beugungen durchführen, wie man ein Substantiv declinirt. 16) Das Folgende bis zu Achilles' Rede *Derive etc.* fehlt in den Qs. 17) d. h. ein Narr für sich, ohne Vergleichung und Beziehung auf Andere, wie die Vorhergenannten, die gleichsam im Comparativ Narren sind, während Patroklus es nur im Positiv ist. 18) Weshalb er ein Narr ist, soll er nicht den Thersites, sondern den Schöpfer fragen, der das natürlich am besten wissen muss. Für diese Lesart der Fol. haben die Qs. *Make that demand of the prover*, eine mit Berücksichtigung des Verbots profaner Aeusserungen auf der Bühne getroffene Aenderung, die schwerlich von Sh. herrührt, obgleich die Hgg. sie adoptiren. 19) Die alten Ausgg. lassen auch den Kalchas hier auftreten, auf dessen Anwesenheit jedoch nichts im Verlauf der Scene hindeutet. 20) *patchery* = Flickarbeit, Arbeit, die nur auf den Schein berechnet ist. Sh. hat dasselbe Wort in Timon of Athens (A. 5, Sc. 1) *know his gross patchery.* 21) *emulous* entspricht adjectivisch dem substantivischen *emulation.* Vgl. A. 2, Sc. 2, Anm. 49. — Die Fol. liest *to draw emulations, factions.* 22) *serpigo*, eine Hautkrankheit, wird als Verwünschung auch in Measure for Measure (A. 3, Sc. 1) erwähnt: *Do curse the gout, serpigo, and the rheum,* || *For ending thee no sooner.* — Der letzte Satz des Thersites fehlt in den Qs. 23) So emendirt Theobald sinnreich das nicht passende *he sent* der Fol. und das ganz unverständliche *he sate* der Qs. Agamemnon treibt die Herablassung so weit, selbst zu kommen, nachdem Achill seine Boten schnöde abgefertigt hat. — *to shend* = ausschelten, beschimpfen, kommt öfter bei Sh. vor. — Collier liest *we sent*, und Hanmer las *he sent us messengers*, was Beides nicht aus dem Zusammenhange hervorgeht. 24) So die Fol.; die Qs. haben *appertainings.* 25) Achill soll wissen, dass Agamemnon, indem er ihn besucht, sich bewusst ist, seine höhere Würde und das was ihr gebührt bei Seite zu setzen; damit Achill nicht etwa glaube, dass Agamemnon sich scheue, seinen höhern Rang erörtert zu sehen, oder gar damit unbekannt sei. — Die Fol. liest *Let him be told of, so perchance he think.* 26) Diese letzten Worte fehlen in den Qs. 27) *argument* ist der Stoff, der dem Ajax Gelegenheit zum Reden giebt, da er sonst nichts zu sagen weiss. Früher war Thersites dieser Stoff, jetzt ist es Achill, der ihm den Thersites, seinen frühern Stoff, entzogen hat, über den er sich jetzt beklagt. 28) So die Fol.; die Qs. *composure.* — *counsel* ist dasselbe, was ebenvorher *faction* war: das Einverständniss zwischen Ajax und Achill. 29) Als Frage der Verwunderung über Achill's Ausbleiben interpungirt die Fol. den Satz; die Hgg. lassen mit den in der Interpunction äusserst nachlässigen Qs. das Fragezeichen aus. 30) Sh. fand in Chapman's Drama All Fools (1605) *I hope you are no elephant, you have joints.* Der Glaube, dass der Elephant seine Gelenke nicht biegen, nicht niederknieen könne, war zu Sh.'s Zeit allgemein. — Für *flexure* hat die Fol. *flight.* 31) *your greatness* bezieht sich auf Agamemnon, *this noble state* als Collectivum auf das Gefolge, das wie ein

But, for your health and your digestion sake,
An after-dinner's breath.[32]
*Agam.* Hear you, Patroclus.
We are too well acquainted with these answers;
But his evasion, wing'd thus swift with scorn,
Cannot outfly our apprehensions.
Much attribute he hath, and much the reason
Why we ascribe it to him;[33] yet all his virtues,
Not virtuously on his own part beheld,
Do in our eyes begin to lose their gloss;
Yea, like fair fruit in an unwholesome dish,
Are like to rot untasted. Go and tell him,
We come to speak with him; and you shall not sin,[34]
If you do say, we think him over-proud,
And under-honest; in self-assumption greater
Than in the note of judgment;[35] and worthier than himself
Here tend the savage strangeness he puts on,
Disguise the holy strength of their command,
And underwrite in an observing kind
His humorous predominance;[36] yea, watch
His pettish lunes,[37] his ebbs, his flows, as if
The passage and whole carriage of this action
Rode on his tide. Go, tell him this; and add,
That, if he overhold his price so much,
We 'll none of him; but let him, like an engine
Not portable, lie under this report: —
Bring action hither, this cannot go to war;
A stirring dwarf we do allowance give
Before a sleeping giant:[38] — tell him so.
*Patr.* I shall; and bring his answer presently. *[Exit.*
*Agam.* In second voice we 'll not be satisfied;
We come to speak with him. — Ulysses, enter you.[39]
*[Exit* Ulysses.
*Ajax.* What is he more than another?
*Agam.* No more than what he thinks he is.
*Ajax.* Is he so much? Do you not think, he thinks himself a better man than I am?
*Agam.* No question.
*Ajax.* Will you subscribe his thought, and say he is?
*Agam.* No, noble Ajax; you are as strong, as valiant, as wise, no less noble, much more gentle, and altogether more tractable.
*Ajax.* Why should a man be proud? How doth pride grow? I know not what pride is.[40]
*Agam.* Your mind is the clearer, Ajax, and your virtues the fairer. He that is proud eats up himself: pride is his own glass, his own trumpet, his own chronicle; and whatever praises itself but in the deed, devours the deed in the praise.[41]
*Ajax.* I do hate a proud man, as I hate the engendering[42] of toads.
*Nest. [Aside.]* Yet[43] he loves himself: is 't not strange?

*Re-enter* Ulysses.

*Ulyss.* Achilles will not to the field to-morrow.
*Agam.* What 's his excuse?
*Ulyss.* He doth rely on none;
But carries on the stream of his dispose
Without observance or respect of any,
In will peculiar and in self-admission.[44]
*Agam.* Why, will he not, upon our fair request,
Untent[45] his person, and share the air with us?
*Ulyss.* Things small as nothing, for request's sake only,
He makes important. Possess'd[46] he is with greatness;
And speaks not to himself, but with a pride
That quarrels at self-breath: imagin'd worth
Holds in his blood such swoln and hot discourse,
That, 'twixt his mental and his active parts,
Kingdom'd Achilles in commotion rages,
And batters 'gainst itself:[47] what should I say?
He is so plaguy[48] proud, that the death-tokens of it
Cry — »No recovery.«
*Agam.* Let Ajax go to him. —
Dear lord, go you and greet him in his tent:
'T is said, he holds you well; and will be led,
At your request, a little from himself.[49]
*Ulyss.* O Agamemnon! let it not be so.
We 'll consecrate the steps that Ajax makes
When they go from Achilles: shall the proud lord,

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Hofstaat ihn umgiebt. 32) Eine Motion, die man sich nach Tisch macht, um frische Luft zu schöpfen. 33) Wir haben vielfachen Grund, ihm vielfache Gaben anzurechnen. 34) d. h. Du wirst Dich nicht der Sünde der Lüge schuldig machen. 35) Achill ist in eigner Anmassung grösser, als in der Kenntniss, welche ein vernünftiges Urtheil von ihm besitzt. — In dem Folgenden versteht Agamemnon unter dem *worthier etc.* sich selbst und seine Begleiter, welche hier vor Achill's Zelt der ungeschlachten Sprödigkeit *(strangeness)*, die Achill annimmt, aufwarten. 36) Sie pflichten in einer huldigenden Manier der launischen Oberherrlichkeit des Achill bei; sie unterschreiben dieselbe gleichsam. — Wie hier *to underwrite* gebraucht Sh. sonst *to subscribe.* 37) *lunes* ist Hanmer's Verbesserung für *lines* der Fol. — Die Qs. haben dafür: *His course and time, his ebbs and flows, and if || The passage and whole stream of his commencement || Rode on his tide. — this action* ist der trojanische Krieg. Vgl. A. 2, Sc. 2, Anm. 46. 38) Wir lassen einen Zwerg, der sich regt, eher gelten, als einen Riesen, welcher schläft. — *allowance* = Geltung, kam schon vor A. 1, Sc. 3: *Give him allowance as the worthier man.* 39) *entertain* den Qs., vielleicht verdruckt aus *enter to him.* 40) *what it is* in der Fol. 41) Jedes Geschöpf, das sich auf andre Art lobt, als durch die That, macht mit seinem Selbstlob die That zu nichte. 42) *engendering* ist das Gezücht, die Brut. 43) *And yet* in den Qs. 44) *self-admission* = Berücksichtigung seiner selbst mit Ausschluss andrer Rücksichten. 45) *to untent* = aus dem Zelte bringen, entzelten, ist gebildet wie *to uncape* = aus dem Fuchsbau bringen, in Merry Wives of Windsor (A. 3, Sc. 3), und *to unkennel* = aus dem Loche bringen, in Hamlet (A. 3, Sc. 2). 46) *possessed* = besessen, wie von bösen Geistern. 47) So die Fol. mit einem Sh.'schen Wechsel der Construction, der aus dem adjectivischen *kingdom'd* das substantivische *kingdom* entlehnt. Achilles ist gleichsam ein Reich, das im Bürgerkriege seiner geistigen Eigenschaften gegen seine praktischen begriffen ist, und so gegen sich selbst anstürmt. — Die Hgg. lesen mit den Qs. *and batters down himself.* — Dasselbe Bild ist in Julius Cæsar (A. 2, Sc. 1) *the state of man, || Like to a little kingdom, suffers then || The nature of an insurrection.* 48) *plaguy* = beschwerlich, lästig, und = verpestet. Auf den letzten eigentlichen Sinn des Wortes bezieht sich *death-tokens* = die Pestflecken auf der Haut, welche den unheilbaren Zustand des Kranken anzeigen. So ist auch Achill nicht von seinem gefährlichen Stolze zu curiren. 49) *a little from himself* = zu einiger Selbstentäusserung. 50) Achill's Anmassung wird etwa wie ein Braten gedacht, der keines andern

That bastes his arrogance with his own seam,[50]
And never suffers matter of the world
Enter his thoughts, — save such as do revolve
And ruminate himself, — shall he be worshipp'd
Of that we hold an idol more than he?[51]
No, this thrice-worthy and right valiant lord
Must not so stale his palm, nobly acquir'd;
Nor, by my will, assubjugate[52] his merit,
As amply titled as Achilles is,
By going to Achilles:
That were to enlard his fat-already pride;[53]
And add more coals to Cancer,[54] when he burns
With entertaining great Hyperion.
This lord go to him! Jupiter forbid,
And say in thunder — »Achilles, go to him.«[55]

*Nest. [Aside.]* O! this is well; he rubs the vein of him.

*Dio. [Aside.]* And how his silence drinks up this applause!

*Ajax.* If I go to him, with my armed fist
I 'll pash[56] him o'er the face.

*Agam.* O, no! you shall not go.

*Ajax.* An 'a be proud with me, I 'll pheeze[57] his pride. Let me go to him.

*Ulyss.* Not for the worth that hangs upon our quarrel.

*Ajax.* A paltry, insolent fellow!

*Nest. [Aside.]* How he describes himself!

*Ajax.* Can he not be sociable?

*Ulyss. [Aside.]* The raven chides blackness.

*Ajax.* I 'll let his humours blood.[58]

*Agam. [Aside.]* He will be the physician, that should be the patient.

*Ajax.* An all men were o' my mind, —

*Ulyss. [Aside.]* Wit would be out of fashion.

*Ajax.* 'A should not bear it so, 'a should eat swords first: shall pride carry it?

*Nest. [Aside.]* An 't would, you 'd carry half.

*Ulyss. [Aside.]* 'A would have ten shares.[59]

*Ajax.* I will knead him; I will make him supple.

*Nest. [Aside.]* He 's not yet thorough warm:[60] force him with praises. Pour in, pour in; his ambition is dry.

*Ulyss. [To* Agamemnon.*]* My lord, you feed too much on this dislike.

*Nest.* Our noble general, do not do so.

*Dio.* You must prepare to fight without Achilles.

*Ulyss.* Why, 't is this naming of him does him harm.
Here is a man — But 't is before his face;
I will be silent.[61]

*Nest.* Wherefore should you so?
He is not emulous,[62] as Achilles is.

*Ulyss.* Know the whole world, he is as valiant.

*Ajax.* A whoreson dog, that shall palter thus with us!
'Would, he were a Trojan!

*Nest.* What a vice were it in Ajax now, —

*Ulyss.* If he were proud, —

*Dio.* Or covetous of praise, —

*Ulyss.* Ay, or surly borne,[63] —

*Dio.* Or strange, or self-affected!

*Ulyss.* Thank the heavens, lord, thou art of sweet composure;
Praise him that got thee, she that gave thee suck:
Fam'd be thy tutor, and thy parts of nature
Thrice-fam'd, beyond all erudition:[64]
But he that disciplin'd thine arms to fight,
Let Mars divide eternity in twain,
And give him half: and, for thy vigour,
Bull-bearing Milo his addition yield
To sinewy Ajax.[65] I will not praise thy wisdom,
Which, like a bourn,[66] a pale, a shore, confines
Thy spacious and dilated parts: here 's Nestor;
Instructed by the antiquary[67] times,
He must, he is, he cannot but be wise;
But pardon, father Nestor, were your days
As green as Ajax', and your brain so temper'd,
You should not have the eminence of him,
But be as Ajax.

*Ajax.* Shall I call you father?

*Nest.* Ay, my good son.[68]

*Dio.* Be rul'd by him, Lord Ajax.

*Ulyss.* There is no tarrying here: the hart Achilles
Keeps thicket. Please it our great general
To call together all his state[69] of war;
Fresh kings are come to Troy: to-morrow,
We must with all our main of power stand fast:
And here 's a lord, — come knights from east to west,
And cull their flower,[70] Ajax shall cope the best.

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Fettes *(seam)* bedarf, als des auf ihn geträufelten eignen, der also fett oder üppig genug ist. — Zwei Zeilen weiter haben die Qs. *doth revolve.* 51) Soll ihm Anbetung gezollt werden von Dem, den wir selbst solcher Anbetung für würdiger halten, vom Ajax? 52) *to assubjugate* = unterwerfen, unterordnen, eine ungewöhnliche Erweiterung von *to subjugate.* 53) scil. *his pride which is fat already.* — Vgl. Anm. 50. 54) Eine mythologische Auffassung der heissesten Jahreszeit, wenn die Sonne im Zeichen des Krebses steht. Der Krebs im Thierkreise wird als der von Eifer glühende Wirth des Sonnengottes aufgefasst. 55) Jupiter soll als Donnergott sein Machtwort sprechen und dem Achill befehlen, vielmehr zum Ajax zu gehen, als umgekehrt Ajax zum Achill. 56) So die Fol.; die Qs. *push*, was weit weniger sagt. 57) *to pheeze* = striegeln, zausen, ein in seiner Gemeinheit für Ajax hier charakteristisches Wort, das Sh. auch in Taming of the Shrew (Induction Sc. 1) hat: *I'll pheeze you, in faith.* 58) So die Fol.; die Qs. *I 'll tell his humorous blood.* 59) Diese Rede theilen die Qs. dem Ajax zu. 60) In Qs. und Fol. bilden diese Worte den Schluss von Ajax' vorhergehender Rede. — *to force* = füllen, stopfen. — Für *praises* haben die Qs. *prayers.* — Nestor richtet diese auf Ajax bezüglichen Worte an Ulysses. 61) Er will den Ajax nicht in's Gesicht loben. 62) Vgl. Anm. 21 dieser Scene. 63) *surly borne* = von mürrischer Haltung; *strange* = spröde, zurückhaltend; *self-affected* = in sich selbst verliebt. 64) Die Fol. setzt *beyond* zweimal, was vielleicht kein Druckfehler, sondern eine Verstärkung des einfachen *beyond* ist. So in Cymbeline (A. 3, Sc. 2) *for mine 's beyond beyond.* — Die Qs. haben *beyond all thy erudition*, was Boswell interpungirt: *beyond all, thy erudition.* 65) Was körperliche Kraft betrifft, so mag Milo, der so stark war, dass er einen Ochsen trug, den Ruhm dem sehnigen Ajax abtreten. 66) *bourn* = Grenzmarke, Grenzstein. 67) *antiquary* ist schwerlich, wie die Hgg. erklären, = *old, antique*, sondern viel eher, in Uebereinstimmung mit dem substantivischen *antiquary*, = das Alte studirend, in's Alterthum einführend. 68) Die Fol. giebt diese Worte dem Ulysses, die Qs. dem Nestor. Ajax, durch die Anrede des Ulysses an den Nestor, *father Nestor*, veranlasst, bittet nun seinerseits um die Erlaubniss, ihn auch Vater nennen zu dürfen. 69) Vgl. Anm. 31 dieser Scene. — In der vorher-

*Agam.* Go we to council. Let Achilles sleep:
Light boats sail swift, though greater hulks draw deep.[71] *[Exeunt.*

# ACT III.

## SCENE I.

Troy. A Room in Priam's Palace.

*Enter* Pandarus *and a Servant.*

*Pan.* Friend! you! pray you, a word. Do not you follow[1] the young lord Paris?
*Serv.* Ay, Sir, when he goes before me.
*Pan.* You depend upon him, I mean.
*Serv.* Sir, I do depend upon the Lord.
*Pan.* You depend upon a noble gentleman: I must needs praise him.
*Serv.* The Lord be praised!
*Pan.* You know me, do you not?
*Serv.* 'Faith, Sir, superficially.
*Pan.* Friend, know me better. I am the lord Pandarus.
*Serv.* I hope, I shall know your honour better.
*Pan.* I do desire it.
*Serv.* You are in the state of grace.[2]
*Pan.* Grace! not so, friend; honour and lordship are my titles. — *[Music within.]*[3] What music is this?
*Serv.* I do but partly know, Sir: it is music in parts.[4]
*Pan.* Know you the musicians?
*Serv.* Wholly,[5] Sir.
*Pan.* Who play they to?
*Serv.* To the hearers, Sir.
*Pan.* At whose pleasure,[6] friend?
*Serv.* At mine, Sir, and theirs that love music.
*Pan.* Command,[7] I mean, friend.
*Serv.* Who shall I command, Sir?
*Pan.* Friend, we understand not one another: I am too courtly, and thou art too cunning. At whose request do these men play?
*Serv.* That 's to 't, indeed, Sir. Marry, Sir, at the request of Paris, my lord, who is there in person; with him the mortal Venus, the heart-blood of beauty, love's invisible soul.[8]
*Pan.* Who, my cousin Cressida?
*Serv.* No, Sir, Helen: could you not find out that by her attributes?
*Pan.* It should seem, fellow, that thou hast not seen the lady Cressida. I come to speak with Paris from the prince Troilus: I will make a complimental assault upon him, for my business seethes.
*Serv.* Sodden business: there 's a stewed phrase,[9] indeed.

*Enter* Paris *and* Helen, *attended.*[10]

*Pan.* Fair be to you, my lord, and to all this fair company! fair desires, in all fair measure, fairly guide them! especially to you, fair queen! fair thoughts be your fair pillow!
*Helen.* Dear lord, you are full of fair words.
*Pan.* You speak your fair pleasure, sweet queen. — Fair prince, here is good broken music.[11]
*Par.* You have broke it, cousin; and, by my life, you shall make it whole again: you shall piece it out with a piece of your performance. — Nell, he is full of harmony.
*Pan.* Truly, lady, no.
*Helen.* O, Sir! —
*Pan.* Rude, in sooth; in good sooth, very rude.
*Par.* Well said, my lord! Well, you say so in fits.[12]
*Pan.* I have business to my lord, dear queen. — My lord, will you vouchsafe me a word?
*Helen.* Nay, this shall not hedge us out: we 'll hear you sing, certainly.
*Pan.* Well, sweet queen, you are pleasant with me. But, marry, thus, my lord. — My dear lord, and most esteemed friend, your brother Troilus, —
*Helen.* My lord Pandarus; honey-sweet lord, —
*Pan.* Go to, sweet queen, go to: — commends himself most affectionately to you.
*Helen.* You shall not bob us out of our melody: if you do, our melancholy upon your head!
*Pan.* Sweet queen, sweet queen; that 's a sweet queen, — i' faith, —

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gehenden Zeile lässt die Fol. *great* aus. 70) Die Ritter mögen den Besten unter sich, gleichsam die Blüthe ihrer Ritterschaft, auserlesen. 71) Die Fol. hat *may* vor *sail*, und *bulks* für *hulks*.

1) *to follow* = dienen, und = folgen. Dasselbe Wortspiel hat Sh. in Romeo and Juliet (A. 3, Sc. 1) *Marry, go before to field, he 'll be your follower.* — Ebenso das Wortspiel von *to depend* = abhängen von Jemandem, und = sich verlassen auf Jemanden. So sagt der Diener: Ich verlasse mich auf den Herrn, d. h. auf Gott. 2) Wenn Pandarus wünscht, dass der Diener ihn später besser, d. h. als einen Bessern kennen lerne, wenn er also wünscht, besser zu werden, so ist er im Stande der Gnade. — Pandarus fasst *grace* als einen Titel, der ihm nicht zukomme. 3) Die Bühnenweisung *Music sounds within* schliesst sich in der Fol. schon an den Abgang des Agamemnon u. s. w., — ein Beweis, dass auf der Sh.'schen Bühne keine Unterbrechung zwischen dem erst von Rowe abgetheilten zweiten und dritten Acte stattfand. 4) Dasselbe was nachher *broken music* heisst. Vgl. Anm. 11 dieser Scene. 5) *wholly* ist Gegensatz zu dem vorher als Wortspiel gebrauchten *partly*. 6) *pleasure* = Belieben, und = Vergnügen. 7) Pandarus versteht *command* elliptisch als Frage: *at whose command do they play?* der Diener missversteht geflissentlich den Imperativ von *to command*. 8) Die Hgg. interpungiren den Satz, im Widerspruch mit Qs. und Fol., als unterbreche Pandarus den Diener, während dieser offenbar den Namen *Helen* erst auf Pandarus' Frage hinzufügt. — *love's invisible soul* muss den innern geistigen Gehalt der Liebe oder des Liebesgottes bedeuten, der als solcher in der Helena versteckt, also nicht sichtbar ist. Vielleicht wollte Sh. aber *visible soul* = verkörperte Seele der Liebe, sagen, wie in K. Lear (A. 4, Sc. 2) *visible spirits*, und in Timon of Athens (A. 4, Sc. 3) *visible god* vorkommt. 9) *sodden* gebraucht Sh. auch in Pericles (A. 4, Sc. 3) von venerischer Ansteckung: *they are so pitifully sodden.* In dem synonymen *stewed* liegt die Anspielung auf *stew* = Bordell. 10) *attended* ist ein Zusatz der Hgg. in Bezug auf Pandarus' Worte *and to all this fair company.* 11) *broken music*, sagt Chappell, *means the music of stringed instruments, in contradiction to those played by wind.* 12) *fits* ist ein in sich abgeschlossenes Stück eines musikalischen Vortrags, und hier ein Wortspiel mit *in fits* = stossweise, oder = in Anfällen, einem plötzlichen Impulse folgend. 13) Das

*Helen.* And to make a sweet lady sad is a sour offence.

*Pan.* Nay, that shall not serve your turn;[13] that shall it not, in truth, la! Nay, I care not for such words; no, no. — And, my lord, he desires you, that if the king call for him at supper, you will make his excuse.

*Helen.* My lord Pandarus, —

*Pan.* What says my sweet queen, — my very very sweet queen?

*Par.* What exploit 's in hand? where sups he to-night?

*Helen.* Nay, but, my lord, —

*Pan.* What says my sweet queen? My cousin will fall out with you.[14] — You must not know where he sups.

*Par.* I 'll lay my life, with my disposer[15] Cressida.

*Pan.* No, no; no such matter, you are wide.[16] Come, your disposer is sick.

*Par.* Well, I 'll make excuse.

*Pan.* Ay, good my lord. Why should you say Cressida? no, your poor disposer 's sick.

*Par.* I spy.[17]

*Pan.* You spy! what do you spy? — Come, give me an instrument.[18] — Now, sweet queen.

*Helen.* Why, this is kindly done.

*Pan.* My niece is horribly in love with a thing you have, sweet queen.

*Helen.* She shall have it, my lord, if it be not my lord Paris.

*Pan.* He! no, she 'll none of him; they two are twain.[19]

*Helen.* Falling in, after falling out, may make them three.

*Pan.* Come, come, I 'll hear no more of this. I 'll sing you a song now.

*Helen.* Ay, ay, pr'ythee now. By my troth, sweet lord, thou hast a fine forehead.[20]

*Pan.* Ay, you may, you may.

*Helen.* Let thy song be love: this love will undo us all. O Cupid, Cupid, Cupid!

*Pan.* Love! ay, that it shall, i' faith.

*Par.* Ay, good now, love, love, nothing but love.[21]

*Pan.* In good troth, it begins so. *[Sings.*

*Love, love, nothing but love, still more!*
*For, oh! love's bow*
*Shoots buck and doe:*
*The shaft confounds,*
*Not that it wounds,*
*But tickles still the sore.*[22]

*These lovers cry — Oh! oh! they die!*
*Yet that which seems the wound to kill,*[23]
*Doth turn oh! oh! to ha! ha! he!*
*So dying love lives still:*
*Oh! oh! a while, but ha! ha! ha!*
*Oh! oh! groans out for ha! ha! ha!*

Heigh-ho!

*Helen.* In love, i' faith, to the very tip of the nose.

*Par.* He eats nothing but doves, love; and that breeds hot blood, and hot blood begets hot thoughts, and hot thoughts beget hot deeds, and hot deeds is love.

*Pan.* Is this the generation of love? hot blood, hot thoughts, and hot deeds? Why, they are vipers: is love a generation of vipers?[24] Sweet lord, who 's afield to-day?

*Par.* Hector, Deiphobus, Helenus, Antenor, and all the gallantry[25] of Troy: I would fain have armed to-day, but my Nell would not have it so. How chance my brother Troilus went not?

*Helen.* He hangs the lip at something: — you know all, Lord Pandarus.

*Pan.* Not I, honey-sweet queen. — I long to hear how they sped to-day.[26] — You 'll remember your brother's excuse?

*Par.* To a hair.

*Pan.* Farewell, sweet queen.

*Helen.* Commend me to your niece.

*Pan.* I will, sweet queen. *[Exit.*

*[A retreat sounded.*

*Par.* They 're come from field: let us to Priam's hall,
To greet the warriors. Sweet Helen, I must woo you
To help unarm our Hector: his stubborn buckles,
With these your white enchanting fingers touch'd,
Shall more obey than to the edge of steel,

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wird Euch nichts helfen, damit richtet Ihr nichts aus. 14) d. h. Cressida wird der Helena böse werden, weil sie schöner ist, oder — wenn die Worte an Paris gerichtet sind — sie wird Euch wegen Eurer Indiscretion böse werden. — Die folgenden Worte *You must etc.* ertheilen Qs. und Fol. der Helena zu, als ob diese und nicht Pandarus dem Paris seine Neugierde verwiese. Die Umänderung rührt von Hanmer her. 15) *my disposer* = meine Gebieterin, d. h. die über mich verfügt, von dem Verbum *to dispose*, nennt in affectirter Galanterie Paris die Cressida, wie in Beaumont und Fletcher's Humorous Lieutenant *and I free as you, mine own disposer* vorkommt. Pandarus scheint den Ausdruck, wie aus seiner Wiederholung erhellt, nicht zu verstehen. — *I 'll lay my life* fehlt in der Fol. 16) *you are wide* = Ihr seid weit vom Ziel, Ihr irrt Euch. So in Much Ado about Nothing (A. 4, Sc. 1) *Is my lord well, that he doth speak so wide?* 17) Ich wittere, nämlich was Cressida's Krankheit zu bedeuten hat. 18) Ein musikalisches Instrument, mit dem er seinen Gesang begleiten will. 19) *twain* = entzweit, wie in Romeo and Juliet (A. 3, Sc. 5) *Thou and my bosom henceforth shall be twain.* — Helena fasst *twain* = zwei, und meint, wenn sie nach dem Zwist sich wieder versöhnen, können aus den Zwei leicht Drei werden. 20) Helena macht sich über den alten Gecken Pandarus lustig, indem sie seine schöne Stirn preist. Er erklärt in affectirter Bescheidenheit dieses Lob für scherzhaft gemeint; *you may, you may* ist elliptisch und, wie das häufigere *go to*, = nur zu, nur zu! fahrt nur so fort mit Necken! 21) Vielleicht wäre *love, love, nothing but love* cursiv zu drucken, als citire Paris den Anfang des Liedes, welches Pandarus vorträgt. 22) Der Pfeil richtet Schaden an, nicht dadurch, dass er verwundet, sondern dadurch, dass er die schmerzhafte Stelle fortwährend kitzelt. 23) *the wound to kill* = die Wunde zum Tödten, die Todeswunde. 24) *generation of vipers* ist ein biblischer Ausdruck (Evang. Matth. Cap. 12, V. 34) = Otterngezüchte. — Ritson möchte diese Worte der Helena zuertheilen. 25) *gallantry* = tapfre Blüthe, jugendliche Mannschaft. 26) Mit diesen Worten verabschiedet er sich, mit den folgenden erinnert er den Paris daran, den Troilus bei Priamus zu entschuldigen, wenn er bei der Abendtafel fehlen sollte. 27) d. h. die Könige, die von den griechischen Inseln kamen, um Troja zu belagern. So hiess es im Prologue: *From isles of Greece the princes orgulous etc.* 28) Diese Zeile ertheilt die Fol. noch der Helena zu. Die Qs. geben sie richtig dem Paris, lesen aber *her* für *thee.*

Or force of Greekish sinews: you shall do more
Than all the island kings,[27] — disarm great Hector.
*Helen.* 'T will make us proud to be his servant, Paris:
Yea, what he shall receive of us in duty,
Gives us more palm in beauty than we have,
Yea, overshines ourself.
*Par.* Sweet, above thought I love thee.[28] *[Exeunt.*

## SCENE II.

The Same. Pandarus' Orchard.

*Enter* Pandarus *and a Servant, meeting.*

*Pan.* How now? where 's thy master? at my cousin Cressida's?
*Serv.* No, Sir; he stays for you to conduct him thither.

*Enter* Troilus.

*Pan.* O! here he comes. — How now, how now?
*Tro.* Sirrah, walk off. *[Exit Servant.*
*Pan.* Have you seen my cousin?
*Tro.* No, Pandarus: I stalk about her door,
Like a strange soul[1] upon the Stygian banks
Staying for waftage. O! be thou my Charon;
And give me swift transportance to those fields,
Where I may wallow in the lily-beds
Propos'd for the deserver. O gentle Pandarus!
From Cupid's shoulder pluck his painted wings,
And fly with me to Cressid.
*Pan.* Walk here i' the orchard. I 'll bring her straight.
*[Exit.*
*Tro.* I am giddy: expectation whirls me round.
The imaginary relish is so sweet
That it enchants my sense.[2] What will it be,
When that the watery palate[3] tastes indeed
Love's thrice-reputed nectar?[4] death, I fear me;
Swounding[5] destruction; or some joy too fine,
Too subtle-potent, and[6] too sharp in sweetness,
For the capacity of my ruder powers.
I fear it much; and I do fear besides,
That I shall lose distinction in my joys;
As doth a battle,[7] when they charge on heaps
The enemy flying.

*Re-enter* Pandarus.

*Pan.* She 's making her ready; she 'll come straight: you must be witty now. She does so blush, and fetches her wind so short, as if she were frayed[8] with a sprite: I 'll fetch her. It is the prettiest villain: she fetches her breath so short as a new-ta'en sparrow. *[Exit.*
*Tro.* Even such a passion doth embrace[9] my bosom:
My heart beats thicker[10] than a feverous pulse,
And all my powers do their bestowing lose,
Like vassalage[11] at unawares encountering
The eye of majesty.

*Enter* Pandarus *and* Cressida.

*Pan.* Come, come, what need you blush? shame 's a baby. — Here she is now: swear the oaths now to her, that you have sworn to me. — What! are you gone again?[12] you must be watched ere you be made tame, must you? Come your ways, come your ways; an you draw backward, we 'll put you i' the fills.[13] — Why do you not speak to her? — Come, draw this curtain,[14] and let 's see your picture. — Alas the day, how loath you are to offend day-light! an 't were dark, you 'd close sooner. So, so; rub on, and kiss the mistress.[15] How now! a kiss in fee-farm![16] build there, carpenter; the air is sweet. Nay, you shall fight your hearts out, ere I part you. The falcon as the tercel, for all the ducks i' the river:[17] go to, go to.
*Tro.* You have bereft me of all words, lady.
*Pan.* Words pay no debts, give her deeds; but she 'll bereave you of the deeds too, if she call your activity in question. What! billing[18] again? Here 's — »In witness whereof the parties interchangeably« — Come in, come in: I 'll go get a fire. *[Exit.*

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1) *strange soul* ist eine Seele, die an dem stygischen Ufer noch fremd, eben erst angekommen ist. 2) Derselbe Gedanke ist in Romeo and Juliet (A. 5, Sc. 1) ausgedrückt: *Ah me! how sweet is love itself possess'd,* || *When but love's shadows are so rich in joy!* 3) *watery palate* ist der durstige Gaumen, der das Wasser, hier den Nektar der Liebe, gierig einsaugt. So heisst der das Wasser an sich ziehende Mond in Midsummer-Night's Dream (A. 2, Sc. 2) *the wat'ry moon.* 4) *thrice-reputed* = dreimal berühmt, hochberühmt, wie Sh. *thrice* häufig zu ähnlichen Compositionen anwendet, in K. Richard III. (A. 4, Sc. 2) *thrice-renowned lord,* und in K. Henry VI., Second Part (A. 3, Sc. 2) *thrice-famed duke.* — *repured,* wie die Qs. lesen, scheint nur ein Druckfehler für *reputed* zu sein. — *to repure* kommt sonst nirgendwo vor. 5) *swounding* ist Sh.'s gewöhnliches Wort, hier in Fol. und Qs. *sounding* gedruckt. Die Hgg. setzen dafür *swooning.* 6) So die Fol.; die meisten Hgg. lesen mit den Qs. *tun'd* für *and.* Indess wird der Liebesgenuss hier wie ein süsser, aber gefährlicher Trank, nicht wie ein Ton aufgefasst. 7) Wie die Kämpfenden in ihrer Wuth Freund und Feind nicht unterscheiden, so fürchtet auch Troilus seine Freuden nicht unterscheiden oder richtig schätzen zu können. 8) *to fray* = erschrecken, bange machen; so in Spenser's Faerie Queene: *So diversely themselves in vain they fray.* — Die Qs. haben das gewöhnlichere *afraid,* und zwei Zeilen weiter *as short.* 9) *to embrace,* in dem übertragenen Sinne wie hier, gebraucht Sh. auch sonst, z. B. in Merchant of Venice (A. 2, Sc. 8) *quicken his embraced heaviness.* 10) *thicker* = rascher, dichter auf einander folgend. 11) *vassalage* ist collectiv: wie die Vasallen, wenn sie unversehens dem Auge des Herrschers begegnen, so verlieren meine Organe ihren Gebrauch. 12) Cressida sucht sich davon zu machen. — In dem Folgenden kehrt die bei Sh. häufige Anspielung auf Jagdfalken wieder, die dadurch, dass man sie nicht schlafen liess, gezähmt wurden. So in Othello (A. 3, Sc. 3) *I 'll watch him tame.* 13) *i' the fills* = in die Gabeldeichsel, wie ein Pferd, das, so eingespannt, nicht zurückweichen kann. 14) Der Vorhang ist der Schleier, welcher Cressida's Gesicht wie ein Gemälde verhüllt. 15) *to rub on* = im Schieben fortfahren, und *mistress* = der Kegelkönig, sind technische Ausdrücke des Kegelspiels, hier auf die Zärtlichkeit des Troilus gegen Cressida angewandt. 16) Ein Kuss auf Erbpacht, also ein dauernder Kuss auf einem Terrain, auf dem man sich vom Zimmermann ein Haus darf bauen lassen, auf einem Terrain, wo eine gesunde, angenehme Luft weht. 17) Auch hier ein Bild aus der Falkenjagd. Der weibliche Falke, d. h. Cressida, ist eben so tüchtig wie der männliche, d. h. Troilus, zur Jagd auf alle Enten im Flusse. 18) *to bill* = schnäbeln, küssen, und = contractlich zu Papier bringen. Um des Wortspiels willen führt Pandarus dann den Anfang eines solchen Contractes an

*Cres.* Will you walk in, my lord?

*Tro.* O Cressida! how often have I wished me thus!

*Cres.* Wished, my lord? — The gods grant. — O my lord!

*Tro.* What should they grant? what makes this pretty abruption? What too curious dreg [19] espies my sweet lady in the fountain of our love?

*Cres.* More dregs than water, if my fears [20] have eyes.

*Tro.* Fears make devils of cherubins; [21] they never see truly.

*Cres.* Blind fear, that seeing reason leads, finds safer footing than blind reason, stumbling without fear: to fear the worst oft cures the worse.

*Tro.* O! let my lady apprehend no fear: in all Cupid's pageant there is presented no monster. [22]

*Cres.* Nor nothing monstrous neither?

*Tro.* Nothing, but our undertakings; [23] when we vow to weep seas, live in fire, eat rocks, tame tigers; thinking it harder for our mistress to devise imposition [24] enough, than for us to undergo any difficulty imposed. This is the monstruosity [25] in love, lady, — that the will is infinite, and the execution confined; that the desire is boundless, and the act a slave to limit.

*Cres.* They say, all lovers swear more performance than they are able, and yet reserve an ability that they never perform; [26] vowing more than the perfection [27] of ten, and discharging less than the tenth part of one. They that have the voice of lions, and the act of hares, are they not monsters?

*Tro.* Are there such? such are not we. Praise [28] us as we are tasted; allow us as we prove; our head shall go bare, till merit crown it. [29] No perfection in reversion shall have a praise in present: we will not name desert, before his birth, and, being born, his addition [30] shall be humble. Few words to fair faith: Troilus shall be such to Cressid, as what envy can say worst, shall be a mock for his truth; [31] and what truth can speak truest, not truer than Troilus.

*Cres.* Will you walk in, my lord?

*Re-enter* PANDARUS.

*Pan.* What! blushing still? have you not done talking yet?

*Cres.* Well, uncle, what folly I commit, I dedicate to you.

*Pan.* I thank you for that: if my lord get a boy of you, you 'll give him me. Be true to my lord; if he flinch, chide me for it.

*Tro.* You know now your hostages; your uncle's word, and my firm faith.

*Pan.* Nay, I 'll give my word for her too. Our kindred, though they be long ere they are wooed, they are constant, being won: they are burs, I can tell you; they 'll stick where they are thrown.

*Cres.* Boldness comes to me now, and brings me heart. —
Prince Troilus, I have lov'd you night and day,
For many weary months.

*Tro.* Why was my Cressid then so hard to win?

*Cres.* Hard to seem won; but I was won, my lord,
With the first glance that ever — Pardon me; —
If I confess much, you will play the tyrant.
I love you now; but not, till now, so much
But I might master it. — In faith, I lie:
My thoughts were like unbridled children, grown
Too headstrong for their mother. See, we fools!
Why have I blabb'd? who shall be true to us,
When we are so unsecret to ourselves? —
But, though I lov'd you well, I woo'd you not;
And yet, good faith, I wish'd myself a man,
Or that we women had men's privilege
Of speaking first. Sweet, bid me hold my tongue:
For, in this rapture, I shall surely speak
The thing I shall repent. See, see! your silence,
Cunning [32] in dumbness, from my weakness draws
My very soul of counsel. [33] Stop my mouth.

*Tro.* And shall, albeit sweet music issues thence.

*Pan.* Pretty, i' faith.

*Cres.* My lord, I do beseech you, pardon me;
'T was not my purpose, thus to beg a kiss:
I am asham'd: — O heavens! what have I done? —
For this time will I take my leave, my lord.

*Tro.* Your leave, sweet Cressid?

*Pan.* Leave! an you take leave till to-morrow morning, —

*Cres.* Pray you, content you.

*Tro.* What offends you, lady?

*Cres.* Sir, mine own company.

*Tro.* You cannot shun yourself.

*Cres.* Let me go and try.
I have a kind of self resides with you;
But an unkind [34] self, that itself will leave,

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19) *too curious dreg* ist ein zu sorgsam oder zu misstrauisch erspähter, eigentlich unwichtiger Bodensatz. — *curious* gebraucht Sh. hier, wie er sonst das synonyme *nice* gebraucht. 20) So verbesserte die dritte Folioausg. das *tears* der alten Ausgg. 21) So Qs. und Fol.; manche Hgg. lassen im Widerspruch mit dem Sinn des Dichters *of* aus. 22) In feierlichen Aufzügen, zu Ehren des Liebesgottes, erscheinen manche allegorische Figuren, aber ein solches Ungeheuer, wie der personificirt gedachte Schrecken, solch ein Grauenbild, erscheint nicht dabei. 23) *undertakings* ist alles Ungeheure, was der Verliebte zum Beweise seiner Liebe auf sich zu nehmen gelobt, wie dergleichen Mehreres angeführt wird. 24) *imposition* ist was die Geliebte dem Liebenden für sie zu thun auferlegt. 25) *monstruosity* ist Sh.'s Wort, nicht *monstrosity*, wie erst die beiden letzten Folioausgg. setzen. 26) Sie behalten sich eine Thatkraft vor, die sie nie in Anwendung bringen; sie leisten weniger, als sie können. 27) *perfection of ten* = das, was Zehn zu vollbringen im Stande sind. 28) *to praise* = taxiren, schätzen, ist bei Sh. häufig, ebenso *to allow* = gelten lassen. 29) So die Fol.; die Qs. lesen *till merit lover part*, vielleicht verdruckt aus *cover it*. Ebenso lesen sie gleich darauf *no affection*. 30) *addition* ist der Name, den das Verdienst erhalten soll, wenn es geboren ist. 31) Nach Malone's Erklärung soll die Bosheit nichts Schlimmeres über Troilus sagen können, als dass sie sich über seine Treue lustig macht. Vielleicht ist aber der Sinn eher der, dass auch das Boshafteste, was gegen Troilus gesagt werden mag, an seiner Treue zu Schanden wird, nur zu einem Gespött für seine Treue dienen wird. — Zu *not truer* ist aus dem Vorhergehenden *shall be* zu suppliren. 32) *cunning* ist Pope's Emendation für *coming* in Qs. und Fol. 33) *my very soul of counsel* = den tiefsten Gehalt meines Geheimnisses, das was ich in meinem Innern verschwiegen hielt. — Die Fol. hat *my soul of counsel from me*, was neben *from my weakness* weniger gut ist. 34) Wortspiel zwischen *kind* und *unkind*. Die Art

To be another's fool. — Where is my wit?
I would be gone. — I speak I know not what.[35]
*Tro.* Well know they what they speak, that speak so wisely.
*Cres.* Perchance, my lord, I show more craft than love,
And fell so roundly to a large confession,
To angle for your thoughts: but you are wise,
Or else you love not, for to be wise, and love,
Exceeds man's might; that dwells with gods above.[36]
*Tro.* O! that I thought it could be in a woman,
(As, if it can, I will presume in you,)
To feed for aye[37] her lamp and flames of love;
To keep her constancy in plight and youth,
Outliving beauty's outward, with a mind
That doth renew swifter than blood decays:
Or, that persuasion could but thus convince me,
That my integrity and truth to you
Might be affronted[38] with the match and weight
Of such a winnow'd purity in love;
How were I then uplifted! but, alas!
I am as true as truth's simplicity,
And simpler than the infancy of truth.[39]
*Cres.* In that I 'll war with you.
*Tro.* O virtuous fight!
When right with right wars who shall be most right.
True swains in love shall, in the world to come,
Approve their truths by Troilus: when their rhymes,
Full of protest, of oath, and big compare,[40]
Want similes, truth tir'd with iteration,[41] —
As true as steel,[42] as plantage to the moon,[43]
As sun to day, as turtle to her mate,
As iron to adamant, as earth to the centre,[44]
Yet, after all comparisons of truth,[45]
As truth's authentic author to be cited,
As true as Troilus shall crown up the verse,
And sanctify the numbers.
*Cres.* Prophet may you be!
If I be false, or swerve a hair from truth,
When time is old and hath forgot itself,
When waterdrops have worn the stones of Troy,
And blind oblivion swallow'd cities up,
And mighty states characterless[46] are grated
To dusty nothing; yet let memory,
From false to false, among false maids in love,[47]
Upbraid my falsehood! when they have said, as false
As air, as water, wind, or sandy earth,
As fox to lamb, as wolf to heifer's calf,
Pard to the hind, or stepdame to her son;
Yea, let them say, to stick the heart of falsehood,
As false as Cressid.
*Pan.* Go to, a bargain made; seal it, seal it: I 'll be the witness. — Here I hold your hand; here, my cousin's. If ever you prove false one to another, since I have taken such pains to bring you together, let all pitiful goers-between be called to the world's end after my name, call them all Pandars;[48] let all constant men be Troiluses, all false women Cressids, and all brokers-between[49] Pandars! say, amen.
*Tro.* Amen.
*Cres.* Amen.
*Pan.* Amen. Whereupon I will show you a chamber with a bed;[50] which bed, because it shall not speak of your pretty encounters, press it to death: away!
And Cupid grant all tongue-tied maidens[51] here
Bed, chamber, Pandar to provide this gear![52]
*[Exeunt.*

## SCENE III.

The Grecian Camp.

*Enter* Agamemnon, Ulysses, Diomedes, Nestor, Ajax, Menelaus, *and* Calchas.

*Cal.* Now, princes, for the service I have done you,
The advantage[1] of the time prompts me aloud
To call for recompense. Appear it to your mind,
That, through the sight I bear in things to come,[2]
I have abandon'd Troy, left my possession,

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von Cressida's Ich, welche beim Troilus haust, ist insofern ein unnatürliches, unfreundliches Ich, als es sich selbst, d. h. Cressida, verlässt, um einem Andern zu folgen, wie ein Narr. 35) So stehen die anderthalb Verse in der Fol. Die Qs. lesen dafür: *I would be gone — || Where is my wit? I know not what I speak.* 36) Sh. fand diesen Gedanken ähnlich ausgedrückt in Spenser's Shepherd's Calendar: *To be wise and eke to love, || Is granted scarce to gods above;* und in Marston's Dutch Courtezan (1605): *The gods themselves cannot be wise and love.* Das Dictum scheint sprichwörtlich zu sein. — Sh. mag nicht beachtet haben, dass Cressida, um logisch zu reden, sagen müsste *or else you love*, nicht aber *or else you love not.* — Anders erklärt Staunton, indem er *or else* = oder mit andern Worten, fasst. 37) *for age* in den Qs. 38) *to affront* = entgegentreten: Troilus wünscht glauben zu können, dass seiner Treue eine gleiche Treue von eben so gesichteter Reinheit von Seiten Cressida's entgegentrete. 39) *infancy of truth* ist die Treue in dem Stadium der Kindheit, ehe sie die traurigen, Misstrauen erweckenden Erfahrungen des späteren Lebens gemacht hat. 40) *big compare* = stolze Gleichnisse, prahlerische Metaphern, wie sie in Liebesgedichten vorkommen. 41) Der Satz ist ein eingeschobener Zwischensatz: wenn das Wort Treue durch die beständige Wiederholung (d. h. in den Liebesreimen) abgehetzt sein wird. Dann werden Beispiele solcher Gleichnisse angeführt. 42) In Lydgate's Troye Boke hiess es von Troilus: *Thereto in love true as any steel.* 43) *plantage* ist collectiv = alle Pflanzung, deren Gedeihen von dem Wachsthum und von der Abnahme des Mondes abhängig sein soll. 44) d. h. wie die Erde nach dem Gesetze der Schwere ihrem Mittelpunkt zustrebt. 45) Wenn alle Vergleichungen der Treue erschöpft sind, bleibt als letzte Vergleichung noch Troilus selbst, als der eigentliche Vertreter der Treue, übrig, um den Vers zu krönen und die Rhythmen zu verklären. 46) *characterless* = so dass kein Kennzeichen von ihnen übrig bleibt. Sh. betont das Wort auf der zweiten Sylbe. 47) d. h. *among maids false in love.* — Der zweitfolgende Vers lautet in der Fol. *As air, as water, as wind, as sandy earth.* 48) Vgl. A. 1, Sc. 1, Anm. 22. — In dem Folgenden spricht Pandarus, als ob er nur die Möglichkeit einer Untreue Cressida's, nicht des Troilus im Auge habe, so dass der Satz *If ever you prove false etc.* demgemäss in beschränkterem Sinne zu verstehen ist. 49) *brokers-between*, wie *brokers*, ist bei Sh. öfter = Kuppler. 50) *with a bed*, das in Qs. und Fol. fehlt, fügte zuerst Hanmer ein. 51) d. h. diejenigen Mädchen unter den Zuschauern, die zu schüchtern sind, um ihre verliebten Wünsche zu äussern. 52) Vgl. A. 1, Sc. 1, Anm. 3. — Die Fol. liest *and Pander.*

Incurr'd a traitor's name; expos'd myself,
From certain and possess'd conveniences,[3]
To doubtful fortunes, sequestering from me all
That time, acquaintance, custom, and condition,
Made tame[4] and most familiar to my nature;
And here, to do you service, am become
As new into the world, strange, unacquainted:
I do beseech you, as in way of taste,[5]
To give me now a little benefit,
Out of those many register'd in promise,
Which, you say, live to come in my behalf.

*Agam.* What wouldst thou of us, Trojan? make demand.

*Cal.* You have a Trojan prisoner, call'd Antenor,
Yesterday took: Troy holds him very dear.
Oft have you (often have you thanks therefore)
Desir'd my Cressid in right great exchange,[6]
Whom Troy hath still denied; but this Antenor,
I know, is such a wrest[7] in their affairs,
That their negotiations all must slack,
Wanting his manage; and they will almost
Give us a prince of blood, a son of Priam,
In change of him: let him be sent, great princes,
And he shall buy my daughter; and her presence
Shall quite strike off all service I have done,
In most accepted pain.[8]

*Agam.* Let Diomedes bear him,[9]
And bring us Cressid hither: Calchas shall have
What he requests of us. — Good Diomed,
Furnish you fairly for this interchange:
Withal, bring word, if Hector will to-morrow
Be answer'd in his challenge: Ajax is ready.

*Dio.* This shall I undertake; and 't is a burden
Which I am proud to bear.

*[Exeunt* Diomedes *and* Calchas.

*Enter* Achilles *and* Patroclus, *before their tent.*[10]

*Ulyss.* Achilles stands i' the entrance of his tent:
Please it our general to pass strangely[11] by him,
As if he were forgot; and, princes all,
Lay negligent and loose regard upon him:
I will come last. 'T is like, he 'll question me,
Why such unplausive eyes are bent on him:
If so, I have derision medicinable,[12]
To use between your strangeness and his pride,
Which his own will shall have desire to drink.
It may do good: pride hath no other glass
To show itself, but pride; for supple knees
Feed arrogance, and are the proud man's fees.[13]

*Agam.* We 'll execute your purpose, and put on
A form of strangeness as we pass along: —
So do each lord; and either greet him not,
Or else disdainfully, which shall shake him more
Than if not look'd on. I will lead the way.

*Achil.* What! comes the general to speak with me?
You know my mind: I 'll fight no more 'gainst Troy.

*Agam.* What says Achilles? would he aught with us?[14]

*Nest.* Would you, my lord, aught with the general?

*Achil.* No.

*Nest.* Nothing, my lord.

*Agam.* The better. *[Exeunt* Agamemnon *and* Nestor.

*Achil.* Good day, good day.

*Men.* How do you? how do you? *[Exit.*

*Achil.* What! does the cuckold scorn me?

*Ajax.* How now, Patroclus?

*Achil.* Good morrow, Ajax.

*Ajax.* Ha?

*Achil.* Good morrow.[15]

*Ajax.* Ay, and good next day too. *[Exit.*

*Achil.* What mean these fellows? Know they not Achilles?

*Patr.* They pass by strangely: they were us'd to bend,
To send their smiles before them to Achilles;
To come as humbly as they us'd to creep
To holy altars.

*Achil.* What! am I poor of late?
'T is certain, greatness, once fall'n out with fortune,

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1) *advantage* = günstiger Anlass, günstige Gelegenheit. 2) In Qs. und Fol. steht *love,* was dann mit dem Vorhergehenden zu verbinden sein würde: durch die Einsicht, die ich habe, in die Dinge, die zu lieben sind. — Manche Hgg. lesen statt dieses prätentiösen Ausdrucks *things to come,* was schon die vierte Folioausg. hat. In Betracht, dass der Druck der Qs. und Fol. zwischen einem *J* und *l* kaum unterscheidet, lesen Andere *Jove:* vermöge der Einsicht, die ich in die Dinge habe, habe ich Troja dem Jupiter, d. h. seinem Schicksal überlassen. — Staunton liest *through the sight I bear in things from Jove* und citirt dazu eine Stelle aus Chapman's Iliad, wo derselbe Kalchas sagt *Let us aske some Prophet, Priest, or prove* || *Some dreame interpreter (for dreames are often sent from Jove).* 3) Statt sicherer Vortheile, die ich besass. 4) *tame* ist hier in uneigentlichem Sinne zu verstehen = vertraut, anhänglich, wie etwa ein zahmes Hausthier. 5) Wie zur Probe, zum Vorschmack der vielen mir versprochenen Wohlthaten. 6) *in right great exchange,* so dass für die Auslieferung der Cressida ein sehr bedeutender Austausch gemacht werden, ein bedeutender Kriegsgefangener ausgetauscht werden sollte. 7) *wrest* ist das Instrument, mit welchem die Saiten einer Harfe aufgezogen und gespannt werden. In diesem Sinne = bewegende, anspannende Kraft in den Angelegenheiten der Trojaner, die ohne ihn schlaff werden, wird es hier von Antenor gebraucht. — Hanmer las *rest* = Stützpunkt. 8) d. h. alle Dienste, die ich in einer Euch sehr willkommenen Mühewaltung gethan. 9) Diomedes soll den Antenor nach Troja führen, und dafür die Cressida zurückbringen. 10) *Enter Achilles and Patroclus in their Tent* ist die Bühnenweisung der Fol.; *Achilles and Patroclus stand in their Tent* die der Qs. Auf dem Sh.'schen Theater stellte der kleine erhöhte Raum unter dem Balcon im Hintergrunde der Bühne, vor dem der Vorhang weggezogen wurde, dieses Zelt vor. 11) *strangely* = fremdthuend, als ob er ihn nicht kenne. — Die Qs. lassen *to* vor *pass* aus. 12) Wenn Achill den Ulysses nach der Ursache dieses auffallenden Benehmens fragt, so hat der Letztere den Hohn in Bereitschaft als eine Arznei, die zwischen der Zurückhaltung der Griechen und dem dadurch verletzten Stolze des Achill ihre Wirkung thun würde. — *medicinable* betont Sh. auf der ersten Sylbe. — Den vorigen Vers regulirt Pope so. In Qs. und Fol. steht: *Why such unplausive eyes are bent? why turn'd on him!* 13) Der Stolze betrachtet die Kniebeugungen als etwas ihm Gebührendes, als einen seinem Stolze zukommenden Tribut. 14) Agamemnon, der schon vor Achill's Zelte vorbeipassirt ist, richtet diese Worte, indem er sich umsieht, an Nestor, welcher in diesem Augenblick gerade an dem Zelte vorübergeht. 15) *good morrow* ist im Munde Achill's = *good morning;* Ajax fasst

Must fall out with men too:[16] what the declin'd is,
He shall as soon read in the eyes of others,
As feel in his own fall; for men, like butterflies,
Show not their mealy wings but to the summer,
And not a man, for being simply man,
Hath any honour; but honour[17] for those honours
That are without him, as place, riches, and favour,
Prizes of accident as oft as merit:
Which, when they fall, as being slippery standers,
The love that lean'd on them as slippery too,[18]
Doth one pluck down another, and together
Die in the fall. But 't is not so with me:
Fortune and I are friends: I do enjoy
At ample point[19] all that I did possess,
Save these men's looks; who do, methinks, find out
Something not worth in me such rich beholding
As they have often given. Here is Ulysses:
I 'll interrupt his reading. —
How now, Ulysses?

*Ulyss.* Now, great Thetis' son![20]

*Achil.* What are you reading?

*Ulyss.* A strange fellow here
Writes me: That man, how dearly ever parted,[21]
How much in having, or without, or in,
Cannot make boast to have that which he hath,
Nor feels not what he owes, but by reflection;[22]
As when his virtues shining[23] upon others
Heat them, and they retort that heat again
To the first giver.

*Achil.* This is not strange, Ulysses.
The beauty that is borne here in the face
The bearer knows not, but commends itself[24]
To others' eyes: nor doth the eye itself,
That most pure spirit of sense,[25] behold itself,
Not going from itself; but eye to eye oppos'd
Salutes each other with each other's form:[26]
For speculation[27] turns not to itself
Till it hath travell'd, and is married there
Where it may see itself. This is not strange at all.

*Ulyss.* I do not strain at the position,[28]
It is familiar, but at the author's drift;
Who in his circumstance[29] expressly proves,
That no man is the lord of anything,
(Though in and of him there be much consisting,)
Till he communicate his parts to others:
Nor doth he of himself know them for aught
Till he behold them form'd in the applause
Where they 're extended;[30] who, like an arch, reverberates
The voice again; or, like a gate of steel
Fronting the sun, receives and renders back
His figure and his heat. I was much rapt in this;
And apprehended here immediately
The unknown Ajax.[31]
Heavens, what a man is there! a very horse;
That has he knows not what. Nature, what things there are,
Most abject in regard, and dear in use![32]
What things, again, most dear in the esteem,
And poor in worth! Now shall we see to-morrow —
An act that very chance doth throw upon him —
Ajax renown'd. O heavens, what some men do,
While some men leave to do!
How some men creep in skittish fortune's hall,
Whiles others play the idiots in her eyes![33]
How one man eats into another's pride,
While pride is feasting in his wantonness![34]
To see these Grecian lords! — why, even already
They clap the lubber Ajax on the shoulder,
As if his foot were on brave Hector's breast,
And great Troy shrinking.[35]

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*morrow* = *to-morrow* auf, als ob er den Gruss des Achill nicht verstände. 16) Die Grösse, die bei der Fortuna in Ungunst gerathen ist, geräth auch bei den Menschen in Ungunst. 17) Die Fol. hat *honour'd*, wozu *is* zu ergänzen wäre: sondern er wird wegen der Ehre geehrt. Bei der Lesart der Qs. ist aus dem Vorhergehenden *hath* vor *honour* zu suppliren. 18) scil. *being as slippery*. 19) *at point* = bereit, in Bereitschaft; also *at ample point* = in reichlicher Bereitschaft, in reichem Masse. 20) *great* bezieht sich auf *son*, nicht auf *Thetis*. So A. 1, Sc. 3 *many Thetis' sons*. 21) Wie kostbar immer begabt oder ausgestattet. — *parted* von dem substantivischen *part* = Gabe, Eigenschaft. — *me* ist ethischer Dativ, also nicht = *writes to me*. 22) Noch fühlt er auf anderm Wege, als durch den Wiederschein von Andern, was er sein eigen nennen darf. — Die doppelte Negation *nor feels not* hat den Sinn einer einfachen, wie oft bei Sh. — Das Folgende ist eine nähere Erklärung von *by reflection*. 23) So die Fol.; die Qs. *aiming*. 24) *the beauty*, das eben noch Object zu *knows not* war, ist hier Subject zu *commends* geworden. — Die beiden folgenden Zeilen sind zufällig in der Fol. ausgelassen. 25) Vgl. A. 1, Sc. 1, Anm. 17. 26) Das Bild jedes Auges spiegelt sich wie zum Grusse in dem Auge des Andern. 27) *speculation* ist die Sehkraft, die sich nur in der Art auf das eigene Auge, also auf sich selbst richten kann, dass sie umherstreift und dort sich verbindet, dort festhaftet, wo sie sich erblicken kann, nämlich in dem Auge des Andern. — Für *married* liest Singer *mirror'd*, was Dyce und Staunton adoptiren. 28) Ulysses urgirt nicht so sehr den Satz, der bekannt ist, sondern die Tendenz, welche der Verfasser des Buchs mit dem Satze verbindet. — *to strain at* ist eigentlich = an Etwas drücken. — Die Fol. hat *strain it at the position*. 29) *circumstance* = ausführliche Behandlung oder Auseinandersetzung. 30) In dem Beifall, in welchem sie erhoben, dargelegt werden. — Dieser Beifall wird einem Bogengewölbe verglichen, das die Stimmen wiederhallen lässt. Aus *who*, wie Qs. und Fol. mit Sh.'scher Anwendung des *who* auf das personificirt gedachte *applause* lesen, machen die Hgg. *which*. — Für *reverberates* haben Qs. und Fol. *reverb'rate*. 31) Der unbekannte, unbeachtete Ajax, von dem man nichts weiss, der erst durch die Begegnung mit Hektor zu Etwas werden soll: *Ajax renown'd* folgt nachher als Gegensatz. 32) Dem *regard* = Schätzung, ist *use* = Probe, praktische Anwendung, so entgegengestellt, wie gleich darauf dem *esteem* = beigelegter Werth, das *worth* = wirklicher, innerer Werth. 33) Einige Menschen schleichen in die Halle, wo die launische Glücksgöttin ihren Sitz hat, während Andre sich lächerlich machen, indem sie sich eifrig um Fortuna's Gunst bemühen. 34) Der Eine, Ruhmsüchtige, frisst sich in den Ruhm hinein, der eigentlich dem Andern gehört, während dieser Andre, hier als personificirter Stolz gedacht, in seinem Uebermuth schwelgt, also des Ersteren nicht Arg hat. — Die meisten Hgg. lesen für das *feasting* der Fol. mit den Qs. *fasting*, und fassen demgemäss den Gegensatz als einen zwischen Essen und Fasten. Dazu passt indess der Zusatz *in his wantonness* weniger. 35) So die Fol.; wie ähnlich in Coriolanus (A. 5, Sc. 4) *the ground shrinks before his treading*,

*Achil.* I do believe it; for they pass'd by me,
As misers do by beggars, neither gave to me
Good word[36] nor look. What! are my deeds forgot?
*Ulyss.* Time hath, my lord, a wallet at his back,
Wherein he puts alms for oblivion;
A great-siz'd monster of ingratitudes:[37]
Those scraps are good deeds past; which are devour'd
As fast as they are made, forgot as soon
As done: perseverance,[38] dear my lord,
Keeps honour bright: to have done, is to hang,
Quite out of fashion, like a rusty mail
In monumental mockery. Take the instant way;
For honour travels in a strait so narrow,
Where one but goes abreast: keep then the path;
For emulation hath a thousand sons,
That one by one pursue: if you give way,
Or hedge[39] aside from the direct forthright,
Like to an enter'd tide, they all rush by,
And leave you hindmost;[40]
Or, like a gallant horse fall'n in first rank,
Lie there for pavement to the abject rear,[41]
O'errun and trampled on: then what they do in present,
Though less than yours in past,[42] must o'ertop yours;
For time is like a fashionable host,
That slightly shakes his parting guest by the hand,
And with his arms outstretch'd, as he would fly,[43]
Grasps-in the comer: welcome[44] ever smiles,
And farewell goes out sighing. O, let not virtue seek
Remuneration for the thing it was;
For beauty, wit,
High birth, vigour of bone, desert in service,
Love, friendship, charity, are subjects all
To envious and calumniating time.
One touch of nature makes the whole world kin,[45]
That all, with one consent, praise new-born gawds,
Though they are made and moulded of things past,
And give[46] to dust, that is a little gilt,
More laud than gilt o'er-dusted.
The present eye praises the present object:
Then marvel not, thou great and complete[47] man,
That all the Greeks begin to worship Ajax;
Since things in motion sooner[48] catch the eye,
Than what not stirs. The cry went once[49] on thee,
And still it might, and yet it may again,
If thou wouldst not entomb thyself alive,
And case thy reputation in thy tent;
Whose glorious deeds, but in these fields of late,
Made emulous missions 'mongst the gods themselves,
And drave great Mars to faction.[50]
*Achil.* Of this my privacy
I have strong reasons.
*Ulyss.* But 'gainst your privacy
The reasons are more potent and heroical.[51]
'T is known, Achilles, that you are in love
With one of Priam's daughters.
*Achil.* Ha! known?
*Ulyss.* Is that a wonder?
The providence that 's in a watchful state,
Knows almost every grain of Plutus' gold,[52]
Finds bottom in the uncomprehensive[53] deeps,
Keeps place with thought,[54] and almost, like the gods,
Does thoughts unveil in their dumb cradles.[55]
There is a mystery[56] (with whom relation
Durst never meddle) in the soul of state,
Which hath an operation more divine,
Than breath, or pen, can give expressure to.
All the commerce that you have had with Troy,
As perfectly is ours, as yours, my lord;[57]
And better would it fit Achilles much
To throw down Hector, than Polyxena;
But it must grieve young Pyrrhus, now at home,

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so schauert hier Troja in sich zusammen, wenn Ajax seinen Fuss auf Hektor's Brust setzt. Die meisten Hgg. lesen *shrieking* nach dem *shriking* der Qs. 36) d. h. *they gave neither good word nor look to me.* 37) *of ingratitudes* erklärt das *great-sized* näher. Das Ungeheuer hat so grossen Umfang, weil es so voll von Undankbarkeiten steckt. 38) *perseverance* betont Sh., wie *to persever*, auf der zweiten Sylbe. 39) So die Fol.; die Qs. *turn.* 40) Die Qs. lesen ohne Sinn *him, most*, und lassen dann dritthalb Verse aus, indem sie fortfahren: *then what they do in present.* 41) *rear* ist Hanmer's Verbesserung für *near* in der Fol. — Zu *lie* ist *you* als Subject zu suppliren, das ebenvorher in *leave you hindmost* Object war. 42) d. h. weniger als Eure vergangenen Thaten. 43) Der manierliche Wirth streckt dem kommenden Gaste die Arme entgegen, als ob er ihm entgegenfliegen wolle. 44) Qs. und Fol. haben *the welcome.* — In der folgenden Zeile lassen die Qs. *O* aus. 45) Es geht ein und derselbe natürliche Zug durch die ganze Welt, und bewirkt bei allen Menschen, als ob sie verwandt wären, denselben Hang, nur das vermeintlich Neue zu loben und nach dem Schein zu urtheilen. 46) *give* ist Theobald's treffliche Emendation des *goe* in Qs. und Fol. Die Menschen zollen dem Staube, der ein wenig vergoldet ist, mehr Lob, als der Vergoldung, die mit Staub bedeckt ist. — *gilt* = Vergoldung, goldner Schmuck, namentlich an der Rüstung, kommt auch sonst bei Sh. vor; so in King Henry V. (A. 4, Sc. 3) *Our gayness and our gilt are all besmirch'd.* 47) *complete* = mit Allem ausgestattet, vollkommen. — Sh. betont das Wort auf der ersten Sylbe. 48) Für *sooner* der Qs. hat die Fol. aus Versehen aus der vorhergehenden Zeile *begin to* noch einmal. 49) *once* in den Qs., *out* in der Fol. 50) Achill's glorreiche Thaten auf den trojanischen Schlachtfeldern haben noch jüngst unter den eifersüchtigen Göttern selbst ein parteisüchtiges Eingreifen *(emulous missions)* veranlasst und den Kriegsgott getrieben, Partei zu nehmen. — Damit wird auf die Betheiligung der Götter an den trojanischen Kämpfen hingedeutet. 51) *heroical* = was einem Helden geziemt, also des Achilles würdig. 52) So die Fol., nur dass sie *Plutoes* für *Plutus'* liest, wie derselbe Fehler in Julius Cæsar (A. 4, Sc. 3) wiederkehrt. Die Qs. lesen matter *knows almost every thing.* 53) *uncomprehensive* = was nicht erfasst, ermessen werden kann. Solche passive Bedeutung, im Widerspruch mit dem sonstigen activen Sinn, legt Sh. auch andern ähnlich gebildeten Adjectiven bei. So ist *unexpressive* in As you like it (A. 3, Sc. 2) = was nicht dargestellt, nicht ausgedrückt werden kann. — Für *deeps* haben die Qs. *depth.* 54) Die Vorsicht, die in einem wachsamen Staatsorganismus besteht, dringt selbst in die unausgesprochenen Gedanken ein und enthüllt sie, wie sie noch im Entstehen sind. 55) Zur Vervollständigung des Verses ist vielleicht dreisylbig *cradeles* zu lesen. Vgl. A. 1, Sc. 3, Anm. 10. — Für *cradles* vermuthete Staunton einmal *oracles.* 56) Eine geheime Kraft, deren Wesen noch kein Bericht zu enthüllen unternahm. 57) Wir sind von Eurem Verkehr mit Troja so genau unterrichtet, wie Ihr selbst. 58) *our iland*

When fame shall in our islands[58] sound her trump,
And all the Greekish girls shall tripping sing, —
»Great Hector's sister did Achilles win,
But our great Ajax bravely beat down him.«
Farewell, my lord: I as your lover[59] speak;
The fool slides o'er the ice that you should break.[60]
*[Exit.*

*Patr.* To this effect, Achilles, have I mov'd you.
A woman impudent and mannish grown
Is not more loath'd, than an effeminate man
In time of action.[61] I stand condemn'd for this:
They think, my little stomach to the war,
And your great love to me, restrains you thus.
Sweet, rouse yourself; and the weak wanton Cupid
Shall from your neck unloose his amorous fold,
And, like a dew-drop from the lion's mane,
Be shook to air.[62]

*Achil.* Shall Ajax fight with Hector?

*Patr.* Ay; and, perhaps, receive much honour by him.

*Achil.* I see, my reputation is at stake;
My fame is shrewdly gor'd.[63]

*Patr.* O! then beware;
Those wounds heal ill that men do give themselves:
Omission[64] to do what is necessary
Seals a commission to a blank of danger;
And danger, like an ague, subtly taints
Even then when we sit idly in the sun.

*Achil.* Go call Thersites hither, sweet Patroclus.
I 'll send the fool to Ajax, and desire him
To invite the Trojan lords, after the combat,
To see us here unarm'd. I have a woman's longing,
An appetite that I am sick withal,
To see great Hector in his weeds of peace;
To talk with him, and to behold his visage,
Even to my full of view. — A labour sav'd![65]

*Enter* THERSITES.

*Ther.* A wonder!

*Achil.* What?

*Ther.* Ajax goes up and down the field, asking for himself.

*Achil.* How so?

*Ther.* He must fight singly to-morrow with Hector; and is so prophetically proud of an heroical cudgelling, that he raves in saying nothing.

*Achil.* How can that be?

*Ther.* Why, he stalks up and down like a peacock; a stride, and a stand:[66] ruminates like an hostess that hath no arithmetic but her brain to set down her reckoning: bites his lip with a politic regard,[67] as who should say, there were wit in his[68] head, an 't would out: and so there is; but it lies as coldly in him as fire in a flint, which will not show without knocking. The man 's undone for ever; for if Hector break not his neck i' the combat, he 'll break 't himself in vain-glory. He knows not me: I said, »Good morrow, Ajax;« and he replies, »Thanks, Agamemnon.« What think you of this man, that takes me for the general? He 's grown a very landfish,[69] languageless, a monster. A plague of opinion! a man may wear it on both sides, like a leather jerkin.

*Achil.* Thou must be my ambassador to him, Thersites.

*Ther.* Who, I? why, he 'll answer nobody; he professes not answering:[70] speaking is for beggars; he wears his tongue in his arms. I will put on his presence:[71] let Patroclus make his demands to me, you shall see the pageant of Ajax.

*Achil.* To him, Patroclus: tell him, I humbly desire the valiant Ajax to invite the most valorous Hector to come unarmed to my tent; and to procure safe-conduct for his person of the magnanimous, and most illustrious, six-or-seven-times-honoured captain-general of the Grecian army, Agamemnon, et cætera.[72] Do this.

*Patr.* Jove bless great Ajax!

*Ther.* Humph!

*Patr.* I come from the worthy Achilles, —

*Ther.* Ha?[73]

*Patr.* Who most humbly desires you to invite Hector to his tent, —

*Ther.* Humph!

*Patr.* And to procure safe-conduct from Agamemnon.

*Ther.* Agamemnon?

*Patr.* Ay, my lord.

*Ther.* Ha?

*Patr.* What say you to 't?

*Ther.* God be wi' you, with all my heart.

*Patr.* Your answer, Sir.

*Ther.* If to-morrow be a fair day, by eleven o'clock it will go one way or other; howsoever, he shall pay for me ere he has me.

*Patr.* Your answer, Sir.

*Ther.* Fare you well, with all my heart.

*Achil.* Why, but he is not in this tune, is he?

*Ther.* No, but he 's out o' tune thus. What music will be in him when Hector has knocked out his brains,

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in den Qs.; die Fol. hat *in her iland.* 59) *lover* = Freund, eine zu Sh.'s Zeit gewöhnliche Bezeichnung, wie *love* = Freundschaft. So in Merchant of Venice (A. 3, Sc. 4) *How dear a lover of my lord, your husband.* 60) Unter Achill, als einem Manne von grösserem Gewicht, würde das Eis brechen, über welches der leichtfüssige Narr dahingleitet. 61) scil. *a man effeminate in time of action.* 62) So die Qs.; die Fol. hat *to ayrie ayre.* 63) Das Gegentheil in Hamlet (A. 5, Sc. 2) *to keep my name ungor'd.* 64) Dem *omission* ist hier auch lautlich *commission* entgegengesetzt. Die Gefahr erhält durch unsere Vernachlässigung des Nothwendigen eine Vollmacht, uns zu ihrem Ziel zu wählen. 65) Durch die Ankunft des Thersites ist dem Patroklus die Mühe erspart, ihn zu holen. 66) Er macht wechselweise einen gewaltigen Schritt und bleibt dann wieder stehen. 67) Mit einer politischen Berechnung; er will aussehen, wie ein Politiker. 68) So die Fol. Ajax sieht aus, als wollte er sagen, es stecke Witz in seinem Kopfe, wenn er nur heraus wollte. — Die meisten Hgg. lesen mit den Qs. *this head.* — Für *an 't would* haben Qs. und Fol. *and 't would.* 69) Ein ähnlich scherzhaft gebildetes Compositum ist *land carack* in Othello (A. 1, Sc. 2). 70) *not answering* ist ein Begriff: das Nichtantworten ist sein Beruf. 71) Thersites will die äussere Haltung des Ajax annehmen, sich wie er geberden. — Für *his demands* haben die Qs. *demands.* Patroklus soll den Thersites vorstellen, wie dieser den Ajax. 72) Statt noch weitere Titulaturen anzuführen, schliesst Achill mit einem *et cætera.* Die meisten Hgg. lassen mit den Qs. dieses *et cætera* aus. — In den Qs. fehlt *Grecian* vor *army.* 73) So interpungiren die alten Ausgg. mit Recht, ganz wie vorher in dieser Scene Ajax die Begrüssung des Achill mit einem *Ha?* erwiedert. — Die Hgg. setzen hier *Ha!* dafür. — Ebenso nachher.

I know not; but, I am sure, none, unless the fiddler Apollo get his sinews to make catlings on.[74]

*Achil.* Come, thou shalt bear a letter to him straight.

*Ther.* Let me bear another to his horse, for that 's the more capable[75] creature.

*Achil.* My mind is troubled, like a fountain stirr'd;
And I myself see not the bottom of it.

*[Exeunt* Achilles *and* Patroclus.

*Ther.* 'Would the fountain of your mind were clear again, that I might water an ass at it. I had rather be a tick in a sheep, than such a valiant ignorance.[76]

*[Exit.*

# ACT IV.

## SCENE I.

Troy. A Street.

*Enter, at one side,* Æneas, *and Servant, with a torch; at the other,* Paris, Deiphobus, Antenor, Diomedes, *and Others, with torches.*

*Par.* See, ho! who is that there?
*Dei.* It is the lord Æneas.
*Æne.* Is the prince there in person? —
Had I so good occasion to lie long,
As you, prince Paris, nothing but heavenly business[1]
Should rob my bed-mate of my company.
*Dio.* That 's my mind too. — Good morrow, Lord Æneas.
*Par.* A valiant Greek, Æneas; take his hand:
Witness the process of your speech, wherein[2]
You told how Diomed, a whole week by days,
Did haunt you in the field.
*Æne.* Health to you, valiant Sir,
During all question of the gentle truce;[3]
But when I meet you arm'd, as black defiance,
As heart can think, or courage execute.
*Dio.* The one and other Diomed embraces.
Our bloods are now in calm, and, so long, health:
But when contention and occasion meet,
By Jove, I 'll play the hunter for thy life,
With all my force, pursuit, and policy.
*Æne.* And thou shalt hunt a lion, that will fly
With his face backward. — In humane gentleness,
Welcome to Troy: now, by Anchises' life,
Welcome, indeed. By Venus' hand I swear,[4]
No man alive can love, in such a sort,
The thing he means to kill, more excellently.
*Dio.* We sympathize. — Jove, let Æneas live,
If to my sword his fate be not the glory,[5]
A thousand complete courses of the sun!
But, in mine emulous honour, let him die,
With every joint a wound, and that to-morrow!
*Æne.* We know each other well.
*Dio.* We do; and long to know each other worse.
*Par.* This is the most despiteful[6] gentle greeting,
The noblest hateful love, that e'er I heard of. —
What business, lord, so early?
*Æne.* I was sent for to the king; but why, I know not.
*Par.* His purpose meets you:[7] 't was to bring this Greek
To Calchas' house; and there to render him,
For the enfreed Antenor, the fair Cressid.
Let 's have your company; or, if you please,
Haste there before us. I constantly do think,
(Or, rather, call my thought a certain knowledge,)
My brother Troilus lodges there to-night:
Rouse him, and give him note of our approach,
With the whole quality wherefore:[8] I fear,
We shall be much unwelcome.
*Æne.* That I assure you:
Troilus had rather Troy were borne to Greece,
Than Cressid borne from Troy.
*Par.* There is no help;
The bitter disposition of the time
Will have it so. On, lord; we 'll follow you.
*Æne.* Good morrow, all. *[Exit.*
*Par.* And tell me, noble Diomed; 'faith, tell me true,
Even in the soul of sound good-fellowship, —
Who, in your thoughts, merits fair Helen most,[9]
Myself, or Menelaus?
*Dio.* Both alike:
He merits well to have her, that doth seek her,
Not making any scruple of her soilure,[10]
With such a hell of pain, and world of charge;
And you as well to keep her, that defend her,
Not palating the taste of her dishonour,
With such a costly loss of wealth and friends:
He, like a puling cuckold, would drink up
The lees and dregs of a flat tamed piece;[11]
You, like a lecher, out of whorish loins
Are pleas'd to breed out your inheritors:
Both merits pois'd, each weighs nor less nor more;
But he as he, the heavier for a whore.[12]
*Par.* You are too bitter to your countrywoman.
*Dio.* She 's bitter to her country. Hear me, Paris: —
For every false drop in her bawdy veins

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74) Wenn nicht der Geiger Apoll aus den Sehnen des Ajax Darmsaiten für seine Geige macht. — *Catling* kommt als scherzhafter Name eines Musikanten in Romeo and Juliet (A. 4, Sc. 5) vor. 75) *capable* = fähig Etwas aufzufassen, zu verstehen. — Die Fol. hat *carry* für *bear*. 76) *ignorance* als personificirter Begriff kommt auch in Othello (A. 3, Sc. 3) vor: *as gross as ignorance made drunk.*

1) d. h. kein irdisches Geschäft, nur ein himmlisches, würde ihn bewegen, aufzustehen. 2) So die Qs.; die Fol. *within*, und in der folgenden Zeile *in a whole week*. — Als Beweis der Tapferkeit des Diomedes bezieht sich Paris auf Æneas' eigne frühere Erzählungen. 3) Während des ganzen Verkehrs im Waffenstillstand. — *question* = Verkehr, Gespräch, ist bei Sh. häufig. 4) Æneas schwört bei seinen beiden Eltern, Anchises und Venus. 5) Wenn Æneas' Tod nicht meinem Schwerte zum Ruhm gereichen soll, so mag Æneas tausend Jahre leben. 6) *most despiteful* in den Qs.; die Fol. hat *most despightful'st*, mit einer bei Sh. sehr gewöhnlichen emphatischen Steigerung des Superlativs. 7) d. h. Paris bringt dem Æneas die Absicht des Priamus, zu der er den Æneas beschieden hatte, auf halbem Wege entgegen. 8) Mit der ganzen Erklärung, weshalb wir uns nahen. 9) Die Fol. *most*, die Qs. *best*. 10) So die Fol.; die Qs. haben *soil*. 11) *tamed* = flau gemacht, aller Ursprünglichkeit oder Frische bar. — *piece* = Stück, gebraucht Sh. oft von Personen, sowohl im guten, wie hier im verächtlichen Sinne 12) Wenn die Verdienste Beider gewogen werden, so wiegt jedes nicht weniger noch mehr, als das andere; sondern Der wiegt so viel als Der, nur dass er um die mit in die Wagschale geworfene Metze schwerer ist. — *the heavier*

A Grecian's life hath sunk; for every scruple
Of her contaminated carrion weight[13]
A Trojan hath been slain. Since she could speak,
She hath not given so many good words breath,
As for her Greeks and Trojans suffer'd death.
*Par.* Fair Diomed, you do as chapmen do,
Dispraise the thing that you desire to buy;
But we in silence hold this virtue well, —
We 'll not commend what we intend to sell.[14]
Here lies our way. *[Exeunt.*

## SCENE II.

The Same. A Court before the House of Pandarus.

*Enter* Troilus *and* Cressida.

*Tro.* Dear, trouble not yourself: the morn is cold.
*Cres.* Then, sweet my lord, I 'll call mine uncle down;
He shall unbolt the gates.
*Tro.* Trouble him not;
To bed, to bed: sleep kill[1] those pretty eyes,
And give as soft attachment to thy senses,
As infants' empty of all thought!
*Cres.* Good morrow then.
*Tro.* Pr'ythee now, to bed.
*Cres.* Are you aweary of me?
*Tro.* O Cressida! but that the busy day,
Wak'd by the lark, hath rous'd the ribald crows,
And dreaming night will hide our joys[2] no longer,
I would not from thee.
*Cres.* Night hath been too brief.
*Tro.* Beshrew the witch! with venomous wights she stays,
As tediously as hell;[3] but flies the grasps of love,
With wings more momentary-swift than thought.
You will catch cold, and curse me.
*Cres.* Pr'ythee, tarry. —
You men will never tarry.
O foolish Cressid! — I might have still held off,
And then you would have tarried.[4] Hark! there 's one up.
*Pan. [Within.]* What! are all the doors open here?
*Tro.* It is your uncle.
*Cres.* A pestilence on him! now will he be mocking:
I shall have such a life. —

*Enter* Pandarus.

*Pan.* How now, how now? how go maidenheads?[5] —
Here, you maid! where 's my cousin Cressid?
*Cres.* Go hang yourself, you naughty mocking uncle!
You bring me to do, — and then you flout me too.
*Pan.* To do what? to do what? — let her say what:
— what have I brought you to do?
*Cres.* Come, come; beshrew your heart! you 'll ne'er be good,
Nor suffer others.
*Pan.* Ha, ha! Alas, poor wretch! a poor capocchia![6]
— hast not slept to-night? would he not, a naughty man, let it sleep? a bugbear take him! *[Knocking.*
*Cres.* Did not I tell you?[7] — 'would he were knock'd o' the head![8] —
Who 's that at door? good uncle, go and see. —
My lord, come you again into my chamber:
You smile, and mock me, as if I meant naughtily.
*Tro.* Ha, ha!
*Cres.* Come, you are deceiv'd; I think of no such thing. — *[Knocking.*
How earnestly they knock! — Pray you, come in:
I would not for half Troy have you seen here.
*[Exeunt* Troilus *and* Cressida.
*Pan. [Going to the door.]* Who 's there? what 's the matter? will you beat down the door? How now? what 's the matter?

*Enter* Æneas.

*Æne.* Good morrow, lord, good morrow.
*Pan.* Who 's there? my lord Æneas! By my troth,
I knew you not: what news with you so early?
*Æne.* Is not prince Troilus here?
*Pan.* Here! what should he do here?
*Æne.* Come, he is here, my lord; do not deny him:
It doth import him much to speak with me.
*Pan.* Is he here, say you? 't is more than I know, I 'll be sworn: — for my own part, I came in late. What should he do here?
*Æne.* Who! — nay, then: — come, come, you 'll do him wrong ere you are 'ware. You 'll be so true to him, to be false to him.[9] Do not you know of him;[10] but yet go fetch him hither: go.

*Re-enter* Troilus.

*Tro.* How now? what 's the matter?
*Æne.* My lord, I scarce have leisure to salute you,
My matter is so rash. There is at hand
Paris your brother, and Deiphobus,
The Grecian Diomed, and our Antenor
Deliver'd to us;[11] and for him forthwith,

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ist die Lesart der Qs., wofür die Fol. *which heavier* liest. 13) Für jedes Theilchen des Gewichts ihres befleckten, angefaulten Leibes. 14) Diomedes sucht, wie ein Handelsmann, die Waare, die er haben möchte, in ihrem Werthe herabzusetzen, um sie billiger zu bekommen; die Trojaner dagegen haben nicht mehr nöthig, dieselbe Waare herauszustreichen, weil sie das für überflüssig oder unter ihrer Würde halten. — Viele Hgg. emendiren mit Warburton *not sell* für *to sell*, um einen andern, als den von Sh. beabsichtigten, Gegensatz zu dem vorhergehenden *Dispraise etc.* zu gewinnen.

1) *to kill* ist in übertragenem Sinne = vernichten, auslöschen. 2) So die Qs.; die Fol. *our eyes.* 3) Die böse Hexe, die Nacht, erscheint den Bösewichtern in ihrem langsamen Verlaufe so qualvoll als die Hölle, während sie den Liebenden gedankenschnell vergeht. — *tediously* lesen die Qs., *hideously* die Fol. 4) Wenn Cressida zurückhaltender, spröder, geblieben wäre, würde Troilus, um sie zu gewinnen, länger verweilt haben. 5) *how go maidenheads?* = zu welchem Preise sind sie feil? was kosten sie? So in Pericles (A. 4, Sc. 6) *How a dozen of virginities?* 6) So verbesserte Theobald das unverständliche *chipochia* der Qs. und Fol. — *capocchio* ist ein italienisches Wort, das Florio's Italian Dictionary (1598) mit *a dolt, a loggerhead etc.* erklärt. — Dem *chipochia* käme sonst das italienische *chioccia* = Bruthenne, näher. 7) So Qs. und Fol. — Viele Hgg. ändern stillschweigend *Did I not tell you?* 8) Diesen Wunsch, in Bezug auf ihren Oheim, spricht die Cressida aus, da sie das Klopfen an der Thüre hört. — *i' the head* in Qs. und Fol., *o' the head* liest Pope. 9) Mit Eurer vermeintlichen Treue gegen Troilus handelt Ihr in der That falsch gegen ihn. 10) Thut immerhin, als wüsstet

Ere the first sacrifice, within this hour,
We must give up to Diomedes' hand
The lady Cressida.
*Tro.* Is it concluded so? [12]
*Æne.* By Priam, and the general state [13] of Troy:
They are at hand, and ready to effect it.
*Tro.* How my achievements mock me! [14]
I will go meet them: — and, my lord Æneas,
We met by chance; you did not find me here.
*Æne.* Good, good, my lord; the secrets of nature
Have not more gift in taciturnity. [15]
*[Exeunt* Troilus *and* Æneas.
*Pan.* Is 't possible? no sooner got but lost? The devil take Antenor! the young prince will go mad. A plague upon Antenor! I would, they had broke 's neck!

*Re-enter* Cressida.

*Cres.* How now? what is the matter? Who was here?
*Pan.* Ah! ah!
*Cres.* Why sigh you so profoundly? where 's my lord? gone? [16]
Tell me, sweet uncle, what 's the matter?
*Pan.* 'Would I were as deep under the earth as I am above!
*Cres.* O the gods! — what 's the matter?
*Pan.* Pr'ythee, get thee in. 'Would thou hadst ne'er been born! I knew, thou wouldst be his death. — O poor gentleman! — A plague upon Antenor!
*Cres.* Good uncle, I beseech you, on my knees
I beseech you, what 's the matter?
*Pan.* Thou must be gone, wench; thou must be gone: thou art changed for Antenor. Thou must to thy father, and be gone from Troilus: 't will be his death; 't will be his bane; he cannot bear it.
*Cres.* O you immortal gods! — I will not go.
*Pan.* Thou must.
*Cres.* I will not, uncle: I have forgot my father;
I know no touch of consanguinity; [17]
No kin, no love, no blood, no soul so near me,
As the sweet Troilus. — O you gods divine!
Make Cressid's name the very crown of falsehood, [18]
If ever she leave Troilus! Time, force, and death,
Do to this body what extremes [19] you can,
But the strong base and building of my love
Is as the very centre [20] of the earth,
Drawing all things to it. — I 'll go in, and weep, —
*Pan.* Do, do.
*Cres.* Tear my bright hair, and scratch my praised cheeks;
Crack my clear voice with sobs, and break my heart
With sounding Troilus. I will not go from Troy. *[Exeunt.*

## SCENE III.

The Same. Before Pandarus' House.

*Enter* Paris, Troilus, Æneas, Deiphobus, Antenor, *and* Diomedes.

*Par.* It is great morning, [1] and the hour prefix'd
Of [2] her delivery to this valiant Greek
Comes fast upon. — Good my brother Troilus,
Tell you the lady what she is to do,
And haste her to the purpose.
*Tro.* Walk into her house;
I 'll bring her to the Grecian presently;
And to his hand when I deliver her,
Think it an altar, [3] and thy brother Troilus
A priest, there offering to it his own heart. *[Exit.*
*Par.* I know what 't is to love;
And 'would, as I shall pity, I could help! —
Please you, walk in, my lords. *[Exeunt.*

## SCENE IV.

The Same. A Room in Pandarus' House.

*Enter* Pandarus *and* Cressida.

*Pan.* Be moderate, be moderate.
*Cres.* Why tell you me of moderation?
The grief is fine, full, perfect, that I taste,
And violenteth in a sense as strong
As that which causeth it: [1] how can I moderate it?
If I could temporize with my affection,
Or brew it to a weak and colder palate, [2]
The like allayment could I give my grief:
My love admits no qualifying dross; [3]
No more my grief, in such a precious loss.

*Enter* Troilus.

*Pan.* Here, here, here he comes. — Ah, sweet ducks! [4]
*Cres.* O Troilus! Troilus! *[Embracing him.*

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ihr nichts von ihm, aber holt ihn dennoch her. 11) So die Fol.; die Qs. haben den Vers unvollständig so: *Deliver'd to him and forthwith.* 12) So die Fol.; die meisten Hgg. mit den Qs. *Is it so concluded?* 13) Vgl. A. 2, Sc. 3, Anm. 31. 14) Das, was Troilus errungen zu haben glaubte, lässt ihn im Stich, d. h. Cressida's Besitz. 15) Æneas verspricht dem Troilus die Bewahrung des Geheimnisses, indem er betheuert, dass die Geheimnisse der Natur sich nicht besser auf Schweigsamkeit verständen, als er. — *secrets* ist vielleicht dreisylbig zu lesen. Vgl. A. 1, Sc. 3, Anm. 10. — Theobald las dafür *secret'st things*, und Malone *secretest of nature*. Doch scheint *secrets* auch durch die abweichende Lesart der Qs. *the secrets of neighbour Pandar* geschützt zu sein. — Als dreisylbig will auch Sidney Walker hier und an andern Stellen *secrets* gelesen wissen. — Staunton schlägt dagegen *secretaries* für *secrets* vor. 16) So interpungiren die Qs. und Fol. Viele Hgg. setzen dafür *where 's my lord gone?* 17) Keine Regung von Blutsverwandtschaft. 18) *crown* = Gipfel, Höhepunkt, kommt auch sonst bei Sh. vor; so in Cymbeline (A. 1, Sc. 7) *my supreme crown of grief.* 19) So die Qs.; die Fol. *extremitie.* — Der Sinn ist derselbe, = äusserste Gewalt, äusserste Noth. 20) Vgl. A. 3, Sc. 2, Anm. 44.

1) *great morning* = hoher Morgen, weit vorgerückte Tageszeit, hat Sh. auch in Cymbeline (A. 4, Sc. 2). 2) So die Fol.; die Qs. haben *for.* 3) *it* bezieht sich auf *his hand.* Die Hand des Diomedes, der die Cressida übergeben wird, ist gleichsam der Altar, an welchem Troilus als Priester sein eignes Herz opfert.

1) So die Qs.; die Fol. liest dafür *And no less in a sense as strong as that* || *Which causeth it. — to violent* = toben, wüthen, kommt als neutrales Verbum sonst nicht vor, wohl aber als transitives bei einigen ältern Schriftstellern; so bei Fuller *His former adversaries violented anything against him*, und bei Latimer: *Mister Poole violents the text for the maintenance of the bishop of Rome.* 2) *affection* ist hier der Affect

*Pan.* What a pair of spectacles[5] is here! Let me embrace too: *O heart*, — as the goodly saying is, —

*— O heart, heavy heart,*
*Why sigh'st thou without breaking?*

where he answers again,

*Because thou canst not ease thy smart,*
*By friendship nor by speaking.*

There was never a truer rhyme. Let us cast away nothing, for we may live to have need of such a verse: we see it, we see it. — How now, lambs?

*Tro.* Cressid, I love thee in so strain'd[6] a purity,
That the bless'd gods — as angry with my fancy,
More bright in zeal than the devotion which
Cold lips blow to their deities — take thee from me.

*Cres.* Have the gods envy?

*Pan.* Ay, ay, ay, ay: 't is too plain a case.

*Cres.* And is it true, that I must go from Troy?

*Tro.* A hateful truth.

*Cres.* What! and from Troilus too?

*Tro.* From Troy, and Troilus.[7]

*Cres.* Is it possible?

*Tro.* And suddenly; where injury of chance
Puts back leave-taking, justles roughly by
All time of pause, rudely beguiles our lips
Of all rejoindure,[8] forcibly prevents
Our lock'd embrasures, strangles our dear vows
Even in the birth of our own labouring breath.[9]
We two, that with so many thousand sighs
Did buy each other, must poorly sell ourselves
With the rude brevity and discharge of one.[10]
Injurious time now, with a robber's haste,
Crams his rich thievery up, he knows not how:
As many farewells as be stars in heaven,
With distinct breath and consign'd kisses to them,[11]
He fumbles up into a loose adieu;
And scants us with a single famish'd kiss,
Distasting with the salt of broken tears.[12]

*Æne. [Within.]* My lord, is the lady ready?

*Tro.* Hark! you are call'd: some say, the Genius so
Cries »Come!« to him[13] that instantly must die.
Bid them have patience; she shall come anon.

*Pan.* Where are my tears? rain,[14] to lay this wind, or my heart will be blown up by the root![15] *[Exit.*

*Cres.* I must then to the Grecians?

*Tro.* No remedy.

*Cres.* A woful Cressid 'mongst the merry Greeks![16]
When shall we see again?

*Tro.* Hear me, my love. Be thou but true of heart, —

*Cres.* I true! how now? what wicked deem[17] is this?

*Tro.* Nay, we must use expostulation kindly,
For it is parting from us:
I speak not, »be thou true,« as fearing thee;[18]
For I will throw my glove[19] to death himself,
That there 's no maculation in thy heart;
But, »be thou true,« say I, to fashion in
My sequent protestation;[20] be thou true,
And I will see thee.

*Cres.* O! you shall be expos'd, my lord, to dangers
As infinite as imminent! but I 'll be true.

*Tro.* And I 'll grow friend with danger. Wear this sleeve.

*Cres.* And you this glove.[21] When shall I see you?

*Tro.* I will corrupt the Grecian sentinels,
To give thee nightly visitation.
But yet, be true.

*Cres.* O heavens! — be true, again?[22]

*Tro.* Hear why I speak it, love:
The Grecian youths are full of quality;
Their loving well compos'd with gift of nature,[23]
Flowing and swelling o'er with arts and exercise:
How novelties may move, and parts with person,[24]
Alas, a kind of godly jealousy
(Which, I beseech you, call a virtuous sin)
Makes me afraid.

*Cres.* O heavens! you love me not.

*Tro.* Die I a villain then!
In this I do not call your faith in question,
So mainly as my merit: I cannot sing,
Nor heel the high lavolt,[25] nor sweeten talk,

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der Liebe, die Liebesleidenschaft, *palate* der Geschmack, die Wirkung auf den Gaumen. 3) So die Qs.; die Fol. hat *cross*. 4) So die Qs.; die Fol. *duck*, weshalb manche Hgg. *A sweet duck!* lesen. 5) *spectacles* = Brille, und = Schauspiel. — Um das Wortspiel deutlicher zu machen, ist *a pair* hinzugefügt. 6) So die Qs.; die Fol. hat *strange*. 7) *Troylus*, in Qs. und Fol., und zweisylbig, erinnert schon durch den Klang an *Troy*, als das Wort, von dem es abgeleitet ist. 8) *rejoindure* = Wiedervereinigung. 9) Der Hauch oder das Wort wird wie eine Gebärerin gedacht, welche die Liebesschwüre nur zur Welt bringt, damit die Ungunst des Geschickes dieselben in ihrer Geburt schon erwürge. 10) scil. *one sigh*. — Für *one* hat die Fol. *our*. 11) scil. *kisses consigned to the farewells* = Küsse, die zur Besiegelung der Abschiedsworte hinzugefügt werden. 12) Die Zeit findet uns kümmerlich ab mit einem abgedarbten Kusse, den das Salz verhaltener Thränen unschmackhaft macht. — Für *distasting* der Fol. lesen die Qs. *distasted*. 13) So die Fol.; die Qs. *some say, the Genius* || *Cries so to him etc.* — *the Genius* ist der jedem Menschen besonders zuertheilte Schutzgeist oder Dämon. 14) *rain* ist Imperativ, an die Thränen gerichtet. 15) So die Fol.; die Qs. haben *by my throat*. 16) Vgl. A. 1, Sc. 2, Anm. 22. — Den folgenden Vers ertheilt die Fol. irrthümlich dem Troilus zu. 17) *deem* = Meinung, Urtheil, ein veraltetes, sonst bei Sh. nirgendwo vorkommendes Substantiv. 18) *to fear* mit dem Accusativ = um Jemanden besorgt sein. 19) *glove* ist der Fehdehandschuh, den er dem Tode als Ausforderung zum Kampfe hinwerfen will. 20) Um meine nachfolgende Betheuerung darin einzukleiden. 21) Das Tragen eines Damenhandschuhs an der Mütze oder am Helm des Liebhabers kommt auch sonst bei Sh. vor; so in K. Richard II. (A. 5, Sc. 3) *And from the common'st creature pluck a glove* || *And wear it as a favour*. 22) d. h. wiederholst Du wieder die Mahnung: sei treu? 23) Diese Zeile fehlt in den Qs., welche die folgende Zeile so lesen: *And swelling o'er with arts and exercise.* — Die meisten Hgg. emendiren den Vers der Fol.: *They 're loving, well compos'd, with gifts of nature flowing etc.* 24) *parts with person* sind Eigenschaften gepaart mit oder gehoben durch die Persönlichkeit. — So die Fol.; die Qs. haben *portion* für *person*, und vorher *novelty*, sowie zu Ende dieser Rede *afeard* für *afraid*. 25) *lavolt*, ein rascher Tanz, bei dem hoch gesprungen wurde. Sh. giebt ihm deshalb dasselbe Epitheton wie hier in K. Henry V. (A. 3, Sc. 5) *And teach lavoltas high, and swift corantos.* Douce beschreibt ihn so: *The man turns the woman round several times, and then assists her in making a high spring or cabriole.*

Nor play at subtle games; fair virtues all,
To which the Grecians are most prompt and pregnant:[26]
But I can tell, that in each grace of these
There lurks a still and dumb-discoursive[27] devil
That tempts most cunningly. But be not tempted.
*Cres.* Do you think I will?
*Tro.* No.
But something may be done that we will not:
And sometimes we are devils to ourselves,[28]
When we will tempt the frailty of our powers,
Presuming on their changeful potency.
*Æne. [Within.]* Nay, good my lord, —
*Tro.* Come, kiss; and let us part.
*Par. [Within.]* Brother Troilus!
*Tro.* Good brother, come you hither;
And bring Æneas and the Grecian with you.
*Cres.* My lord, will you be true?
*Tro.* Who, I? alas, it is my vice, my fault:
Whiles others fish with craft for great opinion,[29]
I with great truth catch mere simplicity;
Whilst some with cunning gild their copper crowns,
With truth and plainness I do wear mine bare.
Fear not my truth; the moral of my wit
Is — plain, and true,[30] — there 's all the reach of it.

*Enter* Æneas, Paris, Antenor, Deiphobus, *and* Diomedes.

Welcome, Sir Diomed. Here is the lady,
Which for Antenor we deliver you:
At the port,[31] lord, I 'll give her to thy hand,
And by the way possess[32] thee what she is.
Entreat her fair; and, by my soul, fair Greek,
If e'er thou stand at mercy of my sword,
Name Cressid, and thy life shall be as safe,
As Priam is in Ilion.
*Dio.* Fair Lady Cressid,
So please you, save the thanks this prince expects:
The lustre in your eye, heaven[33] in your cheek,
Pleads your fair usage;[34] and to Diomed
You shall be mistress, and command him wholly.
*Tro.* Grecian, thou dost not use me courteously.
To shame the seal of my petition to thee,
In praising her.[35] I tell thee, lord of Greece,
She is as far high-soaring o'er thy praises,
As thou unworthy to be call'd her servant.
I charge thee, use her well, even for my charge;
For, by the dreadful Pluto, if thou dost not,
Though the great bulk Achilles be thy guard,
I 'll cut thy throat.
*Dio.* O! be not mov'd, prince Troilus.
Let me be privileg'd by my place and message,
To be a speaker free: when I am hence,
I 'll answer to my lust;[36] and know you, lord,
I 'll nothing do on charge. To her own worth
She shall be priz'd; but that you say — be 't so,
I 'll speak it in my spirit and honour, — no.
*Tro.* Come, to the port. — I 'll tell thee,[37] Diomed,
This brave[38] shall oft make thee to hide thy head. —
Lady, give me your hand; and, as we walk,
To our own selves bend we our needful talk.
*[Exeunt* Troilus, Cressida, *and* Diomedes
*[Trumpet sounded.*
*Par.* Hark! Hector's trumpet.
*Æne.* How have we spent this morning!
The prince must think me tardy and remiss,
That swore to ride before him to the field.
*Par.* 'T is Troilus' fault. Come, come, to field with him.[39]
*Dei.* Let us make ready straight.
*Æne.* Yea, with a bridegroom's fresh alacrity,[40]
Let us address to tend on Hector's heels.
The glory of our Troy doth this day lie
On his fair worth, and single chivalry.[41] *[Exeunt.*

## SCENE V.

The Grecian Camp. Lists set out.

*Enter* Ajax, *armed;* Agamemnon, Achilles, Patroclus, Menelaus, Ulysses, Nestor, *and Others.*

*Agam.* Here art thou in appointment[1] fresh and fair,
Anticipating time with starting courage.[2]
Give with thy trumpet a loud note to Troy,
Thou dreadful Ajax; that the appalled air

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26) *pregnant* = leicht auffassend, empfänglich. So in King Lear (A. 4, Sc. 6) *am pregnant to good pity.* 27) *still* gehört wie *dumb* zu *discoursive* = ein still und stumm beredsamer Teufel, der auch ohne Worte deutlich genug spricht. 28) Wir spielen bisweilen gegen uns selbst die Rolle des verführerischen Teufels, wir verführen uns selbst. 29) Während Andre mit Verschlagenheit nach grossem Ansehen fischen, fange ich mit grosser Treue meine Einfalt oder blosse Schlichtheit, gelte ich für einen schlichten, einfachen Mann. 30) Aus meinem Denken und Thun lässt sich als Moral nur das Wort: einfach und wahr, ziehen. Weiter reicht es nicht. 31) *port* ist hier ein Thor der Stadt Troja. 32) *to possess* = in Besitz einer Kunde setzen, Jemanden über Etwas unterrichten. 33) *heaven* ist Apposition zu *eye.* 34) Für *usage* hat die Fol. den Druckfehler *visage.* Der Glanz in Eurem Auge sichert Eure gute Behandlung bei den Griechen. 35) Indem Diomed die Cressida lobt, und um ihrer selbst willen ihr seinen Schutz zusagt, kränkt er den Troilus, der von ihm die Besiegelung *(seal)* seiner Bitte erwartet hatte. So verstanden, bedarf die alte Lesart *seal* nicht der von den meisten Hgg. adoptirten Emendation Theobald's *zeal.* Diomed soll die Cressida gut behandeln, weil Troilus ihn dazu verpflichtet, — *even for my charge*, wie es gleich nachher heisst. — Für *to thee* hat die Fol. *towards*, hinter dem ein *thee* vielleicht zufällig ausgefallen ist, und *I prai-ing* für *In praising.* 36) Wenn ich fort bin, will ich antworten nach meinem Belieben, will ich auf Dein Begehren thun, was mir beliebt. — Für *lust* vermuthet Staunton *trust.* 37) Diese Sh.'sche Redeweise, die häufig bei ihm wiederkehrt, ändern manche Hgg. in *I tell thee* um. 38) *brave* = Prahlerei, Bravade. Diomed wird oft auf dem Schlachtfelde sich vor Troilus verstecken, um der verdienten Züchtigung seiner Renommisterei zu entgehen. 39) *him* bezieht sich auf *Hector.* — Die folgenden Zeilen bis zum Schluss der Scene fehlen in den Qs. In der Fol. ist *Dei. (Deiphobus)* und *Dio. (Diomed)* verdruckt; Malone verbesserte den Fehler. 40) So in K. Henry IV. First Part (A. 1, Sc. 3) *fresh as a bridegroom.* 41) *single chivalry* ist die persönliche Ritterlichkeit, welche Hektor in dem verabredeten Zweikampfe mit Ajax zu beurkunden hat.

1) *appointment* = Kampfbereitschaft, Rüstung. 2) Theobald zieht mit Recht *with starting courage* zu dem Vorhergehenden und setzt das Punctum dahinter. Qs. und Fol. verbinden das Wort mit dem Folgenden.

May pierce the head of the great combatant,
And hale him hither.
*Ajax.* Thou, trumpet, there 's my purse.
Now crack thy lungs, and split thy brazen pipe:
Blow, villain, till thy sphered bias cheek[3]
Outswell the colic of puff'd Aquilon.[4]
Come, stretch thy chest, and let thy eyes spout blood;
Thou blow'st for Hector.[5] *[Trumpet sounds.*
*Ulyss.* No trumpet answers.
*Achil.* 'T is but early days.
*Agam.* Is not yond[6] Diomed with Calchas' daughter?
*Ulyss.* 'T is he, I ken[7] the manner of his gait;
He rises on the toe: that spirit of his
In aspiration lifts him from the earth.

*Enter* Diomedes, *with* Cressida.

*Agam.* Is this the lady Cressid?
*Dio.* Even she.
*Agam.* Most dearly welcome to the Greeks, sweet lady.
*Nest.* Our general doth salute yon with a kiss.
*Ulyss.* Yet is the kindness but particular;
'T were better she were kiss'd in general.[8]
*Nest.* And very courtly counsel: I 'll begin. —
So much for Nestor.
*Achil.* I 'll take that winter from your lips, fair lady:
Achilles bids you welcome.
*Men.* I had good argument for kissing once.
*Patr.* But that 's no argument for kissing now:
For thus popp'd Paris in his hardiment,
And parted thus you and your argument.[9]
*Ulyss.* O deadly gall, and theme of all our scorns![10]
For which we lose our heads, to gild his horns.
*Patr.* The first was Menelaus' kiss; — this, mine:[11]
Patroclus kisses you.
*Men.* O! this is trim.
*Patr.* Paris, and I, kiss evermore for him.
*Men.* I 'll have my kiss, Sir. — Lady, by your leave.
*Cres.* In kissing do you render or receive?
*Patr.* Both take and give.[12]
*Cres.* I 'll make my match to live,[13]
The kiss you take is better than you give;
Therefore no kiss.
*Men.* I 'll give you boot; I 'll give you three for one.
*Cres.* You 're an odd[14] man: give even, or give none.
*Men.* An odd man, lady? every man is odd.
*Cres.* No, Paris is not; for, you know, 't is true,
That you are odd, and he is even with you.
*Men.* You fillip me o' the head.
*Cres.* No, I 'll be sworn.
*Ulyss.* It were no match, your nail against his horn. —
May I, sweet lady, beg a kiss of you?
*Cres.* You may.
*Ulyss.* I do desire it.
*Cres.* Why, beg then.
*Ulyss.* Why then, for Venus' sake, give me a kiss,
When Helen is a maid again, and his.[15]
*Cres.* I am your debtor; claim it when 't is due.
*Ulyss.* Never 's my day, and then a kiss of you.[16]
*Dio.* Lady, a word: — I 'll bring you to your father.
[Diomedes *leads out* Cressida.
*Nest.* A woman of quick sense.
*Ulyss.* Fie, fie upon her!
There 's language in her eye, her cheek, her lip,
Nay, her foot speaks; her wanton spirits look out
At every joint and motive[17] of her body.
O! these encounterers, so glib of tongue,
That give a coasting welcome ere it comes,[18]
And wide unclasp the tables of their thoughts
To every tickling[19] reader, set them down
For sluttish spoils of opportunity,[20]
And daughters of the game. *[Trumpet within.*
*All.* The Trojans' trumpet.[21]
*Agam.* Yonder comes the troop.

*Enter* Hector, *armed;* Æneas, Troilus, *and other Trojans, with Attendants.*

*Æne.* Hail, all you state[22] of Greece! what shall be done

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3) Die zum Blasen mit Luft gefüllte Wange des Trompeters ist an der Seite kugelförmig angeschwollen nnd ausgedehnt. 4) Der Nordwind, hier personificirt gedacht, ist gleichsam von einem Eingeweideleiden, das ihn plagt, so angeschwollen. — Ein Anonymus liest *choler* für *colic.* 5) Du bläsest, damit Hektor erscheine. — So ruft auch die Trompete in K. Lear (A. 5, Sc. 3) den Edgar zum Zweikampf. 6) Die Fol. verdruckt das *yond* der Qs. zu *yong.* 7) *to ken* = erkennen, in's Auge fassen. So in K. Henry VI. Second Part (A. 3, Sc. 2) *As far as I could ken thy chalky cliffs.* 8) Vgl. A. 2, Sc. 1, Anm. 2. 9) Diese Zeile fehlt in der Fol. — Patroklus tritt bei diesen Worten zwischen Cressida und Menelaus, der sie küssen will, und küsst sie selbst. 10) *scorns* ist der Spott und Hohn, den die Griechen hinnehmen müssen, weil sie für den von Paris zum Hahnrei gemachten, also mit Hörnern versehenen Menelaus kämpfen. 11) Patroklus, der die Cressida zuerst im Namen des Menelaus geküsst hatte, küsst sie jetzt in seinem eignen Namen. 12) Patroklus antwortet an Stelle des Menelaus, an den Cressida's Frage gerichtet war. 13) Ich will mein Leben verwetten, dass der Kuss u. s. w. — Die Hgg. setzen, im Widerspruch mit Qs. und Fol., ein Punctum hinter *live.* 14) *odd* = ungerade, uneben, von Zahlen und Menschen gebraucht, dient hier zum Wortspiel mit *even* = gerade, und = quitt mit Jemandem. 15) *his* scil. *Menelaus'.* — Wenn Ulysses um einen Kuss der Cressida betteln soll, so verschmäht er ihn lieber ganz. — Die vorhergehenden Worte der Cressida wollte Johnson, um den Reim, der an dieser Stelle allerdings sehr wahrscheinlich ist, herzustellen, lesen *Why, beg two.* — Dyce vermuthet *Why, beg then, do.* 16) Ich will einen Kuss von Euch auf den Nimmermehrstag haben. 17) *motive* = bewegende Kraft, ist hier in Verbindung mit *joint* = bewegendes Gelenk des Körpers, aufzufassen. Sh. verbindet durch die Copula *and* oft zwei Wörter, die einen Begriff bilden. 18) Für *a coasting* wollte M. Mason *accosting* lesen: welche der Annäherung ein Willkommen bieten, ehe sie da ist. Aber in demselben oder ähnlichem Sinne kann auch *a coasting* stehen = einer Annäherung, einer Anlandung Willkommen bieten, ehe sie da ist; einer Begrüssung zuvorkommen. 19) So die Fol.; die Qs. *ticklish.* Jeder Leser, den es kitzelt, mag in den ihm offenstehenden Schreibtafeln ihrer Gedanken lesen. 20) Solche Werber werden jeder sich darbietenden günstigen Gelegenheit zur schmutzigen Beute. 21) Vielleicht wäre *Trojan's* zu lesen, d. h. die Trompete des Trojaners Hektor, die als solche schon in der vorigen Scene erwähnt wurde: *Hark! Hector's trumpet.* In der Orthographie der Qs. und Fol. wird *Trojan's* und *Trojans'* nicht von *Trojans* unterschieden. 22) Vgl. A. 2, Sc. 3, Anm. 31. — Die Qs. haben *all the sta'e.* 23) Demjenigen, den der Sieg zum

To him that victory commands? [23] Or do you purpose,
A victor shall be known? will you, the knights
Shall to the edge of all extremity
Pursue each other, or shall be divided
By any voice or order of the field? [24]
Hector bade ask.
*Agam.* Which way would Hector have it?
*Æne.* He cares not: he 'll obey conditions.
*Achil.* 'T is done like Hector; but securely [25] done,
A little proudly, and great deal disprizing [26]
The knight oppos'd.
*Æne.* If not Achilles, Sir,
What is your name?
*Achil.* If not Achilles, nothing.
*Æne.* Therefore Achilles; but, whate'er, know this: —
In the extremity of great and little,
Valour and pride excel themselves in Hector; [27]
The one almost as infinite as all, [28]
The other blank as nothing. Weigh him well,
And that which looks like pride is courtesy.
This Ajax is half made of Hector's blood: [29]
In love whereof half Hector stays at home;
Half heart, half hand, half Hector comes to seek
This blended [30] knight, half Trojan, and half Greek.
*Achil.* A maiden battle then? — O! I perceive you.

*Re-enter* Diomedes.

*Agam.* Here is Sir Diomed. — Go, gentle knight,
Stand by our Ajax: as you and Lord Æneas
Consent upon the order of their fight, [31]
So be it; either to the uttermost,
Or else a breath: [32] the combatants being kin,
Half stints [33] their strife before their strokes begin.
[Ajax *and* Hector *enter the lists.*
*Ulyss.* They are oppos'd already. [34]
*Agam.* What Trojan is that same that looks so heavy?
*Ulyss.* The youngest son of Priam, a true knight; [35]
Not yet mature, yet matchless; firm of word,
Speaking in deeds, and deedless in his tongue; [36]
Not soon provok'd, nor, being provok'd, soon calm'd:
His heart and hand both open, and both free;
For what he has, he gives; what thinks, he shows;
Yet gives he not till judgment guide his bounty,
Nor dignifies an impure [37] thought with breath.
Manly as Hector, but more dangerous;
For Hector, in his blaze of wrath, subscribes
To tender objects; [38] but he, in heat of action,
Is more vindicative than jealous love.
They call him Troilus; and on him erect
A second hope, as fairly built as Hector.
Thus says Æneas; one that knows the youth,
Even to his inches, [39] and with private soul [40]
Did in great Ilion thus translate [41] him to me.
[*Alarum.* Hector *and* Ajax *fight.*
*Agam.* They are in action.
*Nest.* Now, Ajax, hold thine own!
*Tro.* Hector, thou sleep'st: awake thee!
*Agam.* His blows are well dispos'd: — there, Ajax!
*Dio.* You must no more. [*Trumpets cease.*
*Æne.* Princes, enough, so please you.
*Ajax.* I am not warm yet: let us fight again.
*Dio.* As Hector pleases.
*Hect.* Why, then will I no more. —
Thou art, great lord, my father's sister's son,
A cousin-german to great Priam's seed;
The obligation of our blood forbids
A gory emulation 'twixt us twain.
Were thy commixtion Greek and Trojan so,
That thou couldst say — »This hand is Grecian all,
And this is Trojan; the sinews of this leg
All Greek, and this all Troy; [42] my mother's blood
Runs on the dexter [43] cheek, and this sinister

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Sieger bestimmt. — Für das folgende *or* wäre vielleicht *how* zu lesen. 24) Sollen die beiden Ritter, Hektor und Ajax, den Zweikampf bis auf's Aeusserste fortsetzen, oder sollen sie auf irgend einen Ruf oder vorher bestimmte Kampfordnung auseinander gebracht werden? — Die Qs. haben *shall they be divided.* 25) *securely* = mit Zuversicht, mit sorglosem Selbstvertrauen, insofern Hektor, seines Sieges im Voraus sicher, die weitern Bedingungen getrost den Griechen überlässt. — Diese Rede schreiben die alten Ausgg. dem Agamemnon zu, Theobald in Berücksichtigung des Folgenden dem Achilles. 26) So die Fol.; die Qs. *misprizing.* 27) Der ungenau ausgedrückte Sinn ist, dass Hektor, was Tapferkeit und Stolz betrifft, gleich sehr hervorragt, insofern er von jener unendlich viel, von diesem nichts besitzt. 28) *all* = Alles, ist dem *nothing* = Nichts, entgegengesetzt. 29) Deutlicher spricht sich nachher Hektor selbst über seine Verwandtschaft mit Ajax aus: *Thou art, great lord, my father's sister's son.* 30) *blended* = gemischt; aus zwei Bestandtheilen zusammengesetzt, wird näher durch *half Trojan, and half Greek* erklärt. Ajax war von mütterlicher Seite ein Trojaner, von väterlicher ein Grieche. — Solch einen Kampf, zu dem Hektor nur mit halber Kraft gehen will, nennt Achill dann ironisch einen Mädchenkampf. 31) Wie Ihr mit einander über die Ordnung des Zweikampfs Euch einigt. 32) Vgl. A. 2, Sc. 3, Anm. 32. 33) Der Umstand, dass die Kämpfer Verwandte sind, bringt ihr Gefecht schon halb zum Aufhören *(stint)*, ehe es noch anfängt. — Die folgenden, auf den Zweikampf bezüglichen Bühnenweisungen sind von den Hggn. beigefügt. 34) Die Zeile fehlt in den Qs., welche den Agamemnon gleich fortfahren lassen *Ulysses, what Trojan is etc.* 35) Die Fol. fügt schon hier *they call him Troilus* ein, offenbar eine irrthümliche Versetzung der erst später in Ulysses' Rede vorkommenden Worte. — In der folgenden Zeile ist die Alliteration *mature* und *matchless* zu notiren. 36) Mit der Zunge verrichtet er keine Thaten, er spricht nicht viel. 37) Die Qs. *impare*, die Fol. *impaire*, wahrscheinlich, wie schon Johnson vermuthete, aus *impure* verdruckt, da sich ein Adjectiv *impair* nirgends findet und in einer von Steevens citirten Belegstelle aus Chapman *impair* als Substantiv = Schaden, vorkommt. — *impure*, ebenso wie hier auf der ersten Sylbe betont, findet sich in K. Richard III. (A. 3, Sc. 7). 38) Hektor, selbst in seinem flammenden Zorne, fügt sich, wenn ihm Bilder oder Personen entgegentreten, die ihn rühren, die auf sein Gefühl wirken. So in Timon of Athens (A. 4, Sc. 3) *swear against objects.* — *to subscribe* = sich fügen, nachgeben, hat Sh. auch anderswo; so in K. Lear (A. 3, Sc. 7) *all cruels else subscrib'd.* 39) Er kennt ihn bis auf alle seine Theile oder Masse, bis auf's Kleinste. In demselben übertragenen Sinne steht *inch* in K. Lear (A. 4, Sc. 6) *ay, every inch a king.* 40) *with private soul* = im Vertrauen, vertraulich. 41) *to translate* = übertragen, deuten, dolmetschen. 42) Wären die Sehnen dieses andern Beines ganz Troja, ganz trojanischer Abkunft. — Dem *Troy* entsprechend müsste für *Greek* eher *Greece* gesetzt sein. 43) *dexter* = rechtseitig, rechter Hand,

Bounds-in my father's;« by Jove multipotent,[44]
Thou shouldst not bear from me a Greekish member
Wherein my sword had not impressure made
Of our rank feud. But the just gods gainsay,
That any drop[45] thou borrow'dst from thy mother,
My sacred aunt, should by my mortal sword[46]
Be drain'd! Let me embrace thee, Ajax. —
By him that thunders, thou hast lusty arms;
Hector would have them fall upon him thus:
Cousin, all honour to thee!
*Ajax.* I thank thee, Hector:
Thou art too gentle, and too free[47] a man.
I came to kill thee, cousin, and bear[48] hence
A great addition[49] earned in thy death.
*Hect.* Not Neoptolemus[50] so mirable
(On whose bright crest Fame with her loudest *Oyez*[51]
Cries, »This is he!«) could promise to himself
A thought of added honour torn from Hector.
*Æne.* There is expectance here from both the sides,
What further you will do.
*Hect.* We 'll answer it;[52]
The issue is embracement. — Ajax, farewell.
*Ajax.* If I might in entreaties find success,
As seld[53] I have the chance, I would desire
My famous cousin to our Grecian tents.
*Dio.* 'T is Agamemnon's wish; and great Achilles
Doth long to see unarm'd the valiant Hector.
*Hect.* Æneas, call my brother Troilus to me:
And signify this loving interview
To the expecters of our Trojan part;
Desire them home. — Give me thy hand, my cousin;
I will go eat with thee, and see your knights.[54]
*Ajax.* Great Agamemnon comes to meet us here.
*Hect.* The worthiest of them tell me name by name;
But for Achilles, mine own searching eyes
Shall find him by his large and portly size.
*Agam.* Worthy of arms![55] as welcome as to one
That would be rid of such an enemy;[56]
But that 's no welcome: understand more clear,
What 's past, and what 's to come, is strew'd with husks
And formless ruin of oblivion;
But in this extant moment, faith and troth,
Strain'd purely from all hollow bias-drawing,
Bids thee, with most divine integrity,[57]
From heart of very heart,[58] great Hector, welcome.
*Hect.* I thank thee, most imperious[59] Agamemnon.
*Agam.* [*To* Troilus.] My well-fam'd lord of Troy, no less to you.
*Men.* Let me confirm my princely brother's greeting:
You brace of warlike brothers, welcome hither.
*Hect.* Who must we answer?
*Æne.* The noble Menelaus.[60]
*Hect.* O! you, my lord? by Mars his[61] gauntlet, thanks.
Mock not, that I affect the untraded oath:[62]
Your *quondam* wife swears still by Venus' glove;
She 's well, but bade me not commend her to you.
*Men.* Name her not now, Sir; she 's a deadly theme.
*Hect.* O! pardon; I offend.
*Nest.* I have, thou gallant Trojan, seen thee oft,
Labouring for destiny,[63] make cruel way
Through ranks of Greekish youth: and I have seen thee,
As hot as Perseus,[64] spur thy Phrygian steed,
And seen thee scorning[65] forfeits and subduements,
When thou hast hung thy advanced sword i' th' air,
Not letting it decline on the declin'd;[66]
That I have said unto my standers-by,[67]
»Lo, Jupiter is yonder, dealing life!«
And I have seen thee pause, and take thy breath,
When that a ring of Greeks have hemm'd thee in,

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ein nur der Wappenkunde angehöriges Wort, gebraucht Sh. hier = *right*. — Das folgende *sinister* = *left*, kommt auch sonst im eigentlichen Wortsinne bei ihm vor; so in All 's well that ends well (A. 2, Sc. 1) *his sinister cheek*, und in Midsummer-Night's Dream (A. 5, Sc. 1) *right and sinister*. — *to bound-in* = begrenzen, einschliessen. 44) Sh. entlehnte dieses Beiwort vielleicht aus Chapman's Homer. 45) So die Fol.; die Qs. haben *day*. 46) *mortal sword* = tödtliches, verderbliches Schwert; *mortal* steht zugleich als Gegensatz zu dem vorhergehenden *sacred* = verklärt, selig. 47) *free* = rückhaltlos, offen. 48) scil. *I came to bear*. 49) Vgl. A. 1, Sc. 2, Anm. 8. 50) Unter Neoptolemus versteht Sh. nicht Achilles' jungen Sohn Pyrrhus, von dem es A. 3, Sc. 3 geheissen, dass er als zu jung nicht am Kampfe betheiligt sei *(But it must grieve young Pyrrhus, now at home etc.)*, sondern den Achill selbst, für dessen Geschlechtsnamen er Neoptolemus hält. — Doch erwähnt Sh.'s Quelle, Lydgate's Troye Boke, unter den gegen Troja ziehenden Helden einen Neoptolemus neben Achill. 51) *oyez* (altfranzösisch) = hört! der alte englische Heroldsruf bei Proclamationen, findet sich auch in Merry Wives of Windsor (A. 5, Sc. 5) als Reim auf *toys*. Schon die Qs. und Fol. schreiben, wie die meisten Hgg., getrennt *O yes*. 52) *it* bezieht sich auf *expectance*: wir wollen der Erwartung entsprechen. 53) Diese zu seiner Zeit schon veraltete Form gebraucht Sh. sonst nur in dem Compositum *seld-shown* in Coriolanus (A. 2, Sc. 1). — Der Zwischensatz *as seld etc.* bezieht sich auf das Folgende, nicht auf das Vorhergehende. — *to desire* = entbieten, wie gleich nachher *desire them home* = heisse sie nach Hause gehen. 54) *knights* sind die verschiedenen griechischen Helden, die alsdann dem Hektor bei Namen vorgestellt werden. 55) So die Fol.; die Qs. haben *worthy all arms*. 56) Von den folgenden Versen des Agamemnon haben die Qs. nur den letzten. 57) *divine integrity* = eine Aufrichtigkeit, wie man sie den Göttern gegenüber übt oder schuldet. 58) Ebenso wird das Innerste des Herzens bezeichnet in Hamlet (A. 3, Sc. 2) *In my heart's core, ay, in my heart of heart*. 59) *imperious* = gebieterisch, grossmächtig, ist bei Sh. oft synonym mit *imperial*. 60) Qs. und Fol. geben diese Worte richtig dem Æneas, manche Hgg. dem Menelaus, für den sie offenbar wenig passen. 61) Vgl. A. 2, Sc. 1, Anm. 19. 62) Die Betheuerung »bei dem Handschuh des Mars« ist noch nicht im Handel und Wandel abgenutzt, deshalb wendet Hektor sie mit Vorliebe an. — Die Qs. lesen *Mock not thy affect, the untraded earth*. 63) Hektor, indem er kämpfte, arbeitete für das Schicksal, wie ein Vollstrecker der Schicksalsbeschlüsse. 64) So hitzig, wie Perseus sein fabelhaftes Pferd Pegasus spornte. Vgl. A. 1, Sc. 3, Anm. 15. 65) So die Fol.; die Qs. lesen *Despising many forfeits etc.* 66) Hektor liess sein gezücktes Schwert nicht auf den vor ihm zu Boden gestreckten Feind niederfallen, sondern liess es gleichsam in der Luft hängen. So heisst es von dem Schwerte des Pyrrhus in Hamlet (A. 2, Sc. 2) *his sword,* || *Which was declining on the milky head* || *Of reverend Priam, seem'd i' the air to stick*. 67) Die Qs. *to some my standers-by*. 68) Als ob es ein Wettringen bei Olympia in Griechen-

Like an Olympian wrestling:[68] this have I seen;
But this thy countenance, still lock'd in steel,
I never saw till now. I knew thy grandsire;[69]
And once fought with him: he was a soldier good;
But, by great Mars, the captain of us all,
Never like thee. Let an old man embrace thee;
And, worthy warrior, welcome to our tents.
*Æne.* 'T is the old Nestor.[70]
*Hect.* Let me embrace thee, good old chronicle,
That hast so long walk'd hand in hand with time. —
Most reverend Nestor, I am glad to clasp thee.
*Nest.* I would, my arms could match thee in contention,
As they contend with thee in courtesy.[71]
*Hect.* I would they could.
*Nest.* Ha!
By this white beard, I 'd fight with thee to-morrow.
Well, welcome, welcome! I have seen the time —
*Ulyss.* I wonder now how yonder city stands,
When we have here her base and pillar by us.
*Hect.* I know your favour, Lord Ulysses, well.
Ah, Sir, there 's many a Greek and Trojan dead,
Since first I saw yourself and Diomed
In Ilion, on your Greekish embassy.
*Ulyss.* Sir, I foretold you then what would ensue:
My prophecy is but half his journey yet;[72]
For yonder walls, that pertly front[73] your town,
Yond towers, whose wanton tops do buss the clouds,
Must kiss their own feet.
*Hect.* I must not believe you:
There they stand yet; and modestly I think,
The fall of every Phrygian stone will cost
A drop of Grecian blood: the end crowns all;
And that old common arbitrator, Time,
Will one day end it.
*Ulyss.* So to him we leave it.
Most gentle, and most valiant Hector, welcome.
After the general, I beseech you next
To feast with me, and see me at my tent.
*Achil.* I shall forestall thee, Lord Ulysses, thou![74] —
Now, Hector, I have fed mine eyes on thee:
I have with exact view perus'd thee, Hector,
And quoted[75] joint by joint.
*Hect.* Is this Achilles?
*Achil.* I am Achilles.
*Hect.* Stand fair, I pray thee: let me look on thee.
*Achil.* Behold thy fill.
*Hect.* Nay, I have done already.
*Achil.* Thou art too brief: I will the second time,
As I would buy thee, view thee limb by limb.
*Hect.* O! like a book of sport thou 'lt read me o'er;
But there 's more in me than thou understand'st.
Why dost thou so oppress me with thine eye?
*Achil.* Tell me, you heavens, in which part of his body
Shall I destroy him, whether there, or there, or there?
That I may give the local wound a name,[76]
And make distinct the very breach,[77] whereout
Hector's great spirit flew. Answer me, heavens!
*Hect.* It would discredit the bless'd gods, proud man,
To answer such a question. Stand again:
Think'st thou to catch my life so pleasantly,
As to prenominate in nice conjecture,[78]
Where thou wilt hit me dead?
*Achil.* I tell thee, yea.
*Hect.* Wert thou the oracle[79] to tell me so,
I 'd not believe thee. Henceforth guard thee well,
For I 'll not kill thee there, nor there, nor there;
But, by the forge that stithied[80] Mars his helm,
I 'll kill thee every where, yea, o'er and o'er. —
You, wisest Grecians, pardon me this brag:
His insolence draws folly from my lips;
But I 'll endeavour deeds to match these words,
Or may I never —
*Ajax.* Do not chafe thee, cousin; —
And you, Achilles, let these threats alone,
Till accident, or purpose, bring you to 't:
You may have every day enough of Hector,
If you have stomach.[81] The general state, I fear,
Can scarce entreat you to be odd with him.[82]
*Hect.* I pray you, let us see you in the field;
We have had pelting[83] wars, since you refus'd
The Grecians' cause.
*Achil.* Dost thou entreat me, Hector?
To-morrow do I meet thee, fell as death;
To-night, all friends.[84]
*Hect.* Thy hand upon that match.
*Agam.* First, all you peers of Greece, go to my tent;
There in the full convive we:[85] afterwards,
As Hector's leisure and your bounties shall
Concur together, severally entreat him.[86] —
Beat loud the tabourines, let the trumpets blow,
That this great soldier may his welcome know.
*[Exeunt all but* Troilus *and* Ulysses.

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land wäre. 69) Der trojanische König Laomedon, zu dessen Bekämpfung Nestor mit Hercules gegen Troja ausgezogen war. 70) Æneas stellt den Nestor vor, wie er vorher den Menelaus vorgestellt hatte. 71) Diese Zeile fehlt in den Qs. — So rüstig wie Nestor's Arme den Hektor in Freundlichkeit umschlingen, möchten sie es auch im Kampfe mit ihm aufnehmen können. 72) Meine Prophezeiung hat erst den halben Weg zu ihrer Verwirklichung zurückgelegt, ist erst halb in Erfüllung gegangen. 73) *to front* = vor Etwas stehen, die Vorderseite von Etwas bilden. 74) Für *thou* wollte Tyrwhitt *though* lesen. Indess steht ein so herausforderndes *thou* dem übermüthigen Achilles gegen den, seiner Meinung nach, vorlauten Ulysses wohl an. 75) *to quote* = im Einzelnen beobachten, notiren. 76) Eigentlich sollte es heissen *the wound a local name.* Achilles will im Voraus an Hektor's Leibe die Stelle namentlich angeben, wo er ihm eine Todeswunde beizubringen gedenkt. 77) So in Macbeth (A. 2, Sc. 3) *And his gash'd stabs look'd like a breach in nature* || *For ruin's wasteful entrance.* 78) In spitzfindiger, also eitler Klügelei im Voraus namhaft machen. — *prenominate* kennt Sh. sonst nur adjectivisch = vorbesagt, vorerwähnt. 79) So die Fol.; die Qs. haben *an oracle.* 80) *to stithy* = auf dem Ambos bearbeiten, schmieden, von *stithy* = Ambos. In Holinshed kommt vor *he was set naked on a smith's cold anvil or stithy.* 81) Wenn Ihr Appetit, Lust dazu habt, mit Hektor zu kämpfen. 82) In Erinnerung an Achill's bisherige Thatenlosigkeit vermuthet Ajax, dass die gesammten Befehlshaber der Griechen (vgl. zu *state* A. 2, Sc. 3, Anm. 31) kaum den Achill vermögen könnten, sich mit Hektor im Kampf zu messen. 83) *pelting* = geringfügig, kleinlich. 84) scil. *I am all friends with thee,* wie *to be friends with* = gut Freund mit Einem sein. 85) *to convive* = *to feast.* — Die Fol. hat *convive you.* 86) *to entreat* = einladen, bewirthen. — Die Qs. fügen noch

*Tro.* My lord Ulysses, tell me, I beseech you,
In what place of the field doth Calchas keep?
*Ulyss.* At Menelaus' tent, most princely Troilus:
There Diomed doth feast with him to-night;
Who neither looks on heaven, nor on earth,[87]
But gives all gaze and bent of amorous view
On the fair Cressid.
*Tro.* Shall I, sweet lord, be bound to you so much,
After we part from Agamemnon's tent,
To bring me thither?
*Ulyss.* You shall command me, Sir.
As gentle[88] tell me, of what honour was
This Cressida in Troy? Had she no lover there,
That wails her absence?
*Tro.* O, Sir! to such as boasting show their scars,
A mock is due. Will you walk on, my lord?
She was belov'd, she lov'd; she is, and doth:
But, still, sweet love is food for fortune's tooth. *[Exeunt.*

# ACT V.

## SCENE I.

The Grecian Camp. Before Achilles' Tent.

*Enter* Achilles *and* Patroclus.

*Achil.* I 'll heat his blood with Greekish wine to-night,
Which[1] with my scimitar I 'll cool to-morrow. —
Patroclus, let us feast him to the height.[2]
*Patr.* Here comes Thersites.

*Enter* Thersites.

*Achil.* How now, thou core of envy?[3]
Thou crusty batch of nature,[4] what 's the news?
*Ther.* Why, thou picture of what thou seemest,[5] and idol of idiot-worshippers, here 's a letter for thee.
*Achil.* From whence, fragment?
*Ther.* Why, thou full dish of fool,[6] from Troy.
*Patr.* Who keeps the tent[7] now?
*Ther.* The surgeon's box, or the patient's wound.
*Patr.* Well said, Adversity![8] and what need these tricks?
*Ther.* Pr'ythee, be silent, boy; I profit not by thy talk: thou art thought to be Achilles' male varlet.[9]
*Patr.* Male varlet, you rogue! what 's that?
*Ther.* Why, his masculine whore. Now the rotten diseases of the south, the guts-griping, ruptures, catarrhs, loads o' gravel i' the back, lethargies, cold palsies,[10] raw eyes, dirt-rotten livers, wheezing lungs, bladders full of imposthume, sciaticas, lime-kilns i' the palm, incurable bone-ache, and the rivelled fee-simple[11] of the tetter, take and take again such preposterous discoveries![12]
*Patr.* Why, thou damnable box of envy, thou, what meanest thou to curse thus?
*Ther.* Do I curse thee?
*Patr.* Why, no, you ruinous butt; you whoreson indistinguishable[13] cur, no.
*Ther.* No? why art thou then exasperate, thou idle immaterial skein of sleave silk,[14] thou green sarcenet flap for a sore eye, thou tassel of a prodigal's purse, thou? Ah, how the poor world is pestered with such water-flies,[15] diminutives of nature!
*Patr.* Out, gall!
*Ther.* Finch-egg!
*Achil.* My sweet Patroclus, I am thwarted quite
From my great purpose in to-morrow's battle.
Here is a letter from queen Hecuba;
A token from her daughter, my fair love;
Both taxing me, and gaging[16] me to keep
An oath that I have sworn. I will not break it:
Fall, Greeks; fail, fame; honour, or go, or stay;
My major[17] vow lies here, this I 'll obey. —
Come, come, Thersites, help to trim my tent;
This night in banqueting must all be spent. —
Away, Patroclus. *[Exeunt* Achilles *and* Patroclus.
*Ther.* With too much blood, and too little brain, these two may run mad; but if with too much brain and too little blood they do, I 'll be a curer of madmen.[18] Here 's

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hinzu *To taste your bounties* und lassen dafür *Beat loud the tabourines* aus. 87) So die Fol.; die Qs. *upon the heaven nor earth.* 88) *but gentle* in den Qs.

1) *which* bezieht sich auf *blood*, doch so, dass die Erhitzung mit griechischem Wein dabei mit verstanden wird. 2) *to the height* = auf's Höchste. So in K. Henry VIII. (A. 1, Sc. 2) *he 's traitor to the height.* 3) Thersites steckt so voll Tücke, wie ein Geschwür voll Eiter. — Die Qs. haben *curre* für das *core* der Fol. 4) Die Natur hat ihn geschaffen mit harter oder widerwärtiger Aussenseite oder Rinde, wie ein krustiges Gebäck. 5) Es steckt nicht mehr hinter ihm, als man auf den ersten Anblick sieht, wie ein Gemälde nichts hinter sich hat. 6) Die Replik des Thersites auf das Schimpfwort des Achill, der ihm seine unausgebildete, unfertige Körper- oder Geistesbildung vorwirft, ist die, dass Achill, während Thersites nur ein Abhub oder Ueberrest von Speisen *(fragment)* ist, ein volles Gericht, eine volle Schüssel von einem Narren vorstellt. 7) *tent* = Zelt, und = Wieke, Sonde für eine Wunde. 8) Thersites ist gleichsam die Widerwärtigkeit personificirt. 9) Theobald wollte *male harlot* lesen, in Uebereinstimmung mit der Erklärung *masculine whore*, welche Thersites gleich nachher giebt. Jedenfalls ist zu bemerken, dass Qs. und Fol., an *harlot* anklingend, *varlot* lesen, nicht *varlet*, wie sie an andern Stellen das Wort schreiben. — Indess weist Former *male varlet* in dem angegebenen Sinne auch an anderer Stelle nach, in Dekker's Honest Whore: *'t is a male varlet, sure, my lord.* 10) *and the like* fügt die Fol. hinzu und lässt das Folgende bis *take and take etc.* aus. 11) So in Macbeth (A. 4, Sc. 3) *a fee-grief, due to some single breast.* 12) *preposterous discoveries* beziehen die Hgg. auf das oben angedeutete Verhältniss des Patroklus zu Achilles. Nach dem folgenden Monologe des Thersites scheint er aber nur im Allgemeinen die verkehrten Zustände, wie sie sich ihm im griechischen Lager enthüllen, zu meinen. 13) *indistinguishable* = ohne Racenunterschied, gemein, vom Hunde gebraucht. — Die Fol. lässt *no* am Schluss dieser Rede aus. 14) *sleave silk* = flockige, rohe Seide, wie die Qs. lesen, ist das Gegentheil von *sley'd silk* = geflochtene, gedrehte Seide, wie die Fol. hat. 15) So heisst es in Hamlet (A. 5, Sc. 2) von dem geckenhaft affectirten Osrick: *Dost know this water-fly?* 16) *to gage* = verpflichten, verpfänden. — Die Hgg. schreiben unnöthig *'gaging*, als ob es abgekürzt aus *engage* wäre. 17) *major* = grösser, vorzüglicher. — Sh. hat sonst nur einmal *major part* in Coriolanus (A. 2, Sc. 1). 18) Dass Achill und Patroklus aus Uebermass von Gehirn und aus Mangel an Temperament *(blood)* wahnsinnig werden könnten, erscheint dem Thersites so unwahrscheinlich, wie dass er selbst Verrückte zu heilen im Stande

Agamemnon, — an honest fellow enough, and one that loves quails,[19] but he has not so much brain as ear-wax: and the goodly transformation of Jupiter there, his brother, the bull, the primitive statue, and oblique memorial of cuckolds;[20] a thrifty shoeing-horn in a chain, hanging at his brother's leg,[21] — to what form, but that he is, should wit larded with malice, and malice forced with wit, turn him to?[22] To an ass were nothing: he is both ass and ox; to an ox were nothing: he is both ox and ass. To be a dog, a mule, a cat, a fitchew, a toad, a lizard, an owl, a puttock, or a herring without a roe,[23] I would not care; but to be Menelaus, — I would conspire against destiny. Ask me not what I would be, if I were not Thersites, for I care not to be the louse of a lazar, so I were not Menelaus. — Hey-day! spirits and fires![24]

*Enter* Hector, Troilus, Ajax, Agamemnon, Ulysses, Nestor, Menelaus, *and* Diomedes, *with lights.*

*Agam.* We go wrong; we go wrong.
*Ajax.* No, yonder 't is; there, where we see the lights.
*Hect.* I trouble you.
*Ajax.* No, not a whit.
*Ulyss.* Here comes himself to guide you.

*Enter* Achilles.

*Achil.* Welcome, brave Hector: welcome, princes all.
*Agam.* So now, fair prince of Troy, I bid good night. Ajax commands the guard to tend on you.
*Hect.* Thanks, and good night, to the Greeks' general.
*Men.* Good night, my lord.
*Hect.* Good night, sweet Lord Menelaus.
*Ther.* Sweet[25] draught: sweet, quoth 'a! sweet sink, sweet sewer.
*Achil.* Good night, and welcome, both at once to those That go, or tarry.[26]
*Agam.* Good night.
*[Exeunt* Agamemnon *and* Menelaus.
*Achil.* Old Nestor tarries; and you too, Diomed, Keep Hector company an hour or two.
*Dio.* I cannot, lord; I have important business, The tide whereof is now.[27] — Good night, great Hector.
*Hect.* Give me your hand.
*Ulyss. [Aside to* Troilus.*]* Follow his torch, he goes to Calchas' tent. I 'll keep you company.
*Tro.* Sweet Sir, you honour me.
*Hect.* And so, good night.
*[Exit* Diomedes; Ulysses *and* Troilus *following.*
*Achil.* Come, come; enter my tent.
*[Exeunt* Achilles, Hector, Ajax, *and* Nestor.
*Ther.* That same Diomed 's a false-hearted rogue, a most unjust knave: I will no more trust him when he leers, than I will a serpent when he hisses. He will spend his mouth, and promise, like Brabbler[28] the hound; but when he performs,[29] astronomers foretell it: it is prodigious, there will come some change: the sun borrows of the moon, when Diomed keeps his word. I will rather leave to see Hector, than not to dog him:[30] they say, he keeps a Trojan drab, and uses the traitor Calchas' tent. I 'll after. — Nothing but lechery! all incontinent varlets! *[Exit.*

## SCENE II.

The Same. Before Calchas' Tent.

*Enter* Diomedes.

*Dio.* What, are you up here, ho? speak.
*Cal. [Within.]* Who calls?
*Dio.* Diomed. — Calchas, I think. — Where 's your daughter?
*Cal. [Within.]* She comes to you.

*Enter* Troilus *and* Ulysses, *at a distance; after them,* Thersites.

*Ulyss.* Stand where the torch may not discover us.

*Enter* Cressida.

*Tro.* Cressid comes forth to him.
*Dio.* How now, my charge?[1]
*Cres.* Now, my sweet guardian. — Hark! a word with you. *[Whispers.*
*Tro.* Yea, so familiar!
*Ulyss.* She will sing any man at first sight.
*Ther.* And any man may sing her, if he can take her cliff; she 's noted.[2]
*Dio.* Will you remember?
*Cres.* Remember? yes.
*Dio.* Nay, but do then; And let your mind be coupled with your words.
*Tro.* What should she remember?
*Ulyss.* List!

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wäre. 19) *quail* = Wachtel, und = liederliche Person. 20) *the primitive statue etc.* bezieht sich auf *the bull.* — Der gehörnte Stier ist gleichsam der ursprüngliche Typus und das indirecte, d. h. vermöge der Anspielung zu deutende *(oblique)*, Gedächtnissbild der Hahnreie. — Auf das Hahnreihorn des Menelaus geht auch das folgende Gleichniss von *shoeing-horn* = Schuhzieher, und = Parasit. 21) So die Fol.; die Qs. haben *at his bare leg.* 22) Diese Wiederholung der Präposition am Ende des relativen oder interrogativen Satzes ist Sh.'sch. So in Coriolanus (A. 2, Sc. 1) *in what enormity is Marcius poor in?* — Für *forced* = gefüllt, gestopft, farcirt, lesen die Qs. *faced.* 23) So in Romeo and Juliet (A. 2, Sc. 4) *without his roe, like a dried herring.* 24) Er erblickt von Weitem die Fackeln, mit denen die Gäste zu dem Zelte des Achill begleitet werden. 25) *sweet* ist in Hektor's Munde = lieb, Thersites fasst es = wohlriechend, und meint, eben so gut könne man von einer wohlriechenden Kloake *(draught)* u. s. w. reden. 26) *good night* bezieht sich auf *those that go*, sowie *welcome* auf *or tarry.* 27) In seinem Geschäft ist jetzt die Fluthzeit, die nicht versäumt werden darf. 28) *Brabbler* ist ein Jagdhund, der anschlägt, losbellt *(spend his mouth)*, ohne auf der Fährte des Wildes zu sein. 29) *performs* geht auf *promise.* Dass Diomed sein Versprechen ausführt und handelt, ist eine so seltene Erscheinung, dass die Sterndeuter daran ihre Prophezeiungen knüpfen, wie an etwas Ominöses *(prodigious).* Die Ordnung der Natur wird durch ein solches Phänomen so umgekehrt, dass der Mond nicht mehr sein Licht von der Sonne, sondern die Sonne das ihrige vom Monde entleiht. 30) *him* scil. *Diomed.*

1) *charge* = Schützling, Mündel, wie Cressida den Diomedes *my guardian* = Vormund, betitelt. 2) Das Bild ist aus der Musik entlehnt: wer den Musikschlüssel der Cressida nur hat, der kann sie vom Blatt wegsingen; wer sie nur zu nehmen weiss, dem giebt sie sich sogleich hin. — Das Wortspiel *noted* = in Noten gesetzt, und =

*Cres.* Sweet honey Greek, tempt me no more to folly.
*Ther.* Roguery!
*Dio.* Nay, then, —
*Cres.* I 'll tell you what, —
*Dio.* Pho! pho! come, tell a pin:[3] you are forsworn.
*Cres.* In faith, I cannot. What would you have me do?
*Ther.* A juggling trick, — to be secretly open.
*Dio.* What did you swear you would bestow on me?
*Cres.* I pr'ythee, do not hold me to mine oath;
Bid me do anything but that, sweet Greek.
*Dio.* Good night.
*Tro.* Hold, patience!
*Ulyss.* How now, Trojan?
*Cres.* Diomed, —
*Dio.* No, no; good night: I 'll be your fool no more.
*Tro.* Thy better[4] must.
*Cres.* Hark! one word in your ear.
*Tro.* O plague and madness!
*Ulyss.* You are mov'd, prince: let us depart, I pray you,
Lest your displeasure should enlarge itself
To wrathful terms. This place is dangerous;
The time right deadly: I beseech you, go.
*Tro.* Behold, I pray you!
*Ulyss.* Nay, good my lord, go off:
You flow to great distraction;[5] come, my lord.
*Tro.* I pr'ythee, stay.
*Ulyss.* You have not patience; come.
*Tro.* I pray you, stay. By hell, and all hell's torments,
I will not speak a word.
*Dio.* And so, good night.
*Cres.* Nay, but you part in anger.
*Tro.* Doth that grieve thee?
O wither'd truth![6]
*Ulyss.* Why, how now, lord?
*Tro.* By Jove,
I will be patient.
*Cres.* Guardian! — why, Greek!
*Dio.* Pho, pho! adieu, you palter.
*Cres.* In f[illegible]h, I do not: come hither once again.
*Ulyss.* You shake, my lord, at something: will you go?
You will break out.
*Tro.* She strokes his cheek!
*Ulyss.* Come, come.
*Tro.* Nay, stay; by Jove, I will not speak a word:
There is between my will and all offences
A guard of patience:[7] — stay a little while.

*Ther.* How the devil Luxury, with his fat rump and potato-finger,[8] tickles these together! Fry, lechery, fry!
*Dio.* But will you then?
*Cres.* In faith, I will, la: never trust me else.
*Dio.* Give me some token for the surety of it.
*Cres.* I 'll fetch you one. *[Exit.*
*Ulyss.* You have sworn patience.
*Tro.* Fear me not,[9] sweet lord;
I will not be myself, nor have cognition
Of what I feel: I am all patience.

*Re-enter* CRESSIDA.

*Ther.* Now the pledge! now, now, now!
*Cres.* Here, Diomed, keep this sleeve.[10]
*Tro.* O beauty! where is thy faith?
*Ulyss.* My lord, —
*Tro.* I will be patient; outwardly I will.
*Cres.* You look upon that sleeve; behold it well. —
He lov'd me — O false wench! — Give 't me again.
*Dio.* Whose was 't?
*Cres.* It is no matter, now I have 't again:
I will not meet with you to-morrow night.
I pr'ythee, Diomed, visit me no more.
*Ther.* Now she sharpens. — Well said, whetstone![11]
*Dio.* I shall have it.
*Cres.* What, this?
*Dio.* Ay, that.
*Cres.* O, all you gods! — O pretty, pretty pledge!
Thy master now lies thinking in his bed
Of thee, and me; and sighs, and takes my glove,
And gives memorial dainty kisses to it,
As I kiss thee. — Nay, do not snatch it from me;[12]
He that takes that doth take my heart withal.
*Dio.* I had your heart before; this follows it.
*Tro.* I did swear patience.
*Cres.* You shall not have it, Diomed; 'faith, you shall not.
I 'll give you something else.
*Dio.* I will have this. Whose was it?
*Cres.* 'T is no matter.
*Dio.* Come, tell me whose it was.
*Cres.* 'T was one's that lov'd me better than you will.
But, now you have it, take it.
*Dio.* Whose was it?
*Cres.* By all Diana's waiting-women, yond,[13]
And by herself, I will not tell you whose.
*Dio.* To-morrow will I wear it on my helm,
And grieve his spirit[14] that dares not challenge it.

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gekennzeichnet, berüchtigt, findet sich auch in ähnlicher Art in Romeo and Juliet (A. 4, Sc. 5). — Für *sing* hat die Fol. *find*, und für *cliff* hat sie *life*. 3) *a pin* = eine Nadel, verächtlich = etwas Werthloses, Nichtsnutziges. — Für *forsworn* hat die Fol. *a forsworn* mit einem Gedankenstrich, als ob Cressida den Diomedes unterbräche. 4) Troilus, der auch von der Cressida genarrt wird, hält sich für einen bessern Mann, als Diomedes. 5) Ihr ergiesst Euch, Ihr fliesst hin in gewaltige Verzweiflung oder Sinnbethörung. — Für das *distraction* der Fol. haben die Qs. *destruction*. 6) *truth* ist die Treue, welche Cressida dem Troilus gelobt hatte. 7) Die Geduld steht wie eine Wache zwischen seiner Leidenschaft und den erlittenen Kränkungen, so dass erstere wegen der letzteren nicht zum Ausbruch geräth. 8) Kartoffeln als Reizmittel zur Wollust, wie sie zu Sh.'s Zeit als solches galten, kommen auch in Merry Wives of Windsor (A. 5, Sc. 5) vor, *let the sky rain potatoes*. — Diese durch Kartoffeln erregte Geilheit steckt dem Teufel in dem Finger, womit er die Beiden kitzelt. 9) Vgl. A. 4, Sc. 4, Anm. 18. — Für *sweet lord* haben die Qs. *my lord*. 10) Sie übergiebt ihm als Pfand ihrer Liebe die Aermelkrause, welche sie (A. 4, Sc. 4) von Troilus erhalten hatte. 11) Brav, Schleifstein! ruft Thersites der Cressida zu, weil sie die Begierde des Diomedes mit ihrer Zurückhaltung schärft. 12) Diese Worte ertheilen Qs. und Fol. dem Diomedes zu, Thirlby mit Recht der Cressida. — In der folgenden Zeile hat die Fol. *takes* für *doth take*. Viele Hgg. lesen ohne alle Autorität *must take*. 13) Die Sterne am Nachthimmel sind die Zofen der Diana, der Mondgöttin. Sh. in seiner Lucrece spricht ebenso von der *silver-shining queen* und *her twinkling handmaids*. 14) *spirit* gebraucht Sh. oft einsylbig, ebenso *devil* in der nächsten Zeile. 15) So die Fol. in besserm Einklange

*Tro.* Wert thou the devil, and wor'st it on thy horn,
It should be challeng'd.
*Cres.* Well, well, 't is done, 't is past; — and yet it is not:
I will not keep my word.
*Dio.* Why then, farewell;
Thou never shalt mock Diomed again.
*Cres.* You shall not go. — One cannot speak a word,
But it straight starts you.
*Dio.* I do not like this fooling.
*Ther.* Nor I, by Pluto: but that that likes not me,[15]
Pleases me best.
*Dio.* What! shall I come? the hour?
*Cres.* Ay, come: — O Jove! —
Do come: — I shall be plagu'd.[16]
*Dio.* Farewell till then.
*Cres.* Good night: I pr'ythee, come. —
[*Exit* DIOMEDES.
Troilus, farewell! one eye yet looks on thee.
But with my heart the other eye doth see.[17]
Ah. poor our sex! this fault in us I find,
The error of our eye directs our mind.
What error leads, must err.[18] O! then conclude,
Minds, sway'd by eyes, are full of turpitude. [*Exit.*
*Ther.* A proof of strength she could not publish more,[19]
Unless she said, »My mind is now turn'd whore.«
*Ulyss.* All 's done, my lord.
*Tro.* It is.
*Ulyss.* Why stay we then?
*Tro.* To make a recordation to my soul
Of every syllable that here was spoke.
But if I tell how these two did co-act,[20]
Shall I not lie in publishing a truth?
Sith yet there is a credence in my heart,
An esperance so obstinately strong,
That doth invert the attest of eyes and ears,[21]
As if those organs had deceptious functions,
Created only to calumniate.
Was Cressid here?
*Ulyss.* I cannot conjure, Trojan.[22]
*Tro.* She was not, sure.
*Ulyss.* Most sure she was.
*Tro.* Why, my negation hath no taste of madness.
*Ulyss.* Nor mine, my lord: Cressid was here but now.
*Tro.* Let it not be believ'd for womanhood![23]
Think we had mothers: do not give advantage
To stubborn critics, — apt, without a theme,
For depravation,[24] — to square the general sex
By Cressid's rule: rather think this not Cressid.
*Ulyss.* What hath she done, prince, that can soil our mothers?
*Tro.* Nothing at all, unless that this were she.
*Ther.* Will he swagger himself out on 's own eyes?[25]
*Tro.* This she? no; this is Diomed's Cressida.
If beauty have a soul, this is not she:
If souls guide vows, if vows be sanctimony,
If sanctimony be the gods' delight,
If there be rule in unity itself,[26]
This is not she. O madness of discourse,
That cause sets up with and against thyself![27]
Bi-fold authority![28] where reason can revolt
Without perdition, and loss[29] assume all reason
Without revolt: this is, and is not, Cressid!
Within my soul there doth conduce[30] a fight
Of this strange nature, that a thing inseparate[31]
Divides more wider than the sky and earth;
And yet the spacious breadth of this division
Admits no orifice for a point, as subtle
As Ariachne's[32] broken woof, to enter.
Instance, O instance! strong as Pluto's gates;[33]
Cressid is mine, tied with the bonds of heaven:
Instance, O instance! strong as heaven itself;
The bonds of heaven are slipp'd, dissolv'd, and loos'd;
And with another knot, five-finger-tied,[34]
The fractions of her faith, orts of her love,
The fragments, scraps, the bits, and greasy reliques
Of her o'er-eaten faith, are bound[35] to Diomed.
*Ulyss.* May worthy Troilus be half attach'd[36]
With that which here his passion doth express?

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mit Thersites' ersten Worten *Nor I, by Pluto. — to like* ist doppelsinnig = ähnlich sehen, gleichen, und = gefallen. — Die Qs. lesen *likes not you.* 16) d. h. von ihren Gewissensbissen. 17) Cressida's andres Auge blickt dahin, wohin ihr Herz blickt, auf Diomedes. 18) *what* bezieht sich auf *mind:* der Sinn, den der Irrthum des Auges leitet, muss auch irren. 19) *more* gehört zu *proof of strength* = einen stärkern Beweis. 20) So die Fol.; die Qs. *court.* Wie Sh. hier *co-act* = zusammen handeln, in Uebereinstimmung handeln, hat er eben so ungewöhnlich in Winter's Tale (A. 1, Sc. 2) *co-active* = mitwirkend. 21) Die hartnäckig starke Hoffnung in seinem Herzen deutet das Zeugniss der Augen und Ohren in das Gegentheil um. — Das *th' attest* der Qs. theilt die Fol. unrichtig *that test* ab. 22) Der Sinn ist: Es muss wohl Cressida gewesen sein, da ich nicht die Beschwörungskunst verstehe, einen Geist in ihrer Gestalt Dir vorzuführen. 23) *for womanhood* = im Interesse, zu Ehren des weiblichen Geschlechts. 24) Tadelsüchtige (diese Bedeutung hat *critic* bei Sh.) sind, auch ohne dass ihnen ein Stoff vorliegt, zu Entstellungen oder Lästerungen geneigt. 25) Will er sich aus seinen eigenen Augen herausprahlen? Will er seine eigenen Augen prahlerisch verleugnen, indem er sagt, es sei nicht Cressida gewesen? 26) Wenn eine Regel in der Einheit liegt; wenn es zur Richtschnur dienen kann, dass jedes Ding nur eines ist, dass es also nicht zweierlei Cressida's giebt. 27) So die Fol., deren *thyself* sich auf die apostrophirte *madness of discourse* = Wahnsinn des Denkens oder der Logik, bezieht. — *sets* ist nachlässig für *seti't* gebraucht. — Die Qs. haben *itself.* 28) Wie vorher den Wahnsinn der Vernünftelei oder logischen Spitzfindigkeit, welcher zugleich Etwas verneint und bejaht, redet Troilus hier die zweideutige, doppelseitige Autorität an, die mit gleicher Leichtigkeit das Für und Wider vertritt. — Das *by-fould authority* der Qs. entstellt die Fol. zu *by foul authority*, und verbindet dasselbe missverständlich mit dem Vorhergehenden. 29) Zu *perdition* und zu *loss* ist *of reason* hinzuzudenken. 30) Für *conduce*, das hier allerdings seltsam = sich vollführen, sich begeben, stehen muss, änderte schon Rowe *commence.* 31) Das, was unzertrennlich sein sollte, und doch weiter trennt als Himmel und Erde, ist die zwischen Troilus und Cressida gelobte Treue. 32) Dass, wahrscheinlich aus einer Verwechslung mit *Ariadne*, Sh. *Ariachne*, und nicht *Arachne*, schrieb, zeigt sowohl das Versmass, als die Lesart *Ariachna's* der Qs., *Ariachnes* der Fol. 33) Der Beweis, dass Cressida ihm gehört, ist so stark wie die Thore der Hölle, aus denen kein Entrinnen möglich ist; der Beweis, dass sie ihm nicht mehr gehört, ist so stark oder fest, wie der Himmel

*Tro.* Ay, Greek; and that shall be divulged well
In characters as red as Mars his heart[37]
Inflam'd with Venus: never did young man fancy[38]
With so eternal and so fix'd a soul.
Hark, Greek: — as much as I do Cressid love,
So much by weight hate I her Diomed;
That sleeve is mine that he 'll bear in[39] his helm:
Were it a casque compos'd by Vulcan's skill,
My sword should bite it.[40] Not the dreadful spout,
Which shipmen do the hurricano call,[41]
Constring'd in mass by the almighty sun,[42]
Shall dizzy with more clamour Neptune's ear
In his descent, than shall my prompted sword
Falling on Diomed.
*Ther.* He 'll tickle it for his concupy.[43]
*Tro.* O Cressid! O false Cressid! false, false, false!
Let all untruths stand by thy stained name,
And they 'll seem glorious.
*Ulyss.* O! contain yourself;
Your passion draws ears hither.

*Enter* Æneas.

*Æne.* I have been seeking you this hour, my lord.
Hector, by this, is arming him in Troy:
Ajax, your guard, stays to conduct you home.[44]
*Tro.* Have with you, prince.[45] — My courteous lord, adieu. —
Farewell, revolted fair! — and, Diomed,
Stand fast, and wear a castle on thy head![46]
*Ulyss.* I 'll bring you to the gates.
*Tro.* Accept distracted thanks.
*[Exeunt* Troilus, Æneas, *and* Ulysses.
*Ther. [Coming forward.]* 'Would, I could meet that rogue Diomed. I would croak like a raven; I would bode, I would bode.[47] Patroclus will give me anything for the intelligence of this whore: the parrot will not do more for an almond, than he for a commodious drab. Lechery, lechery; still, wars and lechery: nothing else holds fashion. A burning devil take them![48] *[Exit.*

## SCENE III.

Troy. Before Priam's Palace.

*Enter* Hector *and* Andromache.

*And.* When was my lord so much ungently temper'd,
To stop his ears against admonishment?
Unarm, unarm, and do not fight to-day.
*Hect.* You train me to offend you; get you gone:[1]
By the everlasting gods, I 'll go.
*And.* My dreams will, sure, prove ominous to the day.
*Hect.* No more, I say.

*Enter* Cassandra.

*Cas.* Where is my brother Hector?
*And.* Here, sister; arm'd, and bloody in intent.
Consort with me in loud and dear[2] petition:
Pursue we him on knees; for I have dream'd
Of bloody turbulence, and this whole night
Hath nothing been but shapes and forms of slaughter.
*Cas.* O! 't is true.
*Hect.* Ho! bid my trumpet sound!
*Cas.* No notes of sally,[3] for the heavens, sweet brother.
*Hect.* Be gone, I say: the gods have heard me swear.
*Cas.* The gods are deaf to hot and peevish[4] vows:
They are polluted offerings, more abhorr'd
Than spotted livers in the sacrifice.
*And.* O! be persuaded: do not count it holy[5]
To hurt by being just: it is as lawful,
— — — — — — — — — — —

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selbst. 34) Sie hat dieses Band gleichsam mit allen fünf Fingern geknüpft. 35) So die Fol. in besserer Uebereinstimmung mit *knot*, als das *given* der Qs. 36) Kann Troilus nur zur Hälfte ergriffen sein von dem, was sein Affect hier äussert? Kann er nur halb das empfinden, was er ausspricht? — Da *Troilus* sonst überall zweisylbig gebraucht wird, wollte Sidney Walker hier lesen *May worthy Troilus be but half attach'd.* 37) Vgl. A. 4, Sc. 5, Anm. 61. 38) *to fancy* = lieben, wie *fancy* = Liebe. — *eternal soul* ist die dauernde, die vergehende Innerlichkeit dieser Liebe. — Zwei Zeilen weiter haben die Qs. *as much I do Cressid love* und die Fol. *as much I doe Cressida loue.* 39) So die Fol.; die Qs. haben *on.* — Qs. und Fol. haben A. 5, Sc. 4 *in his helm* in demselben Zusammenhange wie hier. 40) *to bite* = einschneiden, gebraucht Sh. auch in Merry Wives of Windsor (A. 2, Sc. 1) vom Schwerte: *I have a sword, and it shall bite.* 41) Dieselbe Erklärung von *hurricano* als eine Wasserhose, die wolkenbruchartig auf das Meer niederstürzt, giebt auch Sh.'s Zeitgenosse Drayton in seinem Moon-calf: *And down the shower impetuously doth fall,* || *Like that which men the hurricano call.* 42) Aus dem *sunne* der Qs. macht die Fol. *fenne*, woraus Rowe, ohne in den Qs. das Richtige zu suchen, *finger* conjecturirte. 43) *concupy*, eine Sh.'sche scherzhafte Abkürzung von *concupiscence*, nach Analogie von *occupy* gebildet. — Für *it* müsste vielleicht *him*, auf Diomedes bezüglich, gesetzt sein. 44) A. 5, Sc. 1 hatte Agamemnon gesagt *Ajax commands the guard to tend on you.* 45) Ich gehe mit Euch, ich halte mich zu Euch. 46) Nur ein Helm so stark wie ein Castell kann Diomed's Haupt vor Troilus' Rache schützen. — *to wear a castle* hält Steevens für eine figürliche Redeweise = *keep a castle over your head* = sich im Schlosse bergen. Indess macht er darauf aufmerksam, dass an andern Stellen *castle* = geschlossener Helm, steht, — eine Bedeutung, die auch hier sehr wohl passt. 47) Thersites würde, wie ein Unglücksrabe, dem Diomedes das Schicksal prophezeien, das ihm von der Hand des Troilus droht. 48) Anspielungen auf die venerische Krankheit *(burning)* kommen in ähnlicher Verbindung auch sonst bei Sh. vor; so in K. Henry IV. Second Part (A. 2, Sc. 4) *she is in hell already, and burns poor souls.*

1) So die Fol.; die Qs. haben *get you in*, und in der nächsten Zeile *By all the everlasting etc.* 2) *dear* = dringend, gewichtig. 3) scil. *bid the trumpet sound no notes of sally:* Hektor's Trompeter soll nicht zum Ausfall aus der Stadt blasen. 4) *peevish* = wunderlich, unvernünftig. So in K. Richard III. (A. 3, Sc. 1) *what an indirect and peevish course is this of hers.* 5) Die drei folgenden Verse fehlen in den Qs. und leiden, wie sie in der Fol. stehen, an einer vielleicht unheilbaren Verderbniss. Die Fol. liest: *To hurt by being just; it is as lawful:* || *For we would count give much to as violent thefts* || *And rob in the behalf of charity.* — Die meisten Hgg. lesen mit Tyrwhitt den zweiten Vers: *For we would give much, to use violent thefts;* Collier liest, nach Amyot's Vorschlag: *For us to give much count to violent thefts;* und Ch. Knight: *For we would*

For we would give as much to violent thefts,
And rob in the behalf of charity.
*Cas.* It is the purpose[6] that makes strong the vow;
But vows to every purpose must not hold.
Unarm, sweet Hector.
*Hect.* Hold you still, I say;
Mine honour keeps the weather of my fate:[7]
Life every man holds dear; but the dear man[8]
Holds honour far more precious-dear than life. —

*Enter* Troilus.

How now, young man? mean'st thou to fight to-day?
*And.* Cassandra, call my father to persuade.
*[Exit* Cassandra.
*Hect.* No, 'faith, young Troilus; doff thy harness, youth;
I am to-day i' the vein of chivalry.
Let grow thy sinews till their knots be strong,
And tempt not yet the brushes of the war.
Unarm thee, go; and doubt thou not, brave boy,
I 'll stand to-day for thee, and me, and Troy.
*Tro.* Brother, you have a vice of mercy in you,
Which better fits a lion[9] than a man.
*Hect.* What vice is that, good Troilus? chide me for it.
*Tro.* When many times the captive Grecian falls,
Even in the fan and wind of your fair sword,[10]
You bid them rise, and live.
*Hect.* O! 't is fair play.
*Tro.* Fool's play, by heaven, Hector.
*Hect.* How now? how now?
*Tro.* For the love of all the gods,
Let 's leave the hermit pity with our mothers,
And when we have our armours buckled on,
The venom'd vengeance ride upon our swords:
Spur them to ruthful work, rein them from ruth.[11]
*Hect.* Fie, savage, fie!
*Tro.* Hector, then 't is wars.
*Hect.* Troilus, I would not have you fight to-day.
*Tro.* Who should withhold me?
Not fate, obedience, nor the hand of Mars
Beckoning with fiery truncheon my retire;
Not Priamus and Hecuba on knees,
Their eyes o'ergalled with recourse of tears;[12]
Nor you, my brother, with your true sword drawn,
Oppos'd to hinder me, should stop my way,
But by my ruin.[13]

*Re-enter* Cassandra, *with* Priam.

*Cas.* Lay hold upon him, Priam, hold him fast:
He is thy crutch; now, if thou lose thy stay,
Thou on him leaning, and all Troy on thee,
Fall all together.
*Pri.* Come, Hector, come; go back:
Thy wife hath dream'd; thy mother hath had visions;
Cassandra doth foresee; and I myself
Am like a prophet suddenly enrapt,
To tell thee that this day is ominous:
Therefore, come back.
*Hect.* Æneas is afield;
And I do stand engag'd to many Greeks,
Even in the faith of valour,[14] to appear
This morning to them.
*Pri.* Ay, but thou shalt not go.
*Hect.* I must not break my faith.
You know me dutiful; therefore, dear Sir,
Let me not shame respect, but give me leave
To take that course by your consent and voice,
Which you do here forbid me, royal Priam.
*Cas.* O Priam! yield not to him.
*And.* Do not, dear father.
*Hect.* Andromache, I am offended with you:
Upon the love you bear me, get you in.
*[Exit* Andromache.
*Tro.* This foolish, dreaming, superstitious girl
Makes all these bodements.
*Cas.* O farewell, dear Hector!
Look, how thou diest! look, how thy eye turns pale!
Look, how thy wounds do bleed at many vents!
Hark, how Troy roars! how Hecuba cries out!
How poor Andromache shrills her dolour forth!
Behold, distraction,[15] frenzy, and amazement,
Like witless anticks, one another meet,
And all cry — Hector! Hector 's dead! O Hector!

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*give much, to count violent thefts.* Nimmt man an, dass *count* aus Versehen aus einer vorhergehenden Zeile in diese gerathen ist, und *as* nicht vor *violent*, sondern vor *much* gehört, so hat man den obigen Text und den Sinn: Halte es nicht für fromm, zu verletzen, indem Du gerecht bist (d. h. uns zu verletzen, indem Du unseren Bitten zum Trotz Deinen Schwur hältst und in's Feld rückst; es ist eben so gesetzmässig (hinter *lawful* muss eine Zeile fehlen, etwa des Inhalts: als wenn wir zu gutem Zwecke Uebles thun wollten), denn wir würden dasselbe (dasselbe Recht) gewaltthätigen Räubereien einräumen, und im Interesse der Mildthätigkeit rauben. — Da die Fol. auch sonst aus Versehen einzelne Zeilen auslässt, so ist eine solche Lücke hier besonders wahrscheinlich. — Staunton und Dyce adoptiren gleichfalls Tyrwhitt's Lesart, zu deren richtigem Verständniss *for* im Sinne von *because* gefasst und *to use violent thefts* von *lawful* abhängig gemacht werden muss. — Dyce citirt dazu aus Middleton's Drama Women beware Women: *It is enough to use adulterate thefts.* 6) Cassandra's Rede theilen die Qs. der Andromache zu. 7) Die seemännische Phrase *to keep the weather* erklärt Boswell: *to have the superiority.* 8) Ein theurer Mann, ein Mann von Werth. 9) Sh. dachte dabei an das, was er in Holland's Uebersetzung des Plinius gelesen: *The lion alone of all wild beasts is gentle to those that humble themselves before him, and will not touch any such upon their submission, but spareth what creature soever lieth prostrate before him.* 10) Dieselbe Hyperbel mit ähnlichen Worten in Hamlet (A. 2, Sc. 2) *But with the whiff and wind of his fell sword || The unnerved father falls. — the captive Grecians fall* haben die Hgg. geändert für *the captive Grecian falls* der Qs. und Fol., wegen des folgenden *you bid them rise and live.* — Staunton und Dyce stellen mit Recht die alte Lesart wieder her. 11) Wortspiel zwischen *ruth* = Mitleid, Bedauern, und *ruthful* = leidvoll, schlimm. — Drei Zeilen vorher haben die Qs. *mother* für *mothers* der Fol. 12) *recourse of tears* = Thränenstrom; in ähnlicher Art, = *passage*, steht *recourse* auch in dem von Sh. benutzten alten Gedicht Romeus and Juliet: *Neither at mouth, nor nose, found she recourse of breath.* 13) Die letzten Worte fehlen in den Qs. 14) In dem guten Glauben, der der Tapferkeit beizumessen ist, hat sich Hektor gegen viele Griechen zum Kampfe verpflichtet. 15) So die Fol.; die Qs. haben *destruction.* Wahnsinn, Wuth und Wirrsal *(amazement)* laufen gegen einander an, wie verrückte Possenreisser. — In der

*Tro.* Away! away!

*Cas.* Farewell. — Yet, soft! — Hector, I take my leave:
Thou dost thyself and all our Troy deceive. *[Exit.*

*Hect.* You are amaz'd, my liege, at her exclaim.
Go in, and cheer the town: we 'll forth, and fight,
Do deeds worth praise, [16] and tell you them at night.

*Pri.* Farewell: the gods with safety stand about thee!
*[Exeunt severally* Priam *and* Hector. *Alarums.*

*Tro.* They are at it; hark! — Proud Diomed, believe,
I come to lose my arm, or win my sleeve. *[Going.*

*Enter* Pandarus.

*Pan.* Do you hear, my lord? do you hear?

*Tro.* What now?

*Pan.* Here 's a letter come from yond poor girl.

*Tro.* Let me read.

*Pan.* A whoreson tisick, [17] a whoreson rascally tisick so troubles me, and the foolish fortune of this girl; and what one thing, what another, that I shall leave you one o' these days: and I have a rheum in mine eyes too; and such an ache in my bones, that, unless a man were cursed, [18] I cannot tell what to think on 't. — What says she there?

*Tro.* Words, words, mere words, no matter from the heart; *[Tearing the letter.*
The effect doth operate another way. —
Go, wind to wind, there turn and change together. [19] —
My love with words and errors still she feeds,
But edifies another with her deeds. [20] *[Exeunt severally.*

## SCENE IV.

Between Troy and the Grecian Camp.

*Alarums: excursions. Enter* Thersites. [1]

*Ther.* Now they are clapper-clawing [2] one another: I 'll go look on. That dissembling abominable varlet, Diomed, has got that same scurvy doting foolish young knave's sleeve of Troy there, in his helm: I would fain see them meet; that that same young Trojan ass, that loves the whore there, might send that Greekish whoremasterly villain, with the sleeve, back to the dissembling luxurious drab of a sleeveless [3] errand. O' the other side, the policy of those crafty swearing [4] rascals, — that stale old mouse-eaten dry cheese, Nestor, and that same dog-fox, Ulysses, — is not proved worth a blackberry: — they set me up, in policy, [5] that mongrel cur, Ajax, against that dog of as bad a kind, Achilles; and now is the cur Ajax prouder than the cur Achilles, and will not arm to-day: whereupon the Grecians begin to proclaim barbarism, [6] and policy grows into an ill opinion. Soft! here comes sleeve, [7] and t' other.

*Enter* Diomedes, Troilus *following.*

*Tro.* Fly not; for shouldst thou take the river Styx,
I would swim after.

*Dio.* Thou dost miscall retire:
I do not fly, but advantageous care [8]
Withdrew me from the odds of multitude.
Have at thee!

*Ther.* Hold thy whore, Grecian! — now for thy whore, Trojan! — now the sleeve! now the sleeve!
*[Exeunt* Troilus *and* Diomedes, *fighting.*

*Enter* Hector.

*Hect.* What art thou, Greek? art thou for Hector's match?
Art thou of blood and honour? [9]

*Ther.* No, no; — I am a rascal; a scurvy railing knave; a very filthy rogue.

*Hect.* I do believe thee: — live. *[Exit.*

*Ther.* God-a-mercy, that thou wilt believe me; but a plague break thy neck, for frighting me! What 's become of the wenching rogues? I think, they have swallowed one another: I would laugh at that miracle; yet, [10] in a sort, lechery eats itself. I 'll seek them. *[Exit.*

## SCENE V.

The Same.

*Enter* Diomedes *and a Servant.*

*Dio.* Go, go, my servant, take thou Troilus' horse;
Present the fair steed to my lady Cressid.

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vorigen Zeile haben die Qs. *dolours* für *dolour* der Fol. 16) So die Qs.; die Fol. *deeds of praise.* 17) *tisick* ist die Sh.'sche Orthographie in Qs. und Fol., wie auch in K. Henry IV. Second Part (A. 2, Sc. 4) *Tisick* als Eigenname für *Phthisick* steht. — Die meisten Hgg. setzen hier stillschweigend *phthisick.* 18) Pandarus kann sich das Gliederweh, das ihn plagt, nur erklären, indem er annimmt, ein böser Fluch habe ihn betroffen 19) Troilus wirft die zerrissenen Stücke des Briefes der Cressida in die Luft, dass sie, eben so nichtig und unzuverlässig wie der Wind, mit ihm sich drehen und wenden mögen. 20) Die Fol. fügt hier noch einige Zeilen hinzu, die später (A. 5, Sc. 11) noch einmal wiederkehren, und dort besser, als hier, an ihrer Stelle sind.

1) *Enter Thersites in excursion* ist die Bühnenweisung der Fol., wonach also auch Thersites an dem Kampfe sich betheiligt, während er nach seinen ersten Worten nur den müssigen Zuschauer spielt. 2) *to clapper-claw* = sich mit Einem raufen, wird auch in Merry Wives of Windsor (A. 2, Sc. 3) gebraucht: *he will clapper-claw thee tightly.* 3) *sleeveless* = ärmellos, ohne die Aermelkrause des Troilus, und = unpraktisch. — *of a sleeveless errand* ist mit *send back* zu verbinden. — *to send on a sleeveless errand* = Jemanden einen vergeblichen Gang machen lassen. 4) *to swear* ist schwerlich = fluchen, prahlen, zu nehmen, wie manche Hgg. erklären, sondern in dem Sinne, dass sie ihre Versicherungen, um ihnen mehr Glauben zu verschaffen, eidlich bekräftigen. Theobald's Emendation *sneering* wird damit überflüssig. 5) *in policy* = in schlauer Berechnung. — *me* ist pleonastischer, ethischer Dativ. 6) *barbarism* = Uncultur, Rohheit, setzt Sh., wie hier dem *policy*, in Love's Labour's Lost (A. 1, Sc. 1) dem *knowledge* entgegen: *I have for barbarism spoke more,* || *Than for that angel knowledge you can say.* — Zugleich liegt ein Gegensatz zwischen *Grecians* und *barbarism* vor. — Für *begin* lesen Qs. und Fol. *began*, was Rowe verbesserte. 7) *sleeve* ist der Diomedes, der die Aermelkrause von Cressida trägt, hier komisch selbst als »Aermel« bezeichnet. — *to take the river* = über den Fluss setzen. 8) Die Sorge um günstige Gelegenheit *(advantage)* zum Einzelkampfe bewirkte, dass ich mich von dem Handgemenge der Massen zurückzog. 9) Hektor will nur mit einem an Geblüt und Ritterehre ihm Ebenbürtigen kämpfen. 10) *yet* = jedoch, d. h. eigentlich wäre es kein Wunder, wenn die Beiden einander aufgezehrt hätten, da die Liederlichkeit sich gewissermassen selbst verzehrt.

Fellow, commend my service to her beauty:
Tell her, I have chastis'd the amorous Trojan,
And am her knight by proof.
*Serv.* I go, my lord. *[Exit.*

*Enter* AGAMEMNON.

*Agam.* Renew, renew! [1] The fierce Polydamus
Hath beat down Menon: bastard Margarelon
Hath Doreus prisoner,
And stands colossus-wise, [2] waving his beam, [3]
Upon the pashed corses of the kings
Epistrophus and Cedius: Polixenes is slain:
Amphimachus, and Thoas, deadly hurt:
Patroclus ta'en, or slain; and Palamedes
Sore hurt and bruis'd: the dreadful Sagittary [4]
Appals our numbers. Haste we, Diomed,
To reinforcement, or we perish all.

*Enter* NESTOR.

*Nest.* Go, bear Patroclus' body to Achilles;
And bid the snail-pac'd Ajax arm for shame. —
There is a thousand Hectors in the field:
Now, here he fights on Galathe his horse, [5]
And there lacks work; anon, he 's there afoot,
And there they fly, or die, like scaled sculls [6]
Before the belching whale; then is he yonder,
And there the strawy Greeks, [7] ripe for his edge,
Fall down before him, like the mower's swath:
Here, there, and every where, he leaves, and takes;
Dexterity so obeying appetite, [8]
That what he will, he does; and does so much,
That proof is call'd impossibility. [9]

*Enter* ULYSSES.

*Ulyss.* O, courage, courage, princes! great Achilles
Is arming, weeping, cursing, vowing vengeance:
Patroclus' wounds have rous'd his drowsy blood,
Together with his mangled Myrmidons,
That noseless, handless, hack'd and chipp'd, come to him,
Crying on Hector. Ajax hath lost a friend,
And foams at mouth, and he is arm'd, and at it,
Roaring for Troilus; who hath done to-day
Mad and fantastic execution,
Engaging and redeeming of himself, [10]
With such a careless force, and forceless care,
As if that luck, in very spite of cunning,
Bade him win all.

*Enter* AJAX.

*Ajax.* Troilus! thou coward Troilus! *[Exit.*
*Dio.* Ay, there, there.
*Nest.* So, so, we draw together. [11]

*Enter* ACHILLES.

*Achil.* Where is this Hector?
Come, come, thou boy-queller, [12] show thy face;
Know what it is to meet Achilles angry.
Hector! where 's Hector? I will none but Hector.
*[Exeunt.*

## SCENE VI.

Another Part of the Field.

*Enter* AJAX.

*Ajax.* Troilus, thou coward Troilus, show thy head!

*Enter* DIOMEDES.

*Dio.* Troilus, I say! where 's Troilus?
*Ajax.* What wouldst thou?
*Dio.* I would correct him.
*Ajax.* Were I the general, thou shouldst have my office
Ere that correction. [1] — Troilus, I say! what, Troilus!

*Enter* TROILUS.

*Tro.* O traitor Diomed! — turn thy false face, thou traitor,
And pay thy life thou ow'st me for my horse!
*Dio.* Ha! art thou there?
*Ajax.* I 'll fight with him alone: stand, Diomed.
*Dio.* He is my prize; I will not look upon. [2]
*Tro.* Come both, you cogging Greeks, [3] have at you both. *[Exeunt, fighting.*

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1) d. h. erneut den Kampf, weil die Griechen bedrängt sind. — Die folgenden Einzelnheiten fand Sh. in seinen Quellen bei Caxton und Lydgate. 2) So in Julius Cæsar (A. 1, Sc. 2) *he doth bestride the narrow world, like a colossus.* 3) *beam* = Weberbaum. Mit einem solchen wird der Speer des riesigen Margarelon verglichen. 4) Von dem fabelhaften centaurischen Geschöpfe, dem Bogenschützen, fand Sh. eine genaue Schilderung in Lydgate. Vgl. Einleitung pag. 5. 5) Galathe, als Hektor's Pferd, wird bei Lydgate erwähnt. — Auf diesem Pferde kämpft Hektor so energisch, dass ihm bald nichts mehr zu thun bleibt. 6) *scull* ist, wie Steevens nachweist, ein Schwarm von Fischen oder Vögeln. Dass hier erstere gemeint sind, bezeichnet das Epitheton *scaled* = schalig, wofür die Qs. *scaling* haben, wie Collier vermuthet, aus *scaly* verdruckt. In Drayton's Polyolbion kommt vor: *My silver-scaled sculls about my streams do sweep,* und in Lyly's Midas: *a scull of pheasants.* — Malone erklärt dagegen *scaled* = *dispersed, put to flight,* wobei die Bezeichnung der Fische verwischt wird. 7) Die Griechen werden mit Strohhalmen verglichen. — Für das *strawy* der Qs. hat die Fol. *straying.* — *swath* ist = Schwaden, so viel der Mäher mit der Sense auf einmal niedermäht. 8) Indem seine Behendigkeit so sehr seinem Thatendurst zur Seite steht, dass er Alles thut, was er will. — *to take* in der vorhergehenden Zeile fasst Staunton = *to paralyze, to incapacitate* und vermuthet, dass *cleaves* für *leaves* zu lesen sei. 9) Was er durch die That darthut, gilt doch für Unmöglichkeit, so unglaublich erscheint es. 10) Er hat sich in Gefahr verstrickt und sich daraus befreit. — Auf *engaging* bezieht sich *careless force,* auf *redeeming* dagegen *forceless care.* 11) Der Ausdruck ist von einem Wagen entlehnt, an dem Mehrere ziehen, also = wir arbeiten mit vereinten Kräften, da auch Ajax und Achilles sich nun am Kampfe betheiligen. 12) Diejenigen, welche Hektor bisher im Kampfe besiegt, sind gegen Achilles nur Knaben. Wie *boy-queller* = Knabenwürger, hat Sh. in King Henry IV. Second Part (A. 2, Sc. 1) *man-queller* und *woman-queller.*

1) Ajax behält sich die Züchtigung des Troilus, der einen Freund von ihm im Kampfe erschlagen, als ein Vorrecht vor. 2) *to look upon* = müssig zusehen. So sagte Thersites (A. 5, Sc. 4) *I'll go look on.* 3) Diomedes wenigstens hatte ihm um die Cressida geprellt *(cog).* — Wie Steevens sagt, heisst im Norden Englands ein Be-

*Enter* HECTOR.

*Hect.* Yea, Troilus? O, well fought, my youngest brother!

*Enter* ACHILLES.

*Achil.* Now do I see thee. Ha! — Have at thee, Hector.
*Hect.* Pause, if thou wilt.
*Achil.* I do disdain thy courtesy, proud Trojan.
Be happy that my arms are out of use:
My rest and negligence befriend thee now,
But thou anon shalt hear of me again;
Till when, go seek thy fortune. *[Exit.*
*Hect.* Fare thee well. —
I would have been much more a fresher man,
Had I expected thee. — How now, my brother?

*Re-enter* TROILUS.

*Tro.* Ajax hath ta'en Æneas: shall it be?
No, by the flame of yonder glorious heaven,
He shall not carry him:[4] I 'll be taken too,
Or bring him off. — Fate, hear me what I say!
I reck not though thou end[5] my life to-day. *[Exit.*

*Enter One in sumptuous armour.*[6]

*Hect.* Stand, stand, thou Greek: thou art a goodly mark. —
No? wilt thou not? — I like thy armour well;
I 'll frush[7] it, and unlock the rivets all,
But I 'll be master of it.[8] — Wilt thou not, beast, abide?
Why then, fly on, I 'll hunt thee for thy hide. *[Exeunt.*

## SCENE VII.

The Same.

*Enter* ACHILLES, *with Myrmidons.*

*Achil.* Come here about me, you my Myrmidons;
Mark what I say. — Attend me where I wheel:[1]
Strike not a stroke, but keep yourselves in breath;
And when I have the bloody Hector found,
Empale him with your weapons round about;
In fellest manner execute your arms.[2]
Follow me, Sirs, and my proceedings eye. —
It is decreed — Hector the great must die. *[Exeunt.*

## SCENE VIII.

The Same.

*Enter* MENELAUS *and* PARIS, *fighting: then,* THERSITES.

*Ther.* The cuckold and the cuckold-maker are at it. Now, bull! now, dog! 'Loo,[1] Paris, 'loo! now, my double-henned sparrow![2] 'loo, Paris, 'loo! The bull has the game: — 'ware horns,[3] ho!

*[Exeunt* PARIS *and* MENELAUS.

*Enter* MARGARELON.

*Mar.* Turn, slave, and fight.
*Ther.* What art thou?
*Mar.* A bastard son of Priam's.
*Ther.* I am a bastard too. I love bastards; I am a bastard begot, bastard instructed, bastard in mind, bastard in valour, in every thing illegitimate. One bear will not bite another, and wherefore should one bastard? Take heed, the quarrel 's most ominous to us: if the son of a whore fight for a whore, he tempts judgment.[4] Farewell, bastard.
*Mar.* The devil take thee, coward! *[Exeunt.*

## SCENE IX.

Another Part of the Field.

*Enter* HECTOR.

*Hect.* Most putrefied core, so fair without,
Thy goodly armour thus hath cost thy life.
Now is my day's work done; I 'll take good breath:
Rest, sword; thou hast thy fill of blood and death!
*[Puts off his helmet, and lays his sword aside.*[1]

*Enter* ACHILLES *and Myrmidons.*

*Achil.* Look, Hector, how the sun begins to set;
How ugly night comes breathing at his heels:
Even with the vail[2] and darking[3] of the sun,
To close the day up, Hector's life is done.
*Hect.* I am unarm'd: forego this vantage, Greek.
*Achil.* Strike, fellows, strike! this is the man I seek.[4]
[HECTOR *falls.*
So, Ilion, fall thou next![5] now, Troy, sink down!

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trüger noch *a gainful Greek.* 4) Er soll ihn nicht als Beute davonführen. 5) So die Fol., nach deren Lesart Troilus das Ende seines Lebens dem Schicksal anheimstellt. — Die Qs. lesen ohne solche in dem vorigen Verse liegende Bezugnahme *I end.* — Für *reck* haben Qs. und Fol. *wreak.* 6) *Enter one in armour* ist die alte Bühnenweisung. — Sh. fand diesen Zug in Lydgate. Vgl. Einleitung pag. 5. 7) *to frush* = zerdrücken, zerbrechen. 8) Wenn ich mich nicht in den Besitz Deiner Rüstung setze.

1) Folgt mir überall hin, wo ich umherschweife, mich in weiten Kreisen bewege. So in Coriolanus (A. 1, Sc. 6) *that I was forc'd to wheel three or four miles about.* 2) So die Qs.; die Fol. *arm* mit demselben Sinne: handhabt oder übet Eure Arme in der grimmigsten Art. — Staunton und Dyce lesen mit Capell *aims* für *arms.* Ob *arms* = Waffen, oder = Arme, hier ist, kann zweifelhaft erscheinen; die Aenderung *aims* aber wird schon dadurch bedenklich, dass Achill den Myrmidonen als alleiniges Ziel den Hektor hinstellt; es müsste also *aim* im Singular stehen. Vgl. A. 5, Sc. 9, Anm. 4.

1) *'loo,* ein Hetzeruf, womit Thersites den Stier, d. h. den hörnertragenden Menelaus, und den Hund, den ihn angreifenden Paris, wie bei einem Stierkampfe auf einander hetzt. 2) *my double-henned sparrow* = mein Sperling mit zwei Weibchen, passt eigentlich auf keinen der beiden Kämpfer, die vielmehr zwei Sperlinge mit einem Weibchen, d. h. der Helena, sind. — Für *sparrow* der Fol. haben die Qs. *spartan.* 3) *horns,* die Hörner des Stiers und des Hahnrei Menelaus. 4) Wenn ein Bastard, wie Du, für eine Metze, wie Helena, kämpft, so fordert er das Gericht des Himmels heraus. So in K. Henry VI. Third Part (A. 3, Sc. 3) *mine ear hath tempted judgment.*

1) Die Bühnenweisung ist modern und lautet bei andern Hggn.: *Puts off his helmet and hangs his shield behind him.* 2) *vail* = Niedergang, von *to vail* = senken, niedergehen. 3) *darking* ist die Lesart der Fol., von dem alten *to dark* = dunkel werden, das bei Sh.'s Zeitgenossen vorkommt. — Die Qs. lesen *darkning.* 4) Sh. fand in seinen Quellen, dass Troilus, nicht aber dass Hektor durch die vereinte Kraft der Myrmidonen hin-

Here lies thy heart, thy sinews, and thy bone.
On, Myrmidons; and cry you all amain,
Achilles hath the mighty Hector slain.
*[A retreat sounded.*
Hark! a retreat[6] upon our Grecian part.
*Myr.* The Trojan trumpets sound the like, my lord.
*Achil.* The dragon wing of night[7] o'erspreads the earth,
And, stickler-like,[8] the armies separates.
My half-supp'd sword,[9] that frankly would have fed,
'eas'd with this dainty bit,[10] thus goes to bed. —
*[Sheathes his sword.*
ne, tie his body to my horse's tail;
ng the field I will the Trojan trail. *[Exeunt.*

## SCENE X.

The Same.

*Enter* Agamemnon, Ajax, Menelaus, Nestor, Diomedes, *and Others, marching. Shouts within.*

*Agam.* Hark! hark! what shout is that?
*Nest.* Peace, drums!
*[Within.]* Achilles! Achilles! Hector 's slain! Achilles!
*Dio.* The bruit is, Hector 's slain, and by Achilles.
*Ajax.* If it be so, yet bragless let it be:
Great Hector was a man as good as he.[1]
*Agam.* March patiently along. — Let one be sent
To pray Achilles see us at our tent. —
If in his death the gods have us befriended,
Great Troy is ours, and our sharp wars are ended.
*[Exeunt, marching.*

## SCENE XI.

Another Part of the Field.

*Enter* Æneas *and Trojan Forces.*

*Æne.* Stand, ho! yet are we masters of the field.[1]
Never go home: here starve we out the night.

*Enter* Troilus.

*Tro.* Hector is slain.
*All.* Hector? — The gods forbid!
*Tro.* He 's dead; and at the murderer's horse's tail,
In beastly sort, dragg'd through the shameful field. —
Frown on, you heavens, effect your rage with speed!
Sit, gods, upon your thrones, and smile at Troy![2]
I say, at once let your brief plagues be mercy,[3]
And linger not our sure destructions on!
*Æne.* My lord, you do discomfort all the host.
*Tro.* You understand me not, that tell me so.
I do not speak of flight, of fear, of death;
But dare all imminence that gods and men
Address their dangers in. Hector is gone!
Who shall tell Priam so, or Hecuba?
Let him that will a screech-owl aye be call'd
Go in to Troy, and say there — Hector 's dead:
There is a word will Priam turn to stone,
Make wells and Niobes[4] of the maids and wives,
Cold statues of the youth; and, in a word,
Scare Troy out of itself. But, march, away:
Hector is dead; there is no more to say.
Stay yet. — You vile abominable tents,
Thus proudly pight[5] upon our Phrygian plains,
Let Titan rise as early as he dare,
I 'll through and through you! — And thou, great-siz'd coward,[6]
No space of earth shall sunder our two hates:
I 'll haunt thee like a wicked conscience still,
That mouldeth goblins swift as frenzy thoughts.[7] —
Strike a free march to Troy! — with comfort go:
Hope of revenge shall hide our inward woe.
*[Exeunt* Æneas *and Trojan Forces.*

*As* Troilus *is going out, enter, from the other side,* Pandarus.

*Pan.* But hear you, hear you!
*Tro.* Hence, broker-lackey! ignomy and shame
Pursue thy life, and live aye with thy name! *[Exit.*[3]
*Pan.* A goodly medicine for mine aching bones! — O world! world! world! thus is the poor agent despised. O traitors and bawds, how earnestly are you set a-work, and how ill requited! why should our endeavour be so desired,[9] and the performance so loathed? what verse for it? what instance[10] for it? — Let me see. —

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gestreckt wurde. 5) Unmittelbar auf Hektor, der die Königsburg des Priamus bisher geschützt hat, mag diese nun selbst fallen. — Das *next* der Qs. fehlt in der Fol., die also *Ilion* dreisylbig lesen und den Nachdruck auf *thou* legen muss: so, wie Hektor, falle auch Du! — Für *now Troy* haben die Qs. *come Troy.* 6) So die Fol.; die Qs. haben *retire.* 7) Dass das Gespann der Nacht am Himmel von Drachen gezogen wird, hat Sh. auch in Midsummer-Night's Dream (A. 3, Sc. 2) *For night's swift dragons cut the clouds full fast.* 8) *stickler* = Schiedsrichter, bei einem Zweikampfe, dessen Dazwischenkunft und Schiedsurtheil dem Kampfe ein Ende macht, von *to stickle* = im Streit entscheiden, wie in Drayton's Polyolbion: *to stickle all these stirs.* 9) Sein Schwert hat sich erst halb satt gegessen. So in Macbeth (A. 5, Sc. 5) *I have supp'd full with horrors.* 10) *bit* lesen die späteren Folioausgg., die erste Fol. hat *bed,* und die Qs. *bait.* — *dainty bits* hat Sh. auch in Love's Labour's Lost (A. 1, Sc. 1), während er *bait* überall nur = Köder, gebraucht.

1) So die Fol.; die Qs. *as good a man as he.*

1) Die Qs. lassen hier schon Troilus auftreten und theilen ihm die folgenden Worte zu. 2) Die Götter sollen, müssig auf ihren Thronen dasitzend, zu Troja's Missgeschick lächeln. — Hanmer las *smite all Troy* und Warburton *smite at Troy.* 3) Wenn die Götter über Troja das Elend rasch hereinbrechen lassen, so ist das eine Barmherzigkeit. 4) So in Hamlet (A. 1, Sc. 2) *like Niobe, all tears.* — In der nächsten Zeile hat die Fol. *cool* für *cold.* 5) Von *to pitch.* — Dasselbe veraltete Particip findet sich in Cymbeline (A. 5, Sc. 5) *straight-pight Minerva.* — Für *vile* haben die Qs. *proud.* 6) scil. Diomedes. 7) Qs. und Fol. lesen *frenzy's (frensies).* 8) Diese drei Zeilen stehen in der Fol. schon an einer frühern Stelle (vgl. A. 5, Sc. 3, Anm. 20). — Für *broker-lackey,* wie Dyce und Staunton richtig verbinden, las die zweite Folioausg. *brother lackey,* woraus die spätern Folioausgg. *brothel lackey* machten. — Für *ignomy* lesen die Qs. *ignominy.* Indess kommt *ignomy* auch in Measure for Measure (A. 2, Sc. 4) und in K. Henry IV. First Part (A. 5, Sc. 4) vor. 9) So die Fol.; die Qs. *loved.* 10) *instance* ist hier ein Beleg, ein Exempel für den ausgesprochenen Satz, wie er gleich als solch ein

Full merrily the humble-bee doth sing,
Till he hath lost his honey, and his sting;
And being once subdued in armed tail,
Sweet honey and sweet notes together fail. —

Good traders in the flesh, set this in your painted cloths.[11]

As many as be here of pander's hall,
Your eyes, half out,[12] weep out at Pandar's fall;
Or, if you cannot weep, yet give some groans,
Though not for me, yet for your aching bones.
Brethren, and sisters, of the hold-door trade,[13]
Some two months hence my will shall here be made:
It should be now, but that my fear is this, —
Some galled goose of Winchester[14] would hiss.
Till then I 'll sweat, and seek about for eases;
And at that time bequeath you my diseases. *[Exit.*

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Beispiel die Biene anführt. 11) Die Kuppler und Kupplerinnen sollen den vorhergehenden Denkspruch zur Warnr auf die gemalten Tapeten ihres Zimmers setzen, um ihn stets vor Augen zu haben. — Die folgenden Verse sind Epilog, den Pandarus an das Publicum richtet. 12) Halb sind ihre Augen schon im Kupplerdienst verbraucht, s es Measure for Measure (A. 1, Sc. 2) von der Kupplerin heisst *you that have worn your eyes almost ... in the service.* 13) So wird in Pericles (A. 4, Sc. 6) der Kuppler angeredet *Avaunt, thou damned door-keeper!* 14) *a Winchester goose* ist sowohl eine gemeine Bezeichnung für eine öffentliche Dirne, als auch für die Lustseuche. — Die erste Bedeutung passt hierher in dem Sinne, dass eine solche Dirne sich durch Pandarus (d. h. den Kuppler) verletzt oder angesteckt fühlen wird, wenn er jetzt sein Testament machen und seine Krankheit ihr vermachen würde. Lieber will er damit zwei Monate warten und sich bis dahin der Schwitzcur unterwerfen, um sein venerisches Uebel los zu werden.

# CORIOLANUS.

## Einleitung.

Shakspere's Coriolanus erschien, ohne vorher in einer Einzelausgabe in Quarto veröffentlicht zu sein, zuerst in der Gesammtausgabe aller Dramen unseres Dichters, in Folio, im Jahre 1623. Das Stück eröffnet dort, unter dem Titel The Tragedy of Coriolanus, die Reihe der Tragedies, und ist in Acte, aber nicht in Scenen eingetheilt. Der Text ist im Ganzen ziemlich correct gedruckt, nur die Interpunction und die Versabtheilung ist, wie bei andern unmittelbar nach einer Handschrift in der Folioausgabe abgedruckten Dramen, sehr ungenau behandelt, und hat vielfacher Verbesserungen bedurft. Die Schwierigkeiten, welche einzelne Stellen des Schauspiels dem Verständniss bieten, beruhen nicht so sehr auf Druckfehlern, obwohl es auch daran nicht fehlt, als vielmehr auf den eigenthümlichen elliptischen und anakoluthischen Licenzen, welche den Styl Shakspere's in seiner letzten Periode charakterisiren. Und dieser Periode, die etwa vom Jahre 1608 anfängt, gehört der Coriolanus unzweifelhaft an, obwohl in Ermangelung jeder Notiz über eine Aufführung des Dramas zu Shakspere's Lebzeiten sich bisher kein Anhaltspunkt ergeben hat, die Abfassung desselben auch nur annähernd einem bestimmten Jahre zuzuweisen.

Seinen Stoff entlehnte der Dichter, wie bei den beiden andern römischen Dramen, dem Plutarch, dessen Biographieen er in der englischen Uebersetzung des Sir Thomas North kannte. The Lives of the Noble Grecians and Romanes, compared together by that grave learned Philosopher and Historiographer, Plutarke of Chæronea ist der Titel dieses zuerst 1579 erschienenen und nachmals öfters wieder aufgelegten Werkes, das der englische Uebersetzer jedoch nicht unmittelbar aus dem Griechischen, sondern, laut Angabe auf dem Titelblatt, aus der französischen Uebersetzung des Amyot übertragen hatte. In welcher Weise, zum Theil, namentlich bei einigen grösseren Reden, wörtlich, unser Dichter seine Quelle benutzt hat, mögen Auszüge aus dem genannten Buche darthun.

Zu A. 1, Sc. 1. Plutarch spricht von zwei verschiedenen Aufständen der Plebejer, deren einen, den wegen der Theuerung, er folgendermassen bespricht: *Now, when this war was ended, the flatterers of the people began to stir up sedition again, without any new occasion or just matter offered of complaint. For they did ground this second insurrection against the nobility and patricians upon the people's misery and misfortune, that could not but fall out, by reason of the former discord and sedition between them and the nobility. Because the most part of the arable land within the territory of Rome was become heathy and barren for lack of ploughing, for that they had no time nor mean to cause corn to be brought them out of other countries to sow, by reason of their wars, which made the extreme dearth they had among them. Now those busy prattlers, that sought the people's good will by such flattering words, perceiving great scarcity of corn to be within the city, — and, though there had been plenty enough, yet the common people had no money to buy it, — they spread abroad false tales and rumours against the nobility, that they, in revenge of the people, had practised and procured the extreme dearth among them.*

Den andern Aufstand, zu dessen Beschwichtigung Menenius seine Fabel erzählt, schildert Plutarch so: *Now, he being grown to great credit and authority in Rome for his valiantness, it fortuned there grew sedition in the city, because the senate did favour the rich against the people, who did complain of the sore oppression of usurers, of whom they borrowed money. — — Whereupon their chief magistrates and many of the senate began to be of divers opinions among themselves. For some thought it was reason they should somewhat yield to the poor people's request, and that they should a little qualify the severity of the law; other held hard against that opinion, and that was Martius for one; for he alleged that the creditors losing their money they had lent was not the worst thing that was herein; but that the lenity that was favoured was a beginning of disobedience, and that the proud attempt of the commonalty was to abolish law, and to bring all to confusion; therefore he said, if the senate were wise they should betimes prevent and quench their ill-favoured and worse-meant beginning. The senate met many days in consultation about it; but in the end they concluded nothing. — — Of those, Menenius Agrippa was he who was sent for chief man of message from the senate. He, after many good persuasions and gentle requests made to the people on behalf of the senate, knit up his oration in the end with a notable tale, in this manner: — That, on a time all the members of man's body did rebel against the belly, complaining of it that it only remained in the midst of the body, without doing anything, neither did bear any labour to the maintenance of the rest; upon, whereas all other parts and members did labour painfully, and were very careful to satisfy the appetites and desires of the body. And so the belly, all this notwithstanding, laughed at their folly, and said, It is true that I first receive all meats that nourish man's body; but afterwards I send it again to the nourishment*

*of other parts of the same. Even so (quoth he), O you, my masters and citizens of Rome, the reason is alike between the senate and you; for, matters being well digested, and their counsels thoroughly examined, touching the benefit of the commonwealth, the senators are cause of the common commodity that cometh unto every one of you. These persuasions pacified the people, conditionally that the senate would grant there should be yearly chosen five magistrates, which they now call* Tribuni plebis, *whose office should be to defend the poor people from violence and oppression. So Junius Brutus and Sicinius Velutus were the first tribunes of the people that were chosen, who had only been the causers and procurers of this sedition.*

Zu A. 1, Sc. 4 etc. Den Kampf in und um Corioli fand Shakspere bei Plutarch in dieser Darstellung: *In the country of the Volsces, against whom the Romans made war at that time, there was a principal city, and of most fame, that was called Corioles, before the which the consul Cominius did lay siege. Wherefore, all the other Volsces fearing lest that city should be taken by assault, they came from all parts of the country to save it, intending to give the Romans battle before the city, and to give an onset on them in two several places. The consul Cominius, understanding this, divided his army also into two parts, and, taking the one part with himself, he marched towards them that were drawing to the city out of the country; and the other part of his army he left in the camp with Titus Lartius (one of the valiantest men the Romans had at that time), to resist those that would make any sally out of the city upon them. So the Coriolans, making small account of them that lay in camp before the city, made a sally out upon them, in the which at the first the Coriolans had the better, and drove the Romans back again into the trenches of their camp. But Martius being there at that time, running out of the camp with a few men with him, he slew the first enemies he met withal, and made the rest of them stay upon the sudden, crying out to the Romans that had turned their backs, and calling them again to fight with a loud voice. For he was even such another as Cato would have a soldier and a captain to be; not only terrible and fierce to lay about him, but to make the enemy afeared with the sound of his voice and grimness of his countenance. Then there flocked about him immediately a great number of Romans: whereat the enemies were so afeared, that they gave back presently. But Martius, not staying so, did chase and follow them to their own gates, that fled for life. And there perceiving that the Romans retired back, for the great number of darts and arrows which flew about their ears from the walls of the city, and that there was not one man amongst them that durst venture himself to follow the flying enemies into their city, for that it was full of men of war, very well armed and appointed, he did encourage his fellows with words and deeds, crying out to them that Fortune had opened the gates of the city more for the followers than the flyers: but all this notwithstanding, few had the hearts to follow him. Howbeit, Martius, being in the throng amongst the enemies, thrust himself into the gates of the city, and entered the same among them that fled, without that any one of them durst at the first turn their face upon him, or offer to stay him. But he, looking about him, and seeing he was entered the city with very few men to help him, and perceiving he was environed by his enemies that gathered round about to set upon him, did things, as it is written, wonderful and incredible, as well for the force of his hand as also for the agility of his body, and with a wonderful courage and valiantness he made a lane through the midst of them, and overthrew also those he laid at: that some he made run to the furthest part of the city, and other for fear he made yield themselves, and to let fall their weapons before him. By this means, Martius, that was gotten out, had some leisure to bring the Romans with more safety into the city. The city being taken in this sort, the most part of the soldiers began incontinently to spoil, to carry away, and to look up the booty they had won. But Martius was marvellous angry with them, and cried out on them, that it was no time now to look after spoil, and to run straggling here and there to enrich themselves, whilst the other consul and their fellow-citizens, peradventure, were fighting with their enemies: and how that, leaving the spoil, they should seek to wind themselves out of danger and peril. Howbeit, cry and say to them what he could, very few of them would hearken to him. Wherefore, taking those that willingly offered themselves to follow him, he went out of the city, and took his way toward that part where he understood the rest of the army was, exhorting and entreating them by the way that followed him not to be faint-hearted; and oft holding up his hands to heaven, he besought the gods to be gracious and favourable unto him, that he might come in time to the battle, and in a good hour to hazard his life in defence of his countrymen. Now the Romans, when they were put in battle ray, and ready to take their targets on their arms, and to gird them upon their arming coats, had a custom to make their wills at that very instant, without any manner of writing, naming him only whom they would make their heir in the presence of three or four witnesses. Martius came just to that reckoning, whilst the soldiers were doing after that sort, and that the enemies were approached so near as one stood in view of the other. When they saw him at his first coming all bloody and in a sweat, and but with a few men following him, some thereupon began to be afeared. But soon after, when they saw him run with a lively cheer to the consul, and to take him by the hand, declaring how he had taken the city of Corioles, and that they saw the consul Cominius also kiss and embrace him, then there was not a man but took heart again to him, and began to of good courage, some hearing him report from point to point the happy success of this exploit, and others also conjecturing it by seeing their gestures afar off. Then they all began to call upon the consul to march forward, and to delay no longer, but to give charge upon the enemy. Martius asked him, how the order of their enemy's battle was, and on which side they had placed their best fighting men. The consul made him answer, that he thought the bands which were in the vaward of their battle were those of the Antiates, whom they esteemed to be the warlikest men, and which for valiant courage would give no place to any of the host of their enemies: then prayed Martius to be set directly against them. The consul granted him, greatly praising his courage. Then Martius, when both armies came almost to join, advanced himself a good space before his company, and went so fiercely to give charge on the vaward that came right against him*

*him, that they could stand no longer in his hands; he made such a lane through them, and opened a passage into the battle of the enemies. But the two wings of either side turned one to the other, to compass him in between them: which the consul Cominius perceiving, he sent thither straight of the best soldiers he had about him. So the battle was marvellous bloody about Martius, and in a very short space many were slain in the place. But in the end the Romans were so strong that they distressed the enemies and brake their array; and, scattering them, made them fly. Then they prayed Martius that he would retire to the camp, because they saw he was able to do no more, he was already so wearied with the great pain he had taken, and so faint with the great wounds he had upon him: but Martius answered them that it was not for conquerors to yield, nor to be faint-hearted: and thereupon began afresh to chase those that fled, until such time as the army of the enemies was utterly overthrown, and numbers of them slain and taken prisoners. The next morning, betimes, Martius went to the consul, and the other Romans with him. There the consul Cominius, going up to his chair of state, in the presence of the whole army, gave thanks to the gods for so great, glorious, and prosperous a victory. Then he spake to Martius, whose valiantness he commended beyond the moon both for that he himself saw him do with his eyes, as also for that Martius had reported unto him. So in the end he willed Martius that he should choose out of all the horses they had taken of their enemies, and of all the goods they had won (whereof there was great store), ten of every sort which he liked best, before any distribution should be made to other. Besides this great honourable offer he had made him, he gave him, in testimony that he had won that day the prize of prowess above all other, a goodly horse with a caparison, and all furniture to him: which the whole army beholding did marvellously praise and commend. But Martius, stepping forth, told the consul he most thankfully accepted the gift of his horse, and was a glad man besides that his service had deserved his general's commendation: and as for his other offer, which was rather a mercenary reward than an honourable recompense, he would have none of it, but was contented to have his equal part with the other soldiers. Only, this grace (said he) I crave and beseech you to grant me: among the Volsces there is an old friend and host of mine, an honest wealthy man, and now a prisoner, who, living before in great wealth in his own country, liveth now a poor prisoner in the hands of his enemies: and yet, notwithstanding all this his misery and misfortune, it would do me great pleasure if I could save him from this one danger, to keep him from being sold as a slave. The soldiers, hearing Martius's words, made a marvellous great shout among them. — — After this shout and noise of the assembly was somewhat appeased, the consul Cominius began to speak in this sort: — We cannot compel Martius to take these gifts we offer him if he will not receive them, but we will give him such a reward for the noble service he hath done as he cannot refuse. Therefore we do order and decree that henceforth he be called Coriolanus, unless his valiant acts have won him that name before our nomination. And so ever since he still bare the third name of Coriolanus.*

Zu A. 2, Sc. 2. Zu der Lobrede des Cominius auf den Coriolan entlehnte der Dichter ebenfalls einige Züge aus Plutarch. *The first time he went to the wars, being but a stripling, was when Tarquin, surnamed the Proud, (that had been King of Rome, and was driven out for his pride, after many attempts made by sundry battles to come in again, wherein he was ever overcome,) did come to Rome with all the aid of the Latins, and many other people of Italy, even, as it were, to set up his whole rest upon a battle by them, who with a great and mighty army had undertaken to put him into his kingdom again, not so much to pleasure him as to overthrow the power of the Romans, whose greatness they both feared and envied. In this battle, wherein were many hot and sharp encounters of either party, Martius valiantly fought in the sight of the dictator; and a Roman soldier being thrown to the ground even hard by him, Martius straight bestrid him, and slew the enemy with his own hands that had before overthrown the Roman. Hereupon, after the battle was won, the dictator did not forget so noble an act, and therefore, first of all, he crowned Martius with a garland of oaken boughs: for whosoever saveth the life of a Roman, it is a manner among them to honour him with such a garland.*

Die Bewerbung Coriolan's um das Consulat stellt Plutarch so dar: *Shortly after this, Martius stood for the consulship, and the common people favoured his suit, thinking it would be a shame to them to deny and refuse the chiefest noble man of blood, and most worthy person of Rome and specially him that had done so great service and good to the commonwealth; for the custom of Rome was at that time that such as did sue for any office should, for certain days before, be in the market-place, only with a poor gown on their backs, and without any coat underneath, to pray the citizens to remember them at the day of election; which was thus devised, either to move the people the more by requesting them in such mean apparel, or else because they might show them their wounds they had gotten in the wars in the service of the commonwealth, as manifest marks and testimonies of their valiantness. — — Now, Martius, following this custom, showed many wounds and cuts upon his body, which he had received in seventeen years' service at the wars, and in many sundry battles, being ever the foremost man that did set out feet to fight; so that there was not a man among the people but was ashamed of himself to refuse so valiant a man; and one of them said to another, We must needs choose him consul, there is no remedy.*

Zu A. 2, Sc. 3. Was Brutus über das Geschlecht der Marcier sagt, bildet bei Plutarch die Einleitung zu dem Leben des Coriolan: *The house of the Martians at Rome was of the number of the patricians, out of the which have sprung many noble personages, whereof Ancus Martius was one, King Numa's daughter's son, who was King of Rome after Tullus Hostilius. Of the same house were Publius and Quintus, who brought to Rome their best water they had by conduits. Censorinus also came of that family, that was so surnamed because the people had chosen him censor twice, through whose persuasion they made a law that no man from thenceforth might require or enjoy the censorship twice.*

Zu A. 3, Sc. 1. Den Ausgang der Bewerbung Coriolan's erzählt Plutarch so: *But when the day of election was come, and that Martius came to the market-place with great pomp, accompanied with all the senate and the whole nobility of the city about him, who sought to make him consul with the greatest instance and entreaty they could or ever attempted for any man or matter, then the love and good will of the common people turned straight to an hate and envy toward him, fearing to put this office of sovereign authority into his hands, being a man somewhat partial towards the nobility, and of great credit and authority amongst the patricians, and as one they might doubt would take away altogether the liberty from the people. Whereupon, for these considerations, they refused Martius in the end, and made two other that were suitors consuls. The senate, being marvellously offended with the people, did account the shame of this refusal rather to redound to themselves than to Martius; but Martius took it in far worse part than the senate, and was out of all patience; for he was a man too full of passion and choler, and too much given over to self-will and opinion, as one of a high mind and great courage, that lacked the gravity and affability that is gotten with judgment of learning and reason, which only is to be looked for in a governor of state; and that remembered not how wilfulness is the thing of the world which a governor of a commonwealth for pleasing should shun, being that which Plato called solitariness.*

Zu den Reden, welche Coriolan in dieser Scene hält, benutzte Shakspere Folgendes im Plutarch: *But Martius, standing upon his feet, did somewhat sharply take up those who went about to gratify the people therein, and called them people-pleasers and traitors to the Nobility. Moreover, he said, they nourished against themselves the naughty seed and cockle of insolency and sedition, which had been sowed and scattered abroad amongst the people, which they should have cut off, if they had been wise, in their growth; and not, to their own destruction, have suffered the people to establish a Magistrate for themselves, of so great power and authority, as that man had to whom they had granted it. — — Therefore, said he, they that gave counsel and persuaded that the corn should be given out to the common people gratis, as they used to do in the cities of Greece where the people had more absolute power, did but only nourish their disobedience, which would break out in the end to the utter ruin and overthrow of the whole state. For they will not think it is done in recompense of their service past, sithence they know well enough they have so oft refused to go to the wars, when they were commanded; neither with their mutinies, when they went with us, whereby they have rebelled and forsaken their country; neither for their accusations which their flatterers have preferred unto them and they have received and made good against the Senate; but they will rather judge we give and grant them this as abasing ourselves and standing in fear of them and glad to flatter them every way. By this means their disobedience will still grow worse and worse, and they will never leave to practise new seditions and uproars. Therefore, it were a great folly for us, methinks, to do it; yea, shall I say more, we should, if we were wise, take from them their tribuneship which most manifestly is the embasing of the consulship, and the cause of the division of their city. The state whereof, as it standeth, is not now as it was wont to be, but becometh dismembered in two factions, which maintains always civil dissention and discord between us and will never suffer us again to be united into one body.* — Coriolan's Widerstand gegen die Aedilen und seine Verurtheilung durch die Tribunen, der Jubel des Volks bei seiner Verbannung, sein Abschied von Rom, wird bei Plutarch in ähnlicher Weise wie bei Shakspere geschildert.

Zu A. 4, Sc. 4 und 5. Plutarch erzählt folgendermassen: *Now in the city of Antium, there was one called Tullus Aufidius, who, for his riches as also for his nobility and valiantness, was honoured among the Volsces as a king. Martius knew very well that Tullus did more malice and envy him than he did all the Romans besides, because that many times in battle where they met, they were ever at the encounter one against the other, like lusty courageous youths. — — He disguised himself in such array and attire as he thought no man could ever have known him for the person he was, seeing him in that apparel he had upon his back, and as Homer said of Ulysses: „So did he enter into the enemy's town.“ It was even twilight when he entered the city of Antium, and many people met him in the streets, but no man knew him. So he went directly to Tullus Aufidius' house; and when he came thither he got him up straight to the chimney-hearth, and sat him down, and spake not a word to any man, his face all muffled over. They of the house, spying him, wondered what he should be, and yet they durst not bid him rise. For ill-favouredly muffled and disguised as he was, yet there appeared a certain majesty in his countenance and in his silence: whereupon they went to Tullus, who was at supper, to tell him of the strange disguising of this man. Tullus rose presently from the board, and, coming towards him, asked him what he was, and wherefore he came. Then Martius unmuffled himself, and after he had paused awhile, making no answer, he said unto him, — If thou knowest me not yet, Tullus, and, seeing me, dost not perhaps believe me to be the man I am indeed, I must of necessity betray myself to be that I am. I am Caius Martius, who hath done to thyself particularly, and to all the Volsces generally, great hurt and mischief, which I cannot deny for my surname of Coriolanus that I bear: for I never had other benefit nor recompense of the true and painful service I have done, and the extreme dangers I have been in, but this only surname, a good memory and witness of the malice and displeasure thou shouldst bear me. Indeed the name only remaineth with me; for the rest, the envy and cruelty of the people of Rome have taken from me, by the sufferance of the dastardly nobility and magistrates, who have forsaken me, and let me be banished by the people. This extremity hath now driven me to come as a poor suiter to take thy chimney-hearth, not of any hope I have to save my life thereby, — for if I had feared death I would not have come hither to have put myself in hazard, — but pricked forward with desire to be revenged of them that thus have banished me, which now I do begin, in putting my person into the hands of their enemies. Wherefore, if thou hast any heart to be wreaked of the injuries thy enemies have done thee, speed thee now, and let my misery serve thy turn, and so use it as my service may be a benefit to the Volsces: promising thee that I will fight with better good*

*will for all you, than I did when I was against you, knowing that they fight more valiantly who know the force of the enemy, than such as have never proved it. And if it be so that thou dare not, and that thou art weary to prove fortune any more, then I am also weary to live any longer. And it were no wisdom in thee to save the life of him who hath been heretofore thy mortal enemy, and whose service now can nothing help nor pleasure thee. Tullus, hearing what he said, was a marvellous glad man, and, taking him by the hand, he said unto him, — Stand up, O Martius, and be of good cheer, for in proffering thyself unto us thou doest us great honour: and by this means thou mayest hope also of greater things at all the Volsces' hands. So he feasted him for that time, and entertained him in the honourablest manner he could.*

Zu A. 5, Sc. 3. Die Begegnung Coriolan's mit seiner Mutter und den übrigen römischen Matronen ist von Plutarch folgendermassen dargestellt: *She took her daughter-in-law, and Martius's children, with her, and, being accompanied with all the other Roman ladies, they went in troop together unto the Volsces' camp; whom, when they saw, they of themselves did both pity and reverence her, and there was not a man among them that once durst say a word unto her. Now was Martius set then in his chair of state, with all the honours of a general, and when he had spied the women coming afar off, he marvelled what the matter meant; but afterwards, knowing his wife which came foremost, he determined at the first to persist in his obstinate and inflexible rancour. But, overcome in the end with natural affection, and being altogether altered to see them, his heart would not serve him to tarry their coming to his chair, but, coming down in haste, he went to meet them, and first he kissed his mother, and embraced her a pretty while, then his wife and little children; and nature so wrought with him that the tears fell from his eyes, and he could not keep himself from making much of them, but yielded to the affection of his blood, as if he had been violently carried with the fury of a most swift running stream. After he had thus lovingly received them, and perceiving that his mother Volumnia would begin to speak to him, he called the chiefest of the council of the Volsces to hear what she would say. Then she spake in this sort: — If we held our peace (my son), and determined not to speak, the state of our poor bodies, and present sight of our raiment, would easily betray to thee what life we have led at home, since thy exile and abode abroad; but think now with thyself, how much more unfortunate than all the women living we are come hither, considering that the sight which should be most pleasant to all other to behold, spiteful Fortune hath made most fearful to us; making myself to see my son, and my daughter here her husband, besieging the walls of his native country; so as that which is the only comfort to all other in their adversity and misery, to pray unto the gods, and to call to them for aid, is the only thing which plungeth us into most deep perplexity. For we cannot (alas!) together pray both for victory to our country, and for safety of thy life also; but a world of grievous curses, yea, more than any mortal enemy can heap upon us, are forcibly wrapped up in our prayers. For the bitter sop of most hard choice is offered thy wife and children, to forego one of the two, — either to lose the person of thyself, or the nurse of their native country. For myself, my son, I am determined not to tarry till fortune in my lifetime do make an end of this war. For if I cannot persuade thee rather to do good unto both parties, than to overthrow and destroy the one, preferring love and nature before the malice and calamity of wars, thou shalt see, my son, and trust unto it, thou shalt no sooner march forward to assault thy country, but thy foot shall tread upon thy mother's womb, that brought thee first into this world. And I may not defer to see the day, either that my son be led prisoner in triumph by his natural countrymen, or that he himself do triumph of them and of his natural country. For if it were so that my request tended to save thy country in destroying the Volsces, I must confess thou wouldst hardly and doubtfully resolve on that. For as to destroy thy natural country, it is altogether unmeet and unlawful; so were it not just, and less honourable, to betray those that put their trust in thee. But my only demand consisteth to make a gaol-delivery of all evils, which delivereth equal benefit and safety both to the one and the other, but most honourable for the Volsces. For it shall appear that, having victory in their hands, they have of special favour granted us singular graces, peace, and amity, albeit themselves have no less part of both than we; of which good, if so it come to pass, thyself is the only author, and so hast thou the only honour. But if it fail, and fall out contrary, thyself alone deservedly shalt carry the shameful reproach and burden of either party; so, though the end of war be uncertain, yet, this notwithstanding is most certain, — that, if it be thy chance to conquer, this benefit shalt thou reap of thy goodly conquest, to be chronicled the plague and destroyer of thy country. And if fortune also overthrow thee, then the world will say, that through desire to revenge thy private injuries, thou hast for ever undone thy good friends, who did most lovingly and courteously receive thee. — Martius gave good ear unto his mother's words, without interrupting her speech at all, and, after she had said what she would, he held his peace a pretty while, and answered not a word. Hereupon she began again to speak unto him, and said, — My son, why dost thou not answer me? dost thou think it good altogether to give place unto thy choler and desire of revenge, and thinkest thou it not honesty for thee to grant thy mother's request in so weighty a cause? dost thou take it honourable for a noble man to remember the wrongs and injuries done him, and dost not, in like case, think it an honest noble man's part to be thankful for the goodness that parents do show to their children, acknowledging the duty and reverence they ought to bear unto them? No man living is more bound to show himself thankful in all parts and respects than thyself, who so universally showest all ingratitude. Moreover, my son, thou hast sorely taken of thy country, exacting grievous payments upon them in revenge of the injuries offered thee; besides, thou hast not hitherto showed thy poor mother any courtesy, and therefore is it not only honest, but due unto me, that, without compulsion, I should obtain my so just and reasonable request of thee. But since by reason I cannot persuade thee to it, to what purpose do I defer my last hope? — And with these words, herself, his wife and children, fell down upon their knees before him. Martius,*

*seeing that, could refrain no longer, but went straight and lift her up, crying out, Oh, mother, what have you done to me? And, holding her hard by the right hand, Oh, mother, said he, you have won a happy victory for your country, but mortal and unhappy for your son; for I see myself vanquished by you alone. — These words being spoken openly, he spake a little apart with his mother and wife, and then let them return again to Rome, for so they did request him; and so, remaining in camp that night, the next morning he dislodged, and marched homeward into the Volsces' country again.*

Zu A. 5, Sc. 5. Coriolan's Ende wird bei Plutarch so berichtet: *Now, when Martius was returned again into the city of Antium from his voyage, Tullus, that hated and could no longer abide him for the fear he had of his authority, sought divers means to make him away, thinking that, if he let slip that present time, he should never recover the like and fit occasion again. Wherefore Tullus, having procured many other of his confederacy, required Martius might be deposed from his estate, to render up account to the Volsces of his charge and government. Martius, fearing to become a private man again, under Tullus, being general, (whose authority was greater, otherwise, than any other among all the Volsces,) answered, — he was willing to give up his charge, and would resign it into the hands of the lords of the Volsces if they did all command him, as by all their commandment he received it; and, moreover, that he would not refuse even at that present to give up an account unto the people, if they would tarry the hearing of it. The people hereupon called a common council, in which assembly there were certain orators appointed, that stirred up the common people against him: and when they had told their tales, Martius rode up to make them answer. Now, notwithstanding the mutinous people made a marvellous great noise, yet, when they saw him, for the reverence they bare unto his valiantness they quieted themselves, and gave him audience to allege with leisure what he could for his purgation. Moreover, the honestest men of the Antiates, and who most rejoiced in peace, showed by their countenance that they would hear him willingly, and judge also according to their conscience. Whereupon Tullus, fearing that if he did let him speak he would prove his innocency to the people, because, amongst other things, he had an eloquent tongue; besides that, the first good service he had done to the people of the Volsces, did win him more favour than these last accusations could purchase him displeasure; and furthermore, the offence they laid to his charge was a testimony of the good will they ought him; for they would never have thought he had done them wrong for that he took not the city of Rome, if they had not been very near taking of it by means of his approach and conduction; — for these causes, Tullus thought he might no longer delay his pretence and enterprise, neither to tarry for the mutining and rising of the common people against him; wherefore those that were of the conspiracy began to cry out that he was not to be heard, and that they would not suffer a traitor to usurp tyrannical power over the tribe of the Volsces, who would not yield up his state and authority. And in saying these words they all fell upon him, and killed him in the market-place, none of the people once offering to rescue him. — Howbeit, it is a clear case that this murder was not generally consented unto of the most part of the Volsces: for men came out of all parts to honour bis body and did honourably bury him, setting up his tomb with great store of armour and spoils, as the tomb of a worthy person and great captain.*

## DRAMATIS PERSONÆ.[1]

CAIUS MARCIUS, afterwards CAIUS MARCIUS CORIOLANUS, a noble Roman.
TITUS LARTIUS, } Generals against the Volscians.
COMINIUS, }
MENENIUS AGRIPPA, Friend to Coriolanus.
SICINIUS VELUTUS, } Tribunes of the People.
JUNIUS BRUTUS, }
Young MARCIUS, Son to Coriolanus.
A Roman Herald.
TULLUS AUFIDIUS, General of the Volscians.
Lieutenant to Aufidius.
Conspirators with Aufidius.
A Citizen of Antium.
Two Volscian Guards.

VOLUMNIA, Mother to Coriolanus.
VIRGILIA, Wife to Coriolanus.
VALERIA, Friend to Virgilia.
Gentlewoman, attending on Virgilia.

Roman and Volscian Senators, Patricians, Ædiles, Lictors, Soldiers, Citizens, Messengers, Servants to Aufidius, and other Attendants.

SCENE, partly in Rome; and partly in the Territories of the Volscians and Antiates.

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# ACT I.

## SCENE I.

Rome. A Street.

*Enter a company of mutinous Citizens, with staves, clubs, and other weapons.*

*1. Cit.* Before we proceed any further, hear me speak.

*All.*[2] Speak, speak.

*1. Cit.* You are all resolved rather to die than to famish?

*All.* Resolved, resolved.

*1. Cit.* First, you know, Caius Marcius is chief enemy to the people.

*All.* We know 't, we know 't.

*1. Cit.* Let us kill him, and we 'll have corn at our own price. Is 't a verdict?[3]

*All.* No more talking on 't; let it be done. Away, away!

*2. Cit.* One word, good citizens.

*1. Cit.* We are accounted poor citizens, the patricians good.[4] What authority[5] surfeits on would relieve us. If they would yield us but the superfluity, while it were wholesome,[6] we might guess they relieved us humanely; but they think, we are too dear: the leanness that afflicts us, the object of our misery,[7] is as an inventory to particularize their abundance; our sufferance is a gain to them. — Let us revenge this with our pikes, ere we become rakes:[8] for the gods know, I speak this in hunger for bread, not in thirst for revenge.

*2. Cit.* Would you proceed especially against Caius Marcius?

*All.* Against him first: he 's a very dog to the commonalty.

*2. Cit.* Consider you what services he has done for his country?

*1. Cit.* Very well; and could be content[9] to give him good report for 't, but that he pays himself with being proud.

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1) Das Personenverzeichniss fügte, jedoch unvollständig, zuerst Rowe in seiner Ausgabe (1709) hinzu. 2) So die Fol. hier und in den folgenden Reden, insofern sie nicht einem einzelnen Bürger zuertheilt sind. Einige Hgg. setzen dafür *Citizens* und fügen die Bühnenweisung hinzu *Several speaking at once.* 3) d. h. ist so unumstösslich Euer Entschluss, wie der Urtheilspruch eines Geschwornengerichts? — In demselben Sinne erwiedert ein »Bürger« darauf: Kein Gerede mehr darüber. 4) *good* scil. *citizens* gebraucht der »erste Bürger« im kaufmännischen Sinne = zahlungsfähig, wie Shylock das Wort in Merchant of Venice (A. 1, Sc. 3) erklärt: *my meaning, in saying he is a good man, is to have you understand me, that he is sufficient.* — Der »zweite Bürger« hatte *good* als freundliche Anrede gebraucht. — Die hier von *good* gegebene Deutung Farmer's wird, wie von Malone, auch von Staunton adoptirt, während Leo das Wort im gewöhnlichen Sinne fasst und damit den vom Dichter offenbar beabsichtigten Gegensatz zwischen *poor* und *good* verwischt. 5) *authority*, collectiv = die Leute in Amt und Würden, die Patricier. 6) So lange die den Patriciern überflüssigen Speisen, der Abhub von ihrer Tafel, noch nicht verdorben sind, etwa damit das Volk zu unterstützen, solche Freigebigkeit würde ihnen zu theuer erscheinen. 7) Der Anblick des Elends der Plebejer, wie es sich in jedem Einzelnen spiegelt, zeigt ebenso im Einzelnen, wie in einem Besitzverzeichniss, den Patriciern ihren Reichthum. — Leo vermuthet, dass vor *the object* etwa *which is* ausgefallen sei und erklärt: die Magerkeit, die der Gegenstand unseres Elends ist. Indess ist *object* bei Sh. vorherrschend = Bild, Anblick, und hier stellt sich demgemäss in der Magerkeit der Plebejer ihr Elend sichtlich dar. 8) Die *pikes*, die mit scharfen Spitzen versehenen Piken, werden hier als etwas Besseres den *rakes*, den harmloseren Rechen, entgegengestellt. — *rake* diente schon lange vor Sh. als sprichwörtlicher Vergleich zur Bezeichnung der Magerkeit; so in Chaucer's Canterbury Tales: *Al so lene was his hors as is a rake.* 9) Und wir würden es uns schon gefallen lassen, ihm dafür einen guten Namen zu geben. — In demselben Sinne steht *can be content* bald nachher. — Die folgende Rede ertheilt die Fol. »Allen« zu. Vgl. Anm. 2. 10) *to that*

*2. Cit.* Nay, but speak not maliciously.

*1. Cit.* I say unto you, what he hath done famously, he did it to that end:[10] though soft-conscienced men can be content to say it was for his country, he did it to please his mother, and to be partly proud;[11] which he is, even to the altitude of his virtue.[12]

*2. Cit.* What he cannot help in his nature, you account a vice in him. You must in no way say he is covetous.

*1. Cit.* If I must not, I need not be barren of accusations: he hath faults, with surplus, to tire in repetition. *[Shouts within.]* What shouts are these? The other side o' the city[13] is risen: why stay we prating here? to the Capitol!

*All.* Come, come.

*1. Cit.* Soft! who comes here?

*Enter* Menenius Agrippa.

*2. Cit.* Worthy Menenius Agrippa; one that hath always loved the people.

*1. Cit.* He 's one honest enough: 'would, all the rest were so!

*Men.* What work 's, my countrymen, in hand? Where go you
With bats and clubs? The matter? Speak, I pray you.

*1. Cit.*[14] Our business is not unknown to the senate: they have had inkling, this fortnight, what we intend to do, which now we 'll show 'em in deeds. They say, poor suitors have strong[15] breaths: they shall know, we have strong arms too.

*Men.* Why, masters, my good friends, mine honest neighbours,
Will you undo yourselves?

*1. Cit.* We cannot, Sir; we are undone already.

*Men.* I tell you, friends, most charitable care
Have the patricians of you. For your wants,
Your suffering in this dearth, you may as well
Strike at the heaven with your staves, as lift them
Against the Roman state,[16] whose course will on
The way it takes, cracking ten thousand curbs
Of more strong link asunder than can ever
Appear in your impediment.[17] For the dearth,
The gods, not the patricians, make it; and
Your knees to them, not arms,[18] must help. Alack!
You are transported by calamity
Thither where more attends you; and you slander
The helms[19] o' the state, who care for you like fathers,
When you curse them as enemies.

*1. Cit.* Care for us! — True, indeed! — They ne'er cared for us yet. Suffer us to famish, and their storehouses crammed with grain; make edicts for usury,[20] to support usurers; repeal daily any wholesome act established against the rich, and provide more piercing statutes daily to chain up and restrain the poor. If the wars eat us not up, they will; and there 's all the love they bear us.

*Men.* Either you must
Confess yourselves wondrous malicious,
Or be accus'd of folly. I shall tell you
A pretty tale: it may be, you have heard it;
But, since it serves my purpose, I will venture
To stale 't[21] a little more.

*1. Cit.* Well, I 'll hear it, Sir: yet you must not think to fob off our disgrace[22] with a tale; but, an 't please you, deliver.

*Men.* There was a time, when all the body's members
Rebell'd against the belly; thus accus'd it: —
That only like a gulf it did remain
I' the midst o' the body, idle and unactive,
Still cupboarding[23] the viand, never bearing
Like labour with the rest; where[24] the other instruments
Did see and hear, devise, instruct, walk, feel,
And, mutually participate,[25] did minister
Unto the appetite and affection common
Of the whole body. The belly answered, —

*1. Cit.* Well, Sir, what answer made the belly?

*Men.* Sir, I shall tell you. — With a kind of smile,[26]
Which ne'er came from the lungs, but even thus,
(For, look you, I may make the belly smile,
As well as speak,) it tauntingly[27] replied
To the discontented members, the mutinous parts
That envied his receipt; even so most fitly

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*end* weist auf das Folgende hin, nicht auf etwas Vorhergehendes. 11) Es sollte, wie Hanmer liest, heissen *and partly to be proud*, und ein andres *partly* vor *to please his mother* mit Capell supplirt werden. — Staunton schlägt *portly proud* für *partly proud* vor. 12) Sein Stolz ist eben so gross als seine Tapferkeit, erreicht die Höhe seiner Tapferkeit. — Dass Sh. *virtue* in diesem Sinne fasst, geht aus der von ihm benutzten Stelle des Plutarch hervor: *valiantness was honoured in Rome above all other virtues; which they call virtue by the name of virtue itself.* 13) Die jenseit der Tiber gelegenen Stadttheile. 14) Die Fol. lässt den »zweiten Bürger« als Wortführer des Volkes dem Menenius gegenüber auftreten. Capell ertheilte zuerst diese und die folgenden Reden dem *First Cit.* zu. 15) *strong* = stark, von penetrantem Geruch. — Eben so doppelsinnig wie hier steht in All 's well that ends well (A. 5, Sc. 2) *I smell somewhat strong of her strong displeasure.* 16) *state* = Regierung, oder, collectiv gefasst, die Regierenden, also die Patricier oder Senatoren, gegen welche die Bürger mit ihren Stöcken sich erheben. 17) *your impediment* = das Hinderniss, das Ihr bewirkt. 18) *arms* ist hier doppelsinnig = Waffen, und = Arme, im Gegensatze zu *knees.* 19) *helm*, eigentlich das Steuerruder, hier die Lenker des Steuerruders. 20) *for usury* steht hier zweideutig: die angeblich gegen den Wucher erlassenen Gesetze sind in der That zu Gunsten des Wuchers. 21) So emendirt Theobald das *scale 't* der Fol., welches viele Hgg. beibehalten, indem sie es für synonym theils mit *to scatter, to disperse*, theils mit *to weigh* erklären; Beides höchst gesucht im Vergleich zu Theobald's plausibler Emendation. *to stale* = abnutzen, steht in demselben Sinne wie hier in Massinger's Unnatural Combat: *I 'll not stale the jest by my relation.* 22) *our disgrace* = die Schmach, die wir dulden, das schmähliche Unrecht, das uns geschieht. 23) *to cupboard* = in seinen Speiseschrank einschliessen, — ein, wie es scheint, von Sh. gebildetes Verbum. — Die Fol. schreibt *cubbording.* 24) *where* für *whereas*, wie oft bei Sh. 25) Im Einverständniss mit einander betheiligt, gegenseitig mittheilsam. 26) Das Lächeln des Magens war nur eine Art von Lächeln, kein eigentliches Lächeln, insofern es nicht aus der Lunge kommen konnte. Die Lunge wird auch sonst bei Sh. als der Ausgangspunkt des Lachens erwähnt; so in Cymbeline (A. 1, Sc. 7) *laughs from 's free lungs.* — Dass der Magen gelacht habe, fand Sh. bei Plutarch an der entsprechenden Stelle. Vgl. Einleitung pag. 55. 27) Die Fol. hat *taintingly;* die Folioausg. von 1632

As you malign our senators, for that
They are not such as you.
*1. Cit.* Your belly's answer? What!
The kingly-crowned head, the vigilant eye,
The counsellor heart, the arm our soldier,[28]
Our steed the leg, the tongue our trumpeter,
With other muniments and petty helps
In this our fabric, if that they —
*Men.* What then? —
'Fore me, this fellow speaks! — What then? what then?
*1. Cit.* Should by the cormorant belly be restrain'd,
Who is the sink o' the body, —
*Men.* Well, what then?
*1. Cit.* The former agents, if they did complain,
What could the belly answer?
*Men.* I will tell you;
If you 'll bestow a small (of what you have little)
Patience awhile, you 'll hear the belly's answer.
*1. Cit.* Ye 're long about it.
*Men.* Note me this, good friend;
Your most grave belly[29] was deliberate,
Not rash like his accusers, and thus answer'd: —
»True is it, my incorporate[30] friends,« quoth he,
»That I receive the general food at first,
Which you do live upon; and fit it is,
Because I am the store-house, and the shop
Of the whole body: but, if you do remember,
I send it through the rivers of your blood,
Even to the court, the heart, to the seat o' the brain;[31]
And, through the cranks and offices of man,[32]
The strongest nerves, and small inferior veins,
From me receive that natural competency
Whereby they live. And though that all at once,
You, my good friends,« — this says the belly, mark me, —
*1. Cit.* Ay, Sir; well, well.
*Men.* »Though all at once cannot
See what I do deliver out to each,
Yet I can make my audit up, that all
From me do back receive the flour[33] of all,
And leave me but the bran.« What say you to 't?
*1. Cit.* It was an answer. How apply you this?
*Men.* The senators of Rome are this good belly,
And you the mutinous members: for examine
Their counsels and their cares; digest things rightly,
Touching the weal o' the common; you shall find,
No public benefit which you receive,
But it proceeds, or comes, from them to you,
And no way from yourselves. — What do you think,
You, the great toe of this assembly?[34] —
*1. Cit.* I the great toe? Why the great toe?
*Men.* For that, being one o' the lowest, basest, poorest,
Of this most wise rebellion, thou go'st foremost:
Thou rascal, that art worst in blood to run,[35]
Lead'st first to win some vantage. —
But make you ready your stiff bats and clubs:
Rome and her rats are at the point of battle;
The one side must have bale.[36] — Hail, noble Marcius!

*Enter* Caius Marcius.

*Mar.* Thanks. — What 's the matter, you dissentious rogues,
That, rubbing the poor itch of your opinion,
Make yourselves scabs?[37]
*1. Cit.* We have ever your good word.
*Mar.* He that will give good words to thee, will flatter
Beneath abhorring.[38] — What would you have, you curs,
That like nor peace, nor war? the one affrights you,
The other makes you proud. He that trusts to you,
Where he should find you lions, finds you hares;
Where foxes, geese: you are no surer, no,
Than is the coal of fire upon the ice,
Or hailstone in the sun. Your virtue is
To make him worthy whose offence subdues him,
And curse that justice did it.[39] — Who deserves greatness,

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*tantingly.* 28) *soldier* ist hier dreisylbig zu lesen. — In der vorhergehenden Zeile hat die Fol. *kingly crown'd* getrennt, indess ist der Sinn wohl: der Kopf, der die Königskrone trägt; wie in Julius Cæsar (A. 3, Sc. 2) vorkommt *presented him a kingly crown.* 29) Dem *your* entspricht im Deutschen der pleonastische, ethische Dativ: Euch. — In Menenius' voriger Rede hat die Fol. *you'st hear* für *you 'll hear.* 30) *incorporate friends* redet der Magen scherzhaft die übrigen Glieder im wörtlichsten Sinne an, insofern sie ihm einverleibt sind, mit ihm einen Leib bilden. 31) Malone fasst *brain* uneigentlich, nicht als Gehirn, sondern als Verstand, und *to the seat o' the brain* als Apposition zu *heart*, wonach also das Herz, das erst der Hof genannt wird, als Thron des Verstandes bezeichnet würde. Wahrscheinlich ist indess das Gehirn selbst unter dem Sitz des Gehirns zu verstehen, und der Sinn der, dass der Magen dem Herzen wie dem Gehirn Lebenskraft zusende. 32) *cranks and offices of man* sind die gewundenen Canäle und dienstbeflissenen Organe im menschlichen Körper, welche die Nahrungskraft weiter leiten. Dem ersteren Ausdruck entspricht in Hamlet (A. 1, Sc. 5) *The natural gates and alleys of the body.* 33) Knight setzt plausibel *flour* = das feinste Mehl, für *flower* der alten Ausgg. 34) *assembly* ist hier vielleicht viersylbig = *assembely* zu lesen, wie z. B. in Two Gentlemen of Verona (A. 1, Sc. 3) *resembleth* = *resembeleth* zu lesen ist. — In der dritten Zeile dieser Rede hat die Fol. die auch sonst vorkommende Schreibweise *disgest* für *digest.* 35) *rascal* und *blood* sind Jagdausdrücke, welche Menenius hier in einem Wortspiel auf den »ersten Bürger« anwendet: Du mageres Wild (oder Du elender Wicht), der Du am wenigsten Kraft und Feuer zum Laufen hast, gehst voran, wo es gilt einen Vortheil zu erringen. — Staunton ist geneigt, diese Worte ohne eine von der Jagd entlehnte Metapher wörtlich zu verstehen und *last* für *worst* zu lesen, wobei *in blood* denn für *into bloodshed* stehen würde. 36) *bale*, von Theobald für *baile* der Fol. gesetzt, ein zu Sh.'s Zeit schon veraltetes Wort, = Verderben, und = Gift. Die letztere Bedeutung, in welcher auch Spenser in seiner Faerie Queene das Wort gebraucht: *For light she hated as the deadly bale*, passt am besten hierher. 37) Die blinde öffentliche Meinung ist gleichsam ein Ausschlag an den Plebejern, der sie juckt und den sie kratzen, bis sie selbst darüber ganz aussätzig werden. — *scab* ist zugleich = Lump, als Schimpfwort. 38) So dass kein Abscheu so tief steigen kann, um die Nichtswürdigkeit eines solchen Schmeichlers zu erreichen. — Dyce hält, vielleicht mit Recht, *thee* für verdruckt aus der Abkürzung $\frac{e}{y}$ und liest demnach *good words to ye.* 39) Eure Tüchtigkeit besteht darin, dass Ihr den Verbrecher, den seine Schuld in Noth gebracht hat, für einen Ehrenmann erklärt, und den Richter, der es that, d. h. der ihn strafte, verwünscht; — *that justice who did it* ist zu construiren. — Vielleicht ist *justice*

Deserves your hate; and your affections are
A sick man's appetite, who desires most that
Which would increase his evil. He that depends
Upon your favours, swims with fins of lead,
And hews down oaks with rushes. Hang ye! Trust ye?
With every minute you do change a mind,
And call him noble that was now your hate,
Him vile[40] that was your garland. What 's the matter,
That in these several places of the city[41]
You cry against the noble senate, who,
Under the gods, keep you in awe, which else
Would feed on one another? — What 's their seeking?

*Men.* For[42] corn at their own rates: whereof, they say,
The city is well stor'd.

*Mar.* Hang 'em! They say!
They 'll sit by the fire,[43] and presume to know
What 's done i' the Capitol; who 's like to rise,
Who thrives, and who declines; side[44] factions, and give out
Conjectural marriages;[45] making parties strong,
And feebling such as stand not in their liking,
Below their cobbled shoes.[46] They say, there 's grain enough!
Would the nobility lay aside their ruth,[47]
And let me use my sword, I 'd make a quarry[48]
With thousands of these quarter'd slaves, as high
As I could pick my lance.

*Men.* Nay, these are almost thoroughly persuaded;
For though abundantly they lack discretion,
Yet are they passing cowardly. But, I beseech you,
What says the other troop?[49]

*Mar.* They are dissolved. Hang 'em!
They said, they were an-hungry; sigh'd forth proverbs:
That hunger broke stone walls; that dogs must eat;
That meat was made for mouths; that the gods sent not
Corn for the rich men only. — With these shreds[50]
They vented their complainings; which being answer'd,
And a petition granted them, a strange one,
(To break the heart of generosity,[51]
And make bold power look pale,) they threw their caps
As they would hang them on the horns o' the moon,[52]
Shouting their emulation.[53]

*Men.* What is granted them?

*Mar.* Five tribunes, to defend their vulgar wisdoms,
Of their own choice: one 's Junius Brutus,
Sicinius Velutus, and I know not — 'Sdeath!
The rabble should have first unroof'd[54] the city,
Ere so prevail'd with me; it will in time
Win upon power, and throw forth greater themes
For insurrection's arguing.[55]

*Men.* This is strange.

*Mar.* Go; get you home, you fragments![56]

*Enter a Messenger, hastily.*

*Mess.* Where 's Caius Marcius?

*Mar.* Here. What is the matter?

*Mess.* The news is, Sir, the Volsces are in arms.

*Mar.* I am glad on 't; then we shall ha' means to vent
Our musty superfluity. — See, our best elders.

*Enter* Cominius, Titus Lartius, *and other Senators;* Junius Brutus *and* Sicinius Velutus.

*1. Sen.* Marcius, 't is true that you have lately told us;
The Volsces are in arms.

*Mar.* They have a leader,
Tullus Aufidius, that will put you to 't.
I sin in envying his nobility;
And were I anything but what I am,
I would wish me only he.

*Com.* You have fought together.

*Mar.* Were half to half the world by the ears,[57] and he
Upon my party, I 'd revolt, to make
Only my wars with him: he is a lion
That I am proud to hunt.

*1. Sen.* Then, worthy Marcius,
Attend upon Cominius to these wars.

*Com.* It is your former promise.

*Mar.* Sir, it is;
And I am constant.[58] — Titus Lartius, thou
Shalt see me once more strike at Tullus' face.
What! art thou stiff? stand'st out?[59]

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= Recht, Gesetz, zu verstehen. 40) *vilde* in der Fol., wie auch anderswo. 41) Die Aufrührer waren nicht hier am Orte alle beisammen, sondern durch die ganze Stadt vertheilt. Vgl. Anm. 13 dieser Scene. 42) *for* bezieht sich auf *seeking* = Gesuch. Ihr Gesuch ist um Korn u. s. w. 43) *fire* ist zweisylbig hier. 44) *to side factions* = Parteiungen bilden, sich zu Parteien schlagen. In demselben Sinne kommt A. 4, Sc. 2 das intransitive *to side* vor: *who, we see, have sided in his behalf.* 45) Sie proclamiren gerüchtweise Heirathen, die auf blosser Vermuthung beruhen, die nicht wirklich stattfinden. 46) Die Parteien, die bei ihnen nicht beliebt sind, machen sie so herunter, dass sie mit ihren geflickten Schuhen über ihnen stehen. 47) *ruth* = Mitleid, Erbarmen. 48) *quarry* = das auf der Jagd erlegte Wild, in einem Haufen zusammengetragen, ist bei Sh. auch sonst bildlich = Gemetzel, oder eigentlich ein Haufen erschlagener Menschen. Coriolan wollte die Plebejer erst viertheilen und dann einen Haufen von ihnen bilden, so hoch wie er seine Lanze schleudern konnte. — *to pick* und *to pitch* sind synonym. 49) Vgl. Anm. 13 und 41 dieser Scene. — In der ersten Zeile dieser Rede liest Singer *all most* für *almost.* 50) *shreds* = Fetzen, nennt Coriolan die abgerissen hergestammelten sprichwörtlichen Redensarten der Plebejer, wie er eben beispielsweise eine Reihe derselben angeführt hat. 51) *generosity* fasst Johnson collectiv = Adel, die Adligen; es ist wohl eher = adlige Gesinnung. Diese wird entmuthigt bei der Gewährung des Gesuchs der Plebejer. 52) So in Antony and Cleopatra (A. 4, Sc. 10) *Let me lodge Lichas on the horns o' the moon.* 53) Sie machten ihrem Parteieifer durch Jubelgeschrei Luft. — *shouting* ist eine Emendation Pope's für das *shooting* der Fol. — Leo vermuthet *the innovation* für *their emulation.* 54) So verbessert Theobald das *unroo'st* der Fol. — Hinter *Brutus,* vermuthet Sidney Walker den Ausfall eines *one* am Ende des Verses. 55) Die Aufrührer werden in dem ihnen jetzt Bewilligten für die Folge umfassendere Punkte finden, die sie in Anspruch nehmen werden. 56) *fragments* ist ein Schimpfwort, das auf das Abgerissene, Abgestandene der Plebejer sich bezieht, in ähnlichem Sinne, wie gleich nachher *our musty superfluity* = der schimmelichte Abhub der Speisen, von den Plebejern gesagt wird. 57) Wenn die eine Hälfte der Welt mit der andern handgemein wäre, sich mit ihr zauste oder raufte. 58) *constant* bezieht sich auf das vorhergehende *promise.* — Die Fol. liest in

*Tit.* No, Caius Marcius;
I 'll lean upon one crutch, and fight with the other,
Ere stay behind this business.
*Men.* O, true-bred!
*1. Sen.* Your company to the Capitol; where, I know,
Our greatest friends attend us.
*Tit.* *[To* Cominius*]* Lead you on:
*[To* Marcius*]* Follow Cominius; we must follow you;
Right worthy you priority.[60]
*Com.* Noble Marcius!
*1. Sen.* *[To the Citizens.]* Hence! To your homes! be gone.
*Mar.* Nay, let them follow:
The Volsces have much corn; take these rats thither,
To gnaw their garners. — Worshipful mutiners,[61]
Your valour puts well forth;[62] pray, follow.
*[Exeunt Senators,* Cominius, Marcius, Titus, *and* Menenius. *Citizens steal away.*
*Sic.* Was ever man so proud as is this Marcius?
*Bru.* He has no equal.
*Sic.* When we were chosen tribunes for the people, —
*Bru.* Mark'd you his lip and eyes?
*Sic.* Nay, but his taunts.
*Bru.* Being mov'd, he will not spare to gird[63] the gods.
*Sic.* Bemock the modest moon.[64]
*Bru.* The present wars devour him! he is grown
Too proud to be so valiant.[65]
*Sic.* Such a nature,
Tickled with good success, disdains the shadow
Which he treads on at noon. But I do wonder,
His insolence can brook to be commanded
Under Cominius.
*Bru.* Fame, at the which he aims,
In whom[66] already he 's well grac'd, cannot
Better be held, nor more attain'd, than by
A place below the first; for what miscarries
Shall be the general's fault, though he perform
To the utmost of a man; and giddy censure[67]
Will then cry out of Marcius, »O, if he
Had borne the business!«
*Sic.* Besides, if things go well,
Opinion, that so sticks on Marcius, shall
Of his demerits[68] rob Cominius.
*Bru.* Come:
Half all Cominius' honours are to Marcius,
Though Marcius earn'd them not; and all his faults
To Marcius shall be honours, though, indeed,
In aught he merit not.
*Sic.* Let 's hence and hear
How the despatch is made; and in what fashion,
More than his singularity,[69] he goes
Upon his present action.
*Bru.* Let 's along. *[Exeunt.*

## SCENE II.

Corioli. The Senate-house.

*Enter* Tullus Aufidius *and Senators.*[1]

*1. Sen.* So, your opinion is, Aufidius,
That they of Rome are enter'd in our counsels,
And know how we proceed.
*Auf.* Is it not yours?
What ever have[2] been thought on in this state,
That could be brought to bodily act ere Rome
Had circumvention?[3] 'T is not four days gone,
Since I heard thence; these are the words: I think,
I have the letter here; yes, here it is: —
*[Reads.]* »They have press'd[4] a power, but it is not known

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dieser Zeile *Lucius* für *Lartius*, von Rowe verbessert. 59) Trittst Du aus dem Kampfe, kämpfst Du nicht mehr mit? 60) Der elliptische Satz schliesst sich an den vorhergehenden: Wir müssen Euch folgen, der Ihr dieses Vortritts ganz würdig seid. — M. Mason und Leo lesen mit der vierten Folioausg. *your priority.* — Diese Interpunction ist aus der Fol. und die Bühnenweisungen nach einer Conjectur Malone's. Die meisten Ausgg. lassen *Lead you on* zu Marcius gesprochen sein und das folgende *Follow, Cominius* zu Cominius. 61) *mutiner*, auf der ersten Sylbe betont, von *to mutine* gebildet, ist hier Sh.'s Wort, wie er *pioner* und ähnliche hat. Viele Hgg. setzen dafür das auf der letzten Sylbe betonte *mutineer.* 62) *to put forth* = sich entfalten, sich hervorthun. 63) *to gird* = verhöhnen, mit Hohnreden strafen. 64) Bei *moon* ist hier, wie das Epitheton zeigt, an die Mondgöttin selbst, die keusche, stille Luna, zu denken. 65) Der bevorstehende Feldzug möge ihn verschlingen oder vernichten; er ist zu stolz darauf geworden, dass er so tapfer ist; das Bewusstsein seiner Tapferkeit hat ihn zu übermüthig gemacht, als dass er noch länger leben dürfte. — Andre Hgg. verdunkeln diesen Sinn, indem sie *devour* als Indicativ fassen und demnach interpungiren. 66) Der Uebergang von *which* zu *whom*, welche Relativpronomina sich beide auf *fame* beziehen, ist ganz in Sh.'scher Manier. 67) *censure* = Urtheil, Meinung, nicht bloss = Tadel. 68) *demerit* = Verdienst, in gutem wie in bösem Sinn. — *his* bezieht sich nicht auf das folgende *Cominius*, sondern auf das vorhergehende *Marcius:* Die öffentliche Meinung wird das Verdienst, das sie dem Marcius zuertheilt, dem Cominius, dem es eigentlich zukommt, entziehen. — Leo bezieht *his demerits* auf Cominius. Dass sich die Worte aber auf Marcius beziehen müssen, erhellt theils aus ihrer Stellung im Satze, theils aus der folgenden Replik des Brutus, wo, in derselben Construction, das *his* vor *faults* sich nicht auf das daneben stehende *to Marcius*, sondern auf *Cominius* beziehen muss. — Für *demerits* vermuthet Leo sinnreich *due merits.* 69) So die Fol., von manchen Hggn. unnöthig in *in singularity* verändert. Lasst uns hören, in welcher Ausrüstung, abgesehen von seiner Persönlichkeit, seiner Eigenartigkeit oder Seltsamkeit, er in's Feld zieht. — *singularity* ist doppelsinnig und ironisch gemeint. — Das Wort hatte ausser den angegebenen Bedeutungen ehemals auch den Sinn von *pre-eminence, superiority*, wie Staunton bemerkt. — Leo vermuthet *this singularity*, wie schon Hanmer las.

1) *Enter Tullus Aufidius with Senators of Coriolus* ist die Bühnenweisung der Fol. — *Coriolus* ist verdruckt aus *Corioles*, wie Sh. überall, der North'schen Uebersetzung des Plutarch folgend, die Stadt nennt. Die Hgg. setzen dafür das richtige *Corioli.* 2) *have* ist Conjunctiv = *may have*, schwerlich aber, wie Boswell erklärt, Plural zu einem zu supplirenden *what ever things.* Manche Hgg. lesen mit der Folioausg. von 1632 *hath* für *have.* 3) scil. *circumvention of it.* — *circumvention*, eigentlich = Ueberlistung, hat hier die ungewöhnliche Bedeutung: Ausforschung, Witterung von Etwas durch List. 4) Das *prest* der Fol. lässt sich auch = bereit,

Whether for east, or west. The dearth is great;
The people mutinous; and it is rumour'd,
Cominius, Marcius your old enemy
(Who is of Rome worse hated than of you),
And Titus Lartius, a most valiant Roman,
These three lead on this preparation
Whither 't is bent: most likely, 't is for you.
Consider of it.«

*1. Sen.* Our army 's in the field:
We never yet made doubt but Rome was ready
To answer us.

*Auf.* Nor did you think it folly,
To keep your great pretences[5] veil'd till when
They needs must show themselves; which in the hatching,
It seem'd, appear'd to Rome.[6] By the discovery
We shall be shorten'd in our aim; which was,
To take in many towns, ere, almost, Rome
Should know we were afoot.

*2. Sen.* Noble Aufidius,
Take your commission;[7] hie you to your bands;
Let us alone to guard Corioli:[8]
If they set down before 's, for the remove
Bring up your army;[9] but, I think, you 'll find
They 've not prepar'd for us.

*Auf.* O! doubt not that;
I speak from certainties. Nay, more;
Some parcels of their power are forth already,
And only hitherward. I leave your honours.
If we and Caius Marcius chance to meet,
'T is sworn between us, we shall ever strike[10]
Till one can do no more.

*All.* The gods assist you!

*Auf.* And keep your honours safe!

*1. Sen.* Farewell.

*2. Sen.* Farewell.

*All.* Farewell. *[Exeunt.*

## SCENE III.

Rome. An Apartment in Marcius' House.

*Enter* Volumnia *and* Virgilia. *They sit down on two low stools, and sew.*[1]

*Vol.* I pray you, daughter, sing; or express yourself in a more comfortable sort. If my son were my husband, I should freelier rejoice in that absence wherein he won honour, than in the embracements of his bed, where he would show most love. When yet he was but tender-bodied, and the only son of my womb; when youth with comeliness plucked all gaze his way;[2] when, for a day of kings' entreaties,[3] a mother should not sell him an hour from her beholding; I, — considering how honour would become such a person; that it was no better than picture-like to hang by the wall, if renown made it not stir, — was pleased to let him seek danger where he was like to find fame. To a cruel war I sent him; from whence he returned, his brows bound with oak.[4] I tell thee, daughter, I sprang not more in joy at first hearing he was a man-child, than now in first seeing he had proved himself a man.

*Vir.* But had he died in the business, Madam? how then?

*Vol.* Then his good report should have been my son: I therein would have found issue. Hear me profess sincerely: — had I a dozen sons, — each in my love alike, and none less dear than thine and my good Marcius, — I had rather had eleven die nobly for their country, than one voluptuously surfeit out of action.[5]

*Enter a Gentlewoman.*

*Gent.* Madam, the lady Valeria is come to visit you.

*Vir.* 'Beseech you, give me leave to retire myself.[6]

*Vol.* Indeed, you shall not.
Methinks, I hear hither your husband's drum,
See him pluck Aufidius down by the hair;
As children from a bear, the Volsces shunning him:[7]
Methinks, I see him stamp thus, and call thus, —
»Come on, you cowards! you were got in fear,
Though you were born in Rome.« His bloody brow
With his mail'd[8] hand then wiping, forth he goes,
Like to a harvest-man, that 's task'd to mow
Or all, or lose his hire.

*Vir.* His bloody brow! O Jupiter, no blood!

*Vol.* Away, you fool! it more becomes a man,
Than gilt[9] his trophy: the breasts of Hecuba,
When she did suckle Hector, look'd not lovelier
Than Hector's forehead, when it spit forth blood
At Grecian swords, contemning.[10] — Tell Valeria,
We are fit to bid her welcome. *[Exit Gentlewoman.*

*Vir.* Heavens bless my lord from fell Aufidius!

*Vol.* He 'll beat Aufidius' head below his knee,
And tread upon his neck.

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fertig, deuten, doch ist es wahrscheinlicher hier das Particip von *to press* = anwerben zum Kriegsdienst. 5) *pretence* = Anschlag, Plan. 6) Die Anschläge des Senats von Corioli wurden, während sie noch im Ausbrüten begriffen waren, den Römern schon klar. 7) d. h. das ihm übertragene Commando. 8) *Corioles* hat die Fol. hier und später. — Vgl. Anm. 1 dieser Scene. 9) Wenn sie uns belagern, so führt zum Entsatz Euer Heer herbei. 10) So die Fol. mit ganz verständlichem Sinn: Wenn ich und Caius Marcius uns im Felde begegnen, so werden wir in Einem fort, ununterbrochen auf einander losschlagen, so lange bis Einer kampfunfähig ist. — Reed setzt ohne Noth *never* für *ever*.

1) Diese Bühnenweisung findet sich fast wörtlich so schon in der Fol. 2) Als seine Jugendlichkeit und Schönheit alle Blicke in der Richtung auf ihn zog. 3) d. h. wenn selbst Könige einen ganzen Tag lang die Mutter um die Abtretung ihres Sohnes auch nur für eine Stunde gebeten hätten. 4) *oak* ist hier, was A. 2, Sc. 1 *oaken garland* heisst: der Eichenkranz, den ein römischer Krieger erhielt, wenn er einem andern in der Schlacht das Leben gerettet hatte. 5) Ohne kriegerische Thätigkeit. So in Othello (A. 1, Sc. 3) *they have us'd || Their dearest action in the tented field.* 6) *to retire one's self* = sich zurückziehen, weggehen, kommt auch sonst bei Sh. vor. 7) Wie Kinder sich vor einem Bären scheuen, so scheuen sich die Volsker vor ihm. 8) *mailed* = bepanzert. 9) *gilt* = Vergoldung, das zur Vergoldung verwandte Gold. 10) Die Fol. hat *At Grecian sword. Contenning, tell Valeria* und druckt *Contenning* cursiv als Eigennamen der angeredeten Person. Die späteren Folioausgg. verbinden *contending*, wie sie ändern, richtig mit dem Vorhergehenden. Zu *spit forth* scheint aber besser Collier's, von spätern Hggn. adoptirte Conjectur *contemning* zu passen. Hektor's Stirn spuckt gegen die griechischen Schwerter Blut aus, als Zeichen der Verachtung. 11) Die Hgg. ändern das *an Usher* der Fol., wobei es zweifelhaft bleibt,

*Re-enter Gentlewoman, with* VALERIA *and an Usher.*[11]

*Val.* My ladies both, good day to you.
*Vol.* Sweet Madam.
*Vir.* I am glad to see your ladyship.
*Val.* How do you both? you are manifest housekeepers. What are you sewing here? A fine spot,[12] in good faith. — How does your little son?
*Vir.* I thank your ladyship; well, good Madam.
*Vol.* He had rather see the swords, and hear a drum, than look upon his schoolmaster.
*Val.* O' my word, the father's son; I 'll swear, 't is a very pretty boy. O' my troth, I looked upon him o' Wednesday half an hour together: he has such a confirmed countenance. I saw him run after a gilded butterfly; and when he caught it, he let it go again; and after it again; and over and over he comes, and up again, catched it again: or[13] whether his fall enraged him, or how 't was, he did so set his teeth, and tear it; O! I warrant, how he mammocked it![14]
*Vol.* One of his father's moods.
*Val.* Indeed, la, 't is a noble child.
*Vir.* A crack,[15] Madam.
*Val.* Come, lay aside your stitchery; I must have you play the idle huswife[16] with me this afternoon.
*Vir.* No, good Madam; I will not out of doors.
*Val.* Not out of doors!
*Vol.* She shall, she shall.
*Vir.* Indeed, no, by your patience: I 'll not over the threshold, till my lord return from the wars.
*Vol.* Fie! you confine yourself most unreasonably. Come; you must go visit the good lady that lies in.
*Vir.* I will wish her speedy strength,[17] and visit her with my prayers; but I cannot go thither.
*Vol.* Why, I pray you?
*Vir.* 'T is not to save labour, nor that I want love.
*Val.* You would be another Penelope; yet, they say, all the yarn she spun in Ulysses' absence did but fill Ithaca full of moths. Come; I would, your cambric were sensible as your finger, that you might leave pricking it for pity. Come, you shall go with us.
*Vir.* No, good Madam, pardon me; indeed, I will not forth.
*Val.* In truth, la, go with me; and I 'll tell you excellent news of your husband.
*Vir.* O, good Madam, there can be none yet.
*Val.* Verily, I do not jest with you: there came news from him last night.
*Vir.* Indeed, Madam?
*Val.* In earnest, it 's true; I heard a senator speak it. Thus it is: — the Volsces have an army forth, against whom Cominius the general is gone, with one part of our Roman power; your lord, and Titus Lartius, are set down before their city Corioli; they nothing doubt prevailing,[18] and to make it brief wars. This is true, on mine honour; and so, I pray, go with us.
*Vir.* Give me excuse, good Madam; I will obey you in every thing hereafter.[19]
*Vol.* Let her alone, lady: as she is now, she will but disease our better mirth.
*Val.* In troth, I think she would. — Fare you well then. — Come, good sweet lady. — Pr'ythee, Virgilia, turn thy solemness out o' door, and go along with us.
*Vir.* No, at a word, Madam; indeed, I must not. I wish you much mirth.
*Val.* Well then, farewell. *[Exeunt.*

## SCENE IV.

Before Corioli.

*Enter, with drum and colours,* MARCIUS, TITUS LARTIUS, *Officers, and Soldiers. To them a Messenger.*

*Mar.* Yonder comes news: — a wager, they have met.[1]
*Lart.* My horse to yours, no.
*Mar.* 'T is done.[2]
*Lart.* Agreed.
*Mar.* Say, has our general met the enemy?
*Mess.* They lie in view, but have not spoke as yet.
*Lart.* So, the good horse is mine.
*Mar.* I 'll buy him of you.
*Lart.* No, I 'll nor sell nor give him: lend you him I will,
For half a hundred years. — Summon the town.
*Mar.* How far off lie these armies?
*Mess.* Within this mile and half.
*Mar.* Then shall we hear their 'larum, and they ours.
Now, Mars, I pr'ythee, make us quick in work,
That we with smoking swords may march from hence,
To help our fielded friends![3] — Come, blow thy blast.

*A parley sounded. Enter, on the walls, Two Senators, and Others.*

Tullus Aufidius, is he within your walls?
*1. Sen.* No, nor a man that fears you less than he,
That 's lesser than a little. *[Drums afar off.]* Hark, our drums
Are bringing forth our youth:[4] we 'll break our walls,
Rather than they shall pound us up. Our gates,

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in wessen Dienst der Mann steht, in *her Usher* um. — Er geleitet die Valeria, indem er ihr die Thür öffnet und vorangeht, zu den Damen, wie es in Antony and Cleopatra (A. 3, Sc. 6) von der Octavia heisst *the wife of Antony should have an army for an usher.* 12) Valeria fragt: Was näht oder stickt Ihr da? und fügt dann, die Arbeit betrachtend, hinzu: Ein schönes Stickmuster, in der That! — Manche Hgg. erklären jedoch: Was! seid Ihr hier beim Nähen? und *A fine spot!* soll dann, nach Steevens' wenig plausibler Erklärung, ein Ausdruck des Vorwurfs sein. — Leo vermuthet *A fine pattern, good faith.* 13) *or—or* steht für *either—or.* 14) *to mammock* = zerreissen, von dem substantivischen *mammock* = Fetzen. 15) *crack* = Knirps, ein unreifer Knabe. — Virgilia weist mit diesem Ausdruck das Lob zurück, das die Valeria ihrem Sohne ertheilt. 16) Die Worte sind nur an Virgilia gerichtet, daher *huswife* im Singular. 17) Ich will ihr wünschen, dass sie in ihrem Wochenbett *(that lies in)* bald wieder zu Kräften komme. 18) Sie zweifeln durchaus nicht am Siege, und dass sie einen kurzen Feldzug daraus machen werden. 19) *hereafter* = in späterer Zeit, nur jetzt nicht. — Die Fol. druckt das Folgende bis zum Schluss der Scene als Verse, die der Dichter indess hier kaum beabsichtigt haben kann.

1) Marcius will darauf wetten, dass das römische Heer unter Cominius und das der Volsker schon auf einander gestossen sind. 2) Die Wette ist eingegangen. 3) Das römische Heer, das unter Cominius im Felde steht, während die Truppen unter Marcius und Titus Lartius vor der Stadt Corioli campiren. 4) Bei dem Schall dieser

Which yet seem shut, we have but pinn'd with rushes;
They 'll open of themselves. *[Alarum afar off.]* Hark you, far off;
There is Aufidius: list, what work he makes
Amongst your cloven army.[5]
*Mar.* O! they are at it.
*Lart.* Their noise be our instruction. — Ladders, ho!

*The Volsces enter, and pass over the stage.*

*Mar.* They fear us not, but issue forth their city.
Now put your shields before your hearts, and fight
With hearts more proof[6] than shields. — Advance, brave Titus:
They do disdain us much beyond our thoughts,
Which makes me sweat with wrath. — Come on, my fellows:
He that retires, I 'll take him for a Volsce,
And he shall feel mine edge.

*Alarum, and exeunt Romans and Volsces, fighting. The Romans are beaten back to their trenches. Re-enter* Marcius.[7]

*Mar.* All the contagion of the south light on you,
You shames of Rome! you herd of — Biles and plagues[8]
Plaster you o'er, that you may be abhorr'd
Further than seen,[9] and one infect another
Against the wind a mile! You souls of geese,
That bear the shapes of men, how have you run
From slaves that apes would beat! Pluto and hell!
All hurt behind; backs red, and faces pale
With flight and agued[10] fear! Mend, and charge home,[11]
Or, by the fires of heaven, I 'll leave the foe,
And make my wars on you; look to 't: come on;
If you 'll stand fast, we 'll beat them to their wives,
As they us to our trenches followed.[12]

*Another alarum. The Volsces and Romans re-enter, and the fight is renewed. The Volsces retire into Corioli, and* Marcius *follows them to the gates.*

So, now the gates are ope: — now prove good seconds.
'T is for the followers fortune widens them,
Not for the fliers: mark me, and do the like.
*[He enters the gates, and is shut in.*
*1. Sol.* Fool-hardiness! not I.
*2. Sol.* Nor I.
*3. Sol.* See, they have shut him in.
*[Alarum continues.*
*All.* To the pot, I warrant him.[13]

*Enter* Titus Lartius.

*Lart.* What is become of Marcius?
*All.* Slain, Sir, doubtless.
*1. Sol.* Following the fliers at the very heels,
With them he enters; who, upon the sudden,
Clapp'd-to their gates: he is himself alone,
To answer all the city.
*Lart.* O noble fellow!
Who sensibly outdares his senseless sword,[14]
And, when it bows, stands up. Thou art left, Marcius:
A carbuncle entire, as big as thou art,
Were not so rich a jewel.[15] Thou wast a soldier
Even to Cato's wish,[16] not fierce and terrible
Only in strokes; but, with thy grim looks, and
The thunder-like percussion of thy sounds,
Thou mad'st thine enemies shake, as if the world
Were feverous and did tremble.[17]

*Re-enter* Marcius, *bleeding, assaulted by the enemy.*

*1. Sol.* Look, Sir!
*Lart.* O, 't is Marcius!
Let 's fetch him off, or make remain[18] alike.
*[They fight, and all enter the city.*

---

Trommeln will die junge Mannschaft von Corioli einen Ausfall aus der Stadt machen. 5) d. h. das römische Heer, in das Aufidius mit seinen Truppen wie ein Keil eingedrungen ist. 6) *proof*, adjectivisch = probehaltig, undurchdringlich. 7) *Enter Marcius cursing* ist die Bühnenweisung der Fol. 8) So verbessert Johnson die falsche Interpunction der Fol. *You shames of Rome: You Heard of Byles and Plagues*, woraus die früheren Hgg. gemacht hatten *You shames of Rome, you! Herds of boils and plagues.* Es fällt dem Coriolan kein Wort ein, das stark genug wäre, um zu *herd of* zu passen; deshalb unterbricht er die zornige Anrede und geht zu einer directen Verwünschung über. Aus dem Sh.'schen *bile* oder *byle* machen die Hgg. *boil*, das denselben Sinn, aber jedenfalls eine andere Aussprache hat. 9) Dass sie durch den übeln Geruch ihrer Eiterbeulen schon, ehe man sie erblickt, Abscheu erregen. Dieser Geruch soll so stark sein, dass er selbst bei conträrem Winde auf eine Meile Weges hin ansteckend sein würde. 10) *agued* = fieberisch, fieberhaft. 11) Greift tüchtig, bis in den Kern, den Feind an. 12) *followed* verbessern die spätern Folioausgg. das *followes* der Fol. — Lettsom vermuthet *trenches: follow me!* 13) Er ist geliefert, verloren, dafür bürge ich ihm. — *to go to pot* ist eine Phrase des gemeinen Lebens = *to be destroyed.* — Staunton citirt dazu aus Peele's Edward I.: *For goes this wretch, this traitor, to the pot*, und aus Webster's White Devil: *They go to the pot for 't.* 14) *sensibly* = mit Empfindung begabt, ist, auf Coriolan bezüglich, dem *senseless* = empfindungslos, entgegengestellt. Trotz seiner Empfindung für Gefahr und Verwundung ist Coriolan doch kühner noch als sein Schwert, das diese Empfindung nicht theilt. — Viele Hgg. lesen *sensible* für *sensibly*, — unnöthig, da das Adverb in einer Attraction auch zu *outdares* gehört. — In der folgenden Zeile hat die Fol. *stand'st up.* 15) Dieselbe Hyperbel findet sich in Othello (A. 5, Sc. 2) *If heaven would make me such another world || Of one entire and perfect chrysolite, || I 'd not have sold her for it.* 16) So verbesserte Theobald das *Calues wish* der Fol., was die früheren Hgg. *Calvus'* lasen. Sh. folgte dabei der entsprechenden Stelle im Plutarch: *For he was even such another as Cato would have a soldier and a captain to be; not only terrible and fierce to lay about him, but to make the enemy afeared with the sound of his voice and grimness of his countenance*, und legte, ohne den Anachronismus zu beachten, Plutarch's Hinweisung auf einen Ausspruch des viel spätern Cato von Utica dem Lartius in den Mund. 17) Fast dieselben Worte finden sich in Macbeth (A. 2, Sc. 3) *Some say, the earth was feverous, and did shake.* 18) *to make remain* = bleiben. Das substantivische *remain* = Verweilen, Aufenthalt, gebraucht Sh. in demselben Sinne als Compositum *here-remain* in Macbeth (A. 4, Sc. 3). — Das Auftreten des blutenden Coriolan muss innerhalb der Stadt gedacht werden, und verträgt sich deshalb nicht mit der Bühnenweisung *Before Corioli*, welche die Hgg. über die vierte Scene setzen. — Rowe hat dafür *The Walls of Corioles*, und lässt ohne

## SCENE V.

Within Corioli. A Street.

*Enter certain Romans, with spoils.*

*1. Rom.* This will I carry to Rome.
*2. Rom.* And I this.
*3. Rom.* A murrain on 't! I took this for silver.
*[Alarum continues still afar off.*

*Enter* MARCIUS *and* TITUS LARTIUS, *with a trumpet.*

*Mar.* See here these movers,[1] that do prize their hours
At a crack'd drachm! Cushions, leaden spoons,
Irons of a doit,[2] doublets that hangmen would
Bury with those that wore them, these base slaves,
Ere yet the fight be done, pack up. — Down with them! —
And hark, what noise the general makes! — To him!
There is the man of my soul's hate, Aufidius,
Piercing our Romans: then, valiant Titus, take
Convenient numbers to make good the city,[3]
Whilst I, with those that have the spirit, will haste
To help Cominius.
*Lart.* Worthy Sir, thou bleed'st;
Thy exercise hath been too violent
For a second course of fight.
*Mar.* Sir, praise me not;
My work hath yet not warm'd me. Fare you well.
The blood I drop is rather physical[4]
Than dangerous to me. To Aufidius thus
I will appear, and fight.
*Lart.* Now the fair goddess, Fortune,
Fall deep in love with thee; and her great charms[5]
Misguide thy opposers' swords! Bold gentleman,
Prosperity be thy page!
*Mar.* Thy friend no less
Than those she placeth highest![6] So, farewell.
*Lart.* Thou worthiest Marcius! — *[Exit* MARCIUS.
Go, sound thy trumpet in the market-place;
Call thither all the officers of the town,
Where they shall know our mind. Away! *[Exeunt.*

## SCENE VI.

Near the Camp of COMINIUS.

*Enter* COMINIUS *and Forces, as in retreat.*

*Com.* Breathe you, my friends: well fought; we are come off
Like Romans, neither foolish in our stands,
Nor cowardly in retire:[1] believe me, Sirs,
We shall be charg'd again. Whiles we have struck,
By interims and conveying gusts[2] we have heard
The charges of our friends. — Ye[3] Roman gods,
Lead their successes as we wish our own,
That both our powers, with smiling fronts encountering,
May give you thankful sacrifice! —

*Enter a Messenger.*

Thy news?
*Mess.* The citizens of Corioli have issued,
And given to Lartius and to Marcius battle:
I saw our party to their trenches driven,
And then I came away.
*Com.* Though thou speak'st truth,
Methinks, thou speak'st not well.[4] How long is 't since?
*Mess.* Above an hour, my lord.
*Com.* 'T is not a mile; briefly we heard their drums:
How couldst thou in a mile confound[5] an hour,
And bring thy news so late?
*Mess.* Spies of the Volsces
Held me in chase, that I was forc'd to wheel[6]
Three or four miles about; else had I, Sir,
Half an hour since brought my report.

*Enter* MARCIUS.

*Com.* Who 's yonder,
That does appear as he were flay'd? O gods!
He has the stamp of Marcius, and I have
Before-time seen him thus.
*Mar.* Come I too late?
*Com.* The shepherd knows not thunder from a tabor,
More than I know the sound of Marcius' tongue
From every meaner man.[7]

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weitere Scenenveränderung auch die übrigen Scenen des ersten Actes dort spielen. — In der Fol. fehlt jede Scenen-eintheilung, die bei den Verhältnissen der Sh.'schen Bühne auch überflüssig war.

1) *movers* ist hier ironisch in zweideutigem Sinne gebraucht, = regsame, geschäftige Leute, und = Leute, die nicht Stand halten. Sie schätzen ihre Zeit ab nach dem elenden Gewinne von eingerissenen, also ungültigen, kleinen Geldmünzen, die sie erbeuten. 2) Eisengeräth von dem Werthe eines Deut, und Wämmser, welche der Henker, wenn sie ihm als dem natürlichen Erben der Gehenkten zufielen, verschmähen und mit ihren Besitzern begraben würde, so schlecht sind sie. 3) Schaaren, die ausreichend sind, um die Stadt zu behaupten. 4) *physical* = zuträglich, heilsam, in medicinischer Hinsicht. 5) *charms* sind hier die Zauber, mit denen Fortuna ihren Liebling, den Coriolan, feit, unverwundbar macht. 6) Die Construction ist ungenau, aber der Sinn des elliptischen Satzes ist: Fortuna möge Dich nicht weniger begünstigen, als Diejenigen, welche sie am höchsten stellt. — Leo construirt und supplirt: *Prosperity be thy friend no less etc.* In diesem Falle müsste *Prosperity* und *Fortune* synonym stehen, da, wenn beide getrennte Begriffe sein sollten, von der *Prosperity* schwerlich zugleich gesagt werden könnte *Prosperity be thy page* und *those whom Prosperity placeth highest.* Letzteres lässt sich offenbar nur von der Fortuna im eigentlichsten Sinne des Wortes sagen.

1) Indem wir weder tollkühn zu lange Stand hielten, noch feige zu früh uns zurückzogen. 2) *conveying gusts* sind die Windstösse, welche von Zeit zu Zeit den Schall von den Angriffen unserer Freunde, der anderen römischen Heeresabtheilung, durch die Luft uns zuführten. 3) *ye* setzte zuerst Hanmer für *the* der Fol. 4) Insofern eigentlich die Wahrheit reden und gut reden dasselbe sein sollte. 5) *to confound* = vergeuden, wie man familiär vom Todtschlagen der Zeit spricht. So in K. Henry IV. First Part (A. 1, Sc. 3) *He did confound the best part of an hour.* 6) *to wheel about* = im Kreise sich bewegen, einen Umweg machen. 7) Genau construirt müsste *man's* stehen: Ich unterscheide den Laut der Zunge des Marcius von dem Laute jedes Andern sicherer, als der Schäfer, der auf solche Naturerscheinungen zu achten pflegt, den Donner von der Trommel

*Mar.* Come I too late?
*Com.* Ay, if you come not in the blood of others,
But mantled in your own.
*Mar.* O! let me clip you
In arms as sound as when I woo'd; in heart
As merry as when our nuptial day[8] was done,
And tapers burn'd to bedward.[9]
*Com.* Flower of warriors,
How is 't with Titus Lartius?
*Mar.* As with a man busied about decrees:
Condemning some to death, and some to exile;
Ransoming him, or pitying,[10] threat'ning the other;
Holding Corioli in the name of Rome,
Even like a fawning greyhound in the leash,
To let him slip at will.
*Com.* Where is that slave,
Which told me they had beat you to your trenches?
Where is he? Call him hither.
*Mar.* Let him alone;
He did inform the truth: but for our gentlemen,[11]
The common file, (a plague! — tribunes for them!)
The mouse ne'er shunn'd the cat, as they did budge
From rascals worse than they.
*Com.* But how prevail'd you?
*Mar.* Will the time serve to tell? I do not think:
Where is the enemy? are you lords o' the field?
If not, why cease you till you are so?
*Com.* Marcius, we have at disadvantage fought,
And did retire to win our purpose.
*Mar.* How lies their battle?[12] know you on which side
They have plac'd their men of trust?
*Com.* As I guess, Marcius,
Their bands i' the vaward are the Antiates,[13]
Of their best trust; o'er them Aufidius,
Their very heart of hope.[14]
*Mar.* I do beseech you,
By all the battles wherein we have fought,
By the blood we have shed together, by the vows
We have made to endure friends, that you directly
Set me against Aufidius, and his Antiates;
And that you not delay the present,[15] but,
Filling the air with swords advanc'd[16] and darts,
We prove this very hour.
*Com.* Though I could wish
You were conducted to a gentle bath,
And balms applied to you, yet dare I never
Deny your asking. Take your choice of those
That best can aid your action.
*Mar.* Those are they
That most are willing.[17] — If any such be here,
(As it were sin to doubt,) that love this painting[18]
Wherein you see me smear'd; if any fear
Lesser his person than an ill report;[19]
If any think, brave death outweighs bad life,
And that his country 's dearer than himself;
Let him, alone, or so many so minded,
Wave thus,[20] to express his disposition,
And follow Marcius.
*[They all shout, and wave their sword; take him up in their arms, and cast up their caps.*
O me, alone![21] Make you a sword of me?[22]
If these shows be not outward, which of you
But is four Volsces?[23] None of you but is
Able to bear against the great Aufidius
A shield as hard as his. A certain number,
Though thanks to all, must I select from all: the rest
Shall bear the business in some other fight,
As cause will be obey'd.[24] Please you to march;
And four shall quickly draw out my command,
Which men are best inclin'd.[25]

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unterscheidet. — Solche Licenz ist Sh.'sch. 8) *our nuptial day* sagt er, als ob vorher zu *woo'd* ein Object wie *my wife* oder *my love* stände. 9) *to bedward* = zum Zubettegehen. Dieser Pleonasmus von *to* und *ward* ist bei Sh.'s Zeitgenossen sehr gewöhnlich; so in Albumazar, einem Drama von Tomkins, (1615) *Sweats hourly for a dry brown crust to bedward.* 10) *pitying* bezieht sich auf *ransoming;* und *him*, das im Gegensatz zu *the other* den Einen bedeutet, gehört zu beiden Participien: indem er den einen Gefangenen sich mit Geld auslösen lässt oder aus Mitleid ohne Lösegeld freilässt, indem er den andern bedroht. 11) *our gentlemen* = unsere vornehmen Herren, ist ein ironischer Titel, den Coriolan den Plebejern im Heere *(the common file)* wegen ihrer Ansprüche ertheilt. 12) Der Sinn dieser Frage erhellt deutlicher aus der entsprechenden Stelle bei Plutarch: *Martius asked him, how the order of their enemy's battle was, and on which side they had placed their best fighting men.* 13) So emendirt Pope das *Antients* der Fol.; er folgte dabei dem Plutarch: *The consul made him answer, that he thought the bands which were in the vaward of their battle were those of the Antiates, whom they esteemed to be the warlikest men.* — Sh. behandelt das Wort als ein dreisylbiges und schreibt demnach *Antiats* in der Antwort des Coriolan. 14) So in Antony and Cleopatra (A. 4, Sc. 10) *Beguil'd me to the very heart of loss.* 15) *to delay the present* = den gegenwärtigen Moment durch Zögerung verfehlen, ihn ungenützt verstreichen lassen. 16) *advanced* = emporgehoben, in die Höhe gerichtet, bezieht sich auf *swords* und *darts.* 17) Die folgenden Worte sind an die anwesenden Krieger des Cominius gerichtet. 18) *painting* = Schminke, nennt er das Blut der Feinde, das sein Gesicht bedeckt. 19) Die Fol. hat *lessen* für *lesser*, und Rowe las dafür *less for his person.* Die richtige Lesart findet sich schon in der dritten Folioausg. — *to fear* ist in Verbindung mit *his person* = für Etwas fürchten, in Beziehung auf *ill report* = Etwas fürchten. Beide Constructionen sind Sh. gleich geläufig. 20) Manche Hgg. schalten hier zur Erklärung die Bühnenweisung *Waving his hand* ein; indess ergiebt sich aus der Bühnenweisung, die schon in der Fol. steht: *They all shout, and wave their swords etc.*, dass Coriolan keine blosse Handbewegung bei dem *thus* macht, sondern sein Schwert schwingt. 21) Diese Ellipse ist entweder zu verstehen als ein freudiger Ausruf Coriolan's, dass er sich geirrt, wenn er geglaubt habe, allein zu stehen, oder bezieht sich auf das vorhergehende *Let him, alone etc.* — Heath vermuthet mit einfacherem Sinn *Let me alone*, und Leo deutet: *You lift me up, and even me alone, just as you do with your swords.* 22) Weil sie ihn ergreifen und in die Höhe heben. Vgl. die vorhergehende Bühnenweisung. 23) Wenn diese Demonstration nicht eine bloss äusserliche ist, so ist Keiner von Euch, der nicht so viel wäre, wie vier Volsker. 24) In einem andern Gefecht, wie der Anlass eine Folgeleistung erheischt. 25) Um seine Unparteilichkeit in der Auswahl der Krieger, die ihn begleiten sollen, zu beweisen, will Coriolanus nicht selbst die unter seinen Befehl zu

*Com.* March on, my fellows:
Make good this ostentation,[26] and you shall
Divide in all with us. *[Exeunt.*

## SCENE VII.

The Gates of Corioli.

TITUS LARTIUS, *having set a guard upon Corioli, going with a drum and trumpet toward* COMINIUS *and* CAIUS MARCIUS, *enters with a Lieutenant, a party of Soldiers, and a Scout.*[1]

*Lart.* So; let the ports[2] be guarded: keep your duties,
As I have set them down. If I do send, despatch
Those centuries[3] to our aid; the rest will serve
For a short holding: if we lose the field,
We cannot keep the town.
*Lieu.* Fear not our care, Sir.
*Lart.* Hence, and shut your gates upon us. —
Our guider, come; to the Roman camp conduct us.
*[Exeunt.*

## SCENE VIII.

A Field of Battle between the Roman and the Volscian Camps.

*Alarum. Enter* MARCIUS *and* AUFIDIUS.

*Mar.* I 'll fight with none but thee; for I do hate thee
Worse than a promise-breaker.[1]
*Auf.* We hate alike:
Not Afric owns a serpent, I abhor
More than thy fame and envy.[2] Fix thy foot.
*Mar.* Let the first budger die the other's slave,
And the gods doom him after![3]
*Auf.* If I fly, Marcius,
Halloo me like a hare.
*Mar.* Within these three hours, Tullus,
Alone I fought in your Corioli walls,
And made what work I pleas'd; 't is not my blood,
Wherein thou seest me mask'd:[4] for thy revenge
Wrench up thy power to the highest.
*Auf.* Wert thou the Hector,
That was the whip of your bragg'd progeny,[5]
Thou shouldst not scape me here. —
*[They fight, and certain Volsces come to the aid of* AUFIDIUS.
Officious, and not valiant, — you have sham'd me
In your condemned seconds.[6]
*[Exeunt fighting, all driven by* MARCIUS.

## SCENE IX.

The Roman Camp.

*Alarum. A retreat sounded. Flourish. Enter, at one side,* COMINIUS *and Romans; at the other side,* MARCIUS, *with his arm in a scarf, and other Romans.*

*Com.* If I should tell thee o'er this thy day's work,
Thou 'lt not believe thy deeds: but I 'll report it,
Where senators shall mingle tears with smiles;
Where great patricians shall attend, and shrug,[1]

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stellenden Krieger auswählen *(draw out my command)*, sondern vier Andere sollen an seiner Statt Diejenigen, die am bereitwilligsten sind, bestimmen. — Leo vermuthet *before* für *and four*, fasst *my command* als Subject und erklärt: *Before you march, my command shall quickly draw out those men which are best inclined.* 26) *ostentation* ist, wie ebenvorher *shows* (vgl. Anm. 23), = Darlegung, ohne den Nebenbegriff der Prahlerei. So in Much Ado about Nothing (A. 4, Sc. 1) *Maintain a mourning ostentation.*

1) Auch diese Bühnenweisung ist schon in der Fol. enthalten, nur dass dort *other Soldiers* für *a party of Soldiers* steht. 2) *port* = Stadtthor. 3) *century* = eine Centurie, Heeresabtheilung von hundert Mann. In diesem Sinne gebraucht Sh. das Wort auch in K. Lear (A. 4, Sc. 4).

1) Dasselbe Compositum hat Sh. in All 's well that ends well (A. 3, Sc. 6). 2) *fame and envy* ist nach Sh.'s Art, die Copula zu gebrauchen, als ein Begriff zu verstehen, wie schon Steevens hier richtig erklärt: *detested or odious fame*, oder wörtlich: Dein Ruhm und Deine Hassenswürdigkeit. — Von dieser Art Sh.'s, die Copula zu gebrauchen, führt Steevens ein anderes Beispiel an: *death and honour* für *honourable death.* Ueber weitere Beispiele dieses Sh.'schen Gebrauches der Copula siehe den Index dieser Ausgabe. — Schwerlich ist *envy* hier mit Malone = *malice* zu fassen, obgleich das Wort sonst den Sinn hat, sondern Coriolan selbst, oder, näher bezeichnet, Coriolan's Ruhm ist dasjenige, was dem Aufidius verhasst ist. — Leo stimmt einem andern Constructionsvorschlage Steevens' bei: *Not Afric owns a serpent I more abhor and envy than thy fame.* Viel plausibler als diese kaum statthafte Construction ist Staunton's Annahme, dass die Stelle corrumpirt sei und der Dichter geschrieben habe *More than thy fame I hate and envy.* 3) d. h. nach seinem Tode möge er noch der Verdammniss der Götter anheimfallen. 4) Vgl. A. 1, Sc. 6, Anm. 18. 5) Da die Römer sich ihrer Abstammung von den Trojanern rühmten, so muss Hektor hier die Geissel, deren sich die Trojaner bedienten, sein, falls Sh. nicht durch eine Verwechslung etwa bei *bragg'd progeny* an die Griechen gedacht hat. So kommt in Love's Labour's Lost (A. 3, Sc. 1) *I, that have been love's whip* und in All 's well that ends well (A. 4, Sc. 3) *for his presence must be the whip of the other* vor. 6) Aufidius fühlt sich beschimpft durch die dienstfertige, aber kraftlose Hülfe, welche seine Landsleute ihm in ihren verwünschten Helfern bringen. — *condemned* ist ein Schimpfwort, wie das gewöhnlichere *damned*, und wohl kaum mit den Hggn. matt zu erklären als *which I must condemn as intrusive.* — *seconds* kam schon A. 1, Sc. 4 so vor: *now prove good seconds.* — Die folgende Bühnenweisung schliesst in der Fol. sich unmittelbar an die vorhergehende an und lautet in diesem Zusammenhange so: *Here they fight, and certain Volsces come in the aid of Aufidius. Martius fights till they be driven in breathless.*

1) Sie werden die Achseln zucken, weil ihnen die von Coriolan berichteten Thaten zu unglaublich vorkommen. — In der zweiten Zeile dieser Rede lesen die Cambridge Edd. *thou 'ldst not believe;* indess ist solche Ungenauigkeit in der Construction bei Sh. zu häufig, als dass sie hier gerade ein Druckfehler sein müsste. 2) *to quake* = zittern machen, als transitives Verbum, kommt auch in Heywood's Drama Silver Age (1613)

I' the end admire; where ladies shall be frighted,
And, gladly quak'd,[2] hear more; where the dull tribunes,
That, with the fusty plebeians, hate thine honours,
Shall say, against their hearts, —
»We thank the gods, our Rome hath such a soldier!« —
Yet cam'st thou to a morsel of this feast,
Having fully din'd before.

*Enter* Titus Lartius, *with his power, from the pursuit.*

*Lart.* O general,
Here is the steed, we the caparison:[3]
Hadst thou beheld —
*Mar.* Pray now, no more: my mother,
Who has a charter to extol her blood,
When she does praise me, grieves me.[4] I have done
As you have done; that 's what I can;[5] induc'd
As you have been; that 's for my country:[6]
He that has but effected his good will
Hath overta'en mine act.[7]
*Com.* You shall not be
The grave of your deserving: Rome must know
The value of her own: 't were a concealment
Worse than a theft, no less than a traducement,
To hide your doings; and to silence that,
Which, to the spire and top of praises vouch'd,
Would seem but modest.[8] Therefore, I beseech you,
(In sign of what you are, not to reward
What you have done,)[9] before our army hear me.
*Mar.* I have some wounds upon me, and they smart
To hear themselves remember'd.
*Com.* Should they not,[10]
Well might they fester 'gainst ingratitude,
And tent themselves with death. Of all the horses
(Whereof we have ta'en good, and good store),[11] of all
The treasure, in this field achiev'd and city,
We render you the tenth; to be ta'en forth,
Before the common distribution,
At your only choice.
*Mar.* I thank you, general;
But cannot make my heart consent to take
A bribe to pay my sword: I do refuse it;
And stand upon my common part with those
That have beheld the doing.

*[A long flourish. They all cry,* Marcius! Marcius! *cast up their caps and lances:* Cominius *and* Lartius *stand bare.*[12]

*Mar.* May these same instruments, which you profane,
Never sound more! When drums and trumpets shall
I' the field prove flatterers, let courts and cities be
Made all of false-fac'd soothing!
When steel grows soft as the parasite's silk,
Let him be made a coverture for the wars![13]
No more, I say. For that I have not wash'd
My nose that bled, or foil'd some debile wretch,[14]
Which, without note,[15] here 's many else have done,
You shout[16] me forth
In acclamations hyperbolical;
As if I loved my little should be dieted
In praises sauc'd with lies.
*Com.* Too modest are you,
More cruel to your good report, than grateful
To us that give you truly.[17] By your patience,
If 'gainst yourself you be incens'd, we 'll put you
(Like one that means his proper harm) in manacles,
Then reason safely with you. — Therefore, be it known,
As to us, to all the world, that Caius Marcius
Wears this war's garland: in token of the which
My noble steed, known to the camp, I give him,
With all his trim belonging; and, from this time,
For what he did before Corioli, call him,
With all the applause and clamour of the host,
Caius Marcius Coriolanus. —
Bear the addition[18] nobly ever!
*All.* Caius Marcius Coriolanus!

*[Flourish. Trumpets sound, and drums.*

*Cor.*[19] I will go wash;
And when my face is fair, you shall perceive

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vor: *We 'll quake them at that bar || Where all souls wait for sentence.* — Das *plebeians* in dem folgenden Verse betont Sh. auch an andern Stellen auf der ersten Sylbe, gleichsam *plebeans.* — In der That hat die Fol. hier *Plebeans*, wenngleich an andern Stellen, wo dieselbe Betonung stattfindet, *Plebeians.* 3) Die Ausdrücke, die Sh. hier bildlich zum Vergleich des Coriolan und der übrigen Römer verwandte, entlehnte er aus einer Stelle des Plutarch, wo es von Cominius heisst: *Besides — — he gave him* (scil. *Marcius*), *in testimony that he had won that day the prize of prowess above all other, a goodly horse with a caparison.* 4) Selbst meine Mutter, die doch einen Freibrief hat, in mir ihr eignes Blut zu preisen, kränkt mich, wenn sie mich rühmt, — wie viel mehr denn Andere. 5) scil. *I have done what I can.* 6) *country* ist hier vielleicht dreisylbig = *countery* zu lesen, eine Licenz, die Sh. sich am leichtesten am Schluss des Verses verstattet. 7) Der hat mein Thun eingeholt, hat so viel gethan, wie ich. 8) Das mit Stillschweigen zu übergehen, was, bis zur Spitze und zum Gipfel des Lobens ausgesprochen, doch nur als bescheiden erscheinen würde. 9) Der parenthetische Satz bezieht sich auf das Folgende: Hört mich vor dem Heere Euer Lob aussprechen, nur um zu zeigen, was Ihr seid, nicht um zu belohnen, was Ihr gethan. 10) scil. *should they not hear themselves remembered.* — Wenn die Wunden sich nicht erwähnt hörten, so möchten sie über solchen Undank in Eiter übergehen und sich zum Tode behandeln lassen, unter ihrer ärztlichen Behandlung tödtlich werden. 11) Von denen wir gute und viele erbeuteten. 12) Auch diese Bühnenweisung ist aus der Fol. 13) Coriolan verwünscht die Trommeln und Trompeten, weil sie entweiht werden, indem sie zu seiner Ehre ertönen, und fährt dann fort: Wenn sie im Felde zu Schmeichlern werden, so mögen Höfe und Städte (die hier dem Felde entgegengesetzt sind) ganz aus falscher Schmeichelei bestehen. Wenn der Stahl, in den die Soldaten gekleidet sind, so geschmeidig wird, wie der seidene Rock des Parasiten, so lasst ihn (den Seidenrock) als Schutz im Kriege dienen. — Indem Sh. *him* auf *silk* bezieht, ist dieses *silk* hier personificirt zu fassen. — *a coverture* setzte zuerst Steevens, einer Conjectur Tyrwhitt's folgend, für *an overture* der Fol. 14) scil. *or for that I have foiled some debile wretch.* 15) *without note* = ohne dass Notiz davon genommen würde. 16) Auch hier, wie an einer frühern Stelle (vgl. A. 1, Sc. 1, Anm. 53) hat die Fol. *shoot* für *shout.* 17) Die wir Euch für das geben, was Ihr seid; die Euch der Wahrheit gemäss hinstellen. 18) *addition* = ehrender Beiname. 19) Die Fol. bezeichnet ihn bis zum Schluss dieser Scene als Marcius, und nennt ihn erst bei seinem Auftreten im zweiten

Whether I blush, or no: howbeit, I thank you. —
I mean to stride your steed; and, at all times,
To undercrest[20] your good addition
To the fairness of my power.
*Com.* So, to our tent;
Where, ere we do repose us, we will write
To Rome of our success. — You, Titus Lartius,
Must to Corioli back: send us to Rome
The best, with whom we may articulate,[21]
For their own good, and ours.
*Lart.* I shall, my lord.
*Cor.* The gods begin to mock me. I, that now
Refus'd most princely gifts, am bound to beg
Of my lord general.
*Com.* Take it: 't is yours. — What is 't?
*Cor.* I sometime lay, here in Corioli,
At a poor man's[22] house; he us'd me kindly:
He cried to me; I saw him prisoner;
But then Aufidius was within my view,
And wrath o'erwhelm'd my pity. I request you
To give my poor host freedom.
*Com.* O, well begg'd!
Were he the butcher of my son, he should
Be free as is the wind. Deliver him, Titus.
*Lart.* Marcius, his name?
*Cor.* By Jupiter, forgot! —
I am weary; yea, my memory is tir'd. —
Have we no wine here?
*Com.* Go we to our tent.
The blood upon your visage dries; 't is time
It should be look'd to. Come. *[Exeunt.*

## SCENE X.

The Camp of the Volsces.

*A Flourish. Cornets. Enter* Tullus Aufidius, *bloody, with Two or Three Soldiers.*

*Auf.* The town is ta'en!
*1. Sold.* 'T will be deliver'd back on good condition.
*Auf.* Condition! —
I would I were a Roman; for I cannot,
Being a Volsce, be that I am.[1] — Condition!
What good condition can a treaty find
I' the part that is at mercy? — Five times, Marcius,
I have fought with thee: so often hast thou beat me;
And wouldst do so, I think, should we encounter
As often as we eat. — By the elements,
If e'er again I meet him beard to beard,[2]
He is mine, or I am his. Mine emulation
Hath not that honour in 't, it had; for where[3]
I thought to crush him in an equal force,
True sword to sword,[4] I 'll potch at him some way,
Or wrath, or craft, may get him.
*1. Sold.* He 's the devil.
*Auf.* Bolder, though not so subtle. My valour 's poison'd,
With only suffering stain by him; for him
Shall fly out of itself.[5] Nor sleep, nor sanctuary,
Being naked, sick;[6] nor fane, nor Capitol,
The prayers of priests, nor times of sacrifice,
Embarquements[7] all of fury, shall lift up
Their rotten privilege and custom 'gainst
My hate to Marcius. Where I find him, were it
At home, upon my brother's guard,[8] even there,
Against the hospitable canon, would I
Wash my fierce hand in his heart. Go you to the city:
Learn, how 't is held,[9] and what they are, that must
Be hostages for Rome.
*1. Sold.* Will not you go?
*Auf.* I am attended[10] at the cypress grove: I pray you,
('T is south the city mills,) bring me word thither
How the world goes, that to the pace of it
I may spur on my journey.
*1. Sold.* I shall, Sir. *[Exeunt.*

# ACT II.

## SCENE I.

Rome. A public Place.

*Enter* Menenius, Sicinius, *and* Brutus.

*Men.* The augurer tells me, we shall have news to-night.
*Bru.* Good, or bad?
*Men.* Not according to the prayer of the people, for they love not Marcius.

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Acte mit dem neuen Namen Coriolanus. 20) *to undercrest* erklärt Heath richtig mit *to wear beneath the crest as a part of a coat of arms*. Marcius will also, wie Heath weiter erklärt, den ihm ertheilten Namen Coriolanus durch neue Verdienste erst in voller Ehre tragen. 21) *to articulate* = Friedensbedingungen articuliren. — Unter *the best* werden die vornehmsten Bürger von Corioli verstanden. 22) Sh. weicht hier von Plutarch ab, wo der Gefangene als *an honest wealthy man* bezeichnet wird. Dass Coriolan sich nicht auf den Namen seines Gastfreundes besinnen kann, ist ein von Sh. hinzugefügter Charakterzug.

1) Als Volsker kann ich mich nicht in meiner eigentlichen Natur zeigen oder geltend machen. 2) So in Macbeth (A. 5, Sc. 5) *We might have met them dareful, beard to beard.* 3) Sh. gebraucht *where* häufig für *whereas*, und umgekehrt. 4) In einem offenen, redlich gemeinten Schwertkampfe. — Statt eines solchen will Aufidius dem Coriolan künftig auf jede Weise, in Wuth oder in Hinterlist, beizukommen suchen. — *to potch* = stossen, stechen, ist ein Provinzialismus, der in Carew's Survey of Cornwall vorkommt: *they use also to poche them (fish) with an instrument somewhat like a salmon spear.* 5) *my valour* ist als Subject zu ergänzen: meine Tapferkeit wird sich selber ungetreu, um seinetwillen. — Tyrwhitt verbindet die Sätze, indem er *my valour poison'd* liest. 6) *being naked, sick* ist so viel als *neither nakedness, nor sickness:* weder Wehrlosigkeit noch Krankheit, d. h. Coriolan's. 7) Ein von Sh. wahrscheinlich gebildetes Wort = Beschlagnahme, eigentlich eines Schiffes, hier = Verhinderung, Fesselung. Da aber Cole in seinem Latin Dictionary (1679) *to imbargue, or lay an imbargo upon* hat, so wäre vielleicht besser *embarguements* zu schreiben. — Hanmer liest *embankments.* 8) Zu Hause, wo mein Bruder Wache hielte für die Sicherheit Coriolan's. 9) Wie die Stadt besetzt, behauptet wird. 10) *to attend* ist nicht bloss = erwarten, wie Steevens erklärt, sondern = Einem aufwarten, also hier etwa: mein Gefolge oder Geleit ist am Cypressenwalde.

*Sic.* Nature teaches beasts to know their friends.

*Men.* Pray you, who [1] does the wolf love?

*Sic.* The lamb.

*Men.* Ay, to devour him; as the hungry plebeians would the noble Marcius.

*Bru.* He 's a lamb, indeed, that baes like a bear.

*Men.* He 's a bear, indeed, that lives like a lamb. You two are old men: tell me one thing that I shall ask you.

*Both Trib.* Well, Sir.

*Men.* In what enormity is Marcius poor in, [2] that you two have not in abundance?

*Bru.* He 's poor in no one fault, but stored with all.

*Sic.* Especially in pride.

*Bru.* And topping all others in boasting.

*Men.* This is strange now. Do you two know how you are censured [3] here in the city, I mean of us o' the right-hand file? [4] Do you?

*Both Trib.* Why, how are we censured?

*Men.* Because you talk of pride now, — will you not be angry?

*Both Trib.* Well, well, Sir; well. [5]

*Men.* Why, 't is no great matter; for a very little thief of occasion will rob you of a great deal of patience: [6] give your dispositions [7] the reins, and be angry at your pleasures; at the least, if you take it as a pleasure to you, in being so. You blame Marcius for being proud?

*Bru.* We do it not alone, Sir.

*Men.* I know, you can do very little alone; for your helps are many, or else your actions would grow wondrous single: [8] your abilities are too infant-like for doing much alone. You talk of pride: O! that you could turn your eyes toward the napes of your necks, [9] and make but an interior survey of your good selves! O, that you could!

*Bru.* What then, Sir?

*Men.* Why, then you should discover a brace of unmeriting, proud, violent, testy magistrates, (alias, fools,) as any in Rome. [10]

*Sic.* Menenius, you are known well enough too.

*Men.* I am known to be a humorous patrician, and one that loves a cup of hot wine, with not a drop of allaying Tiber in 't; [11] said to be something imperfect, in favouring the first complaint; [12] hasty, and tinder-like, upon too trivial motion; one that converses more with the buttock of the night, [13] than with the forehead of the morning. What I think, I utter, and spend my malice in my breath. Meeting two such weals-men as you are (I cannot call you Lycurguses), if the drink you give me touch my palate adversely, I make a crooked face at it. I can't [14] say, your worships have delivered the matter well, when I find the ass in compound with the major part of your syllables; and though I must be content to bear with those that say you are reverend grave men, yet they lie deadly that tell you have good faces. If you see this in the map of my microcosm, [15] follows it, that I am known well enough too? What harm can your bisson [16] conspectuities [17] glean out of this character, if I be known well enough too?

*Bru.* Come, Sir, come, we know you well enough.

*Men.* You know neither me, yourselves, nor anything. You are ambitious for poor knaves' caps and legs: [18] you wear out a good wholesome forenoon in hearing a cause between an orange-wife and a fosset-seller, and then rejourn the controversy of three-pence to a second day of audience. [19] — When you are hearing a matter between party and party, if you chance to be pinched with the colic, you make faces like mummers, set up the bloody

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1) *who* hat die Fol. mit einer Sh.'schen Vertauschung von *who* und *whom*. — Menenius meint, die Plebejer lieben den Coriolan so wenig, wie der Wolf irgend ein andres Thier liebe. 2) Diese Wiederholung der Präposition zu Ende eines Relativ- oder Interrogativsatzes, gleich als sei sie zu Anfang weggelassen, ist ganz in Sh.'s Manier. So in Romeo and Juliet (A. 1, Sc. 5) *That fair, for which love groan'd for.* 3) *to censure* = beurtheilen, im guten und bösen Sinne. 4) Die rechte Hand ist hier als eine bessere oder vornehmere, im Gegensatz zur linken, zu verstehen, also *the right-hand file* = anständige Leute, Leute von Rang. 5) *well* ist vielleicht als Frage zu verstehen = nun? und müsste dann mit einem Fragezeichen interpungirt werden. 6) d. h. ohne das Bild vom Diebe: Eure Geduld, so viel Ihr auch haben mögt, vergeht Euch schon bei einer kleinen Veranlassung. 7) *dispositions* steht, weil beide Tribunen angeredet werden. Manche Hgg. ändern, mit Verkennung des Sh.'schen Sprachgebrauchs, dafür *disposition*. — Ebenso steht *at your pleasures* = nach Eurem beiderseitigen Belieben. 8) *single* = einzeln, vereinzelt, daher schwach, kraftlos. Sh. spielt auch anderswo mit den verschiedenen Bedeutungen des Wortes. 9) Johnson findet hier eine Anspielung auf die Fabel, dass Jedermann vor sich einen Sack hat, in den er die Fehler seiner Nebenmenschen steckt, hinter sich einen für seine eigenen Fehler. Indess passt zu dieser Erklärung nicht das Folgende, wonach die Tribunen nicht hinter sich, sondern in sich blicken sollen. — *toward the napes* muss also nur = in der Richtung Eures Nackens sein. 10) Ein vorhergehendes *as*, das der jetzige Sprachgebrauch vor *unmeriting* verlangen würde, lässt Sh. aus, und begnügt sich mit dem einen *as*. 11) Ein Becher heissen Weines ohne einen Tropfen beschwichtigenden Tiberwassers darin. 12) Es heisst von mir, ich sei etwas schwach darin, dass ich die erste Klage oder Beschwerde begünstige, dass ich dem ersten sich Beschwerenden Recht gebe, ohne die Sache weiter zu untersuchen. — Diese Art des Menenius den Clienten gegenüber steht in directem Gegensatz zu der gründlich langwierigen Behandlung solcher Klagepunkte, die er nachher den Tribunen zum Vorwurf macht. — Etwas allgemeiner erklärt Staunton: *that he was too apt to be led away by first impressions; to act rather upon impulse, than from reflection.* — Für *first complaint* vermuthet Leo *feast of lent* oder *fish of lent*, und *savouring* für *favouring*. 13) Eben so scherzhaft, wie hier der letzte Theil der Nacht bezeichnet wird, steht in Love's Labour's Lost (A. 5, Sc. 1) *posteriors of this day*. — Menenius geht spät zu Bett und kennt so die vorgerückte Nacht besser als den anbrechenden Tag. 14) *can't* emendirt Theobald das *can* der Fol. 15) Sh. übersetzt dieses auch seinen Zeitgenossen nicht bloss in philosophischer Redeweise geläufige Fremdwort in K. Lear (A. 3, Sc. 1) mit *little world of man*. — Zu dem Menschen, als eine Welt im Kleinen aufgefasst, passt denn auch die Weltkarte *(map)*, d. h. das Angesicht. 16) *bisson* = blind, ist von Theobald emendirt aus dem *beesome* der Fol., einer älteren Schreibweise; so wird in Huloet's Dictionary das lateinische *coecigenus* erklärt mit *blind or beasom-born*. — In Hamlet (A. 2, Sc. 2) kommt *bisson* = blindmachend, vor. 17) *conspectuities* = Scharfsichtigkeit, ein von Sh. wie es scheint scherzhaft gebildetes Wort, wenn es nicht etwa aus *conspicuities* corrumpirt ist. 18) Mützenabnehmen und Kratzfüsse. 19) Vgl. Anm. 12

flag against all patience,[20] and, in roaring for a chamber-pot, dismiss the controversy bleeding, the more entangled by your hearing: all the peace you make in their cause is, calling both the parties knaves. You are a pair of strange ones.

*Bru.* Come, come, you are well understood to be a perfecter giber for the table, than a necessary bencher in the Capitol.

*Men.* Our very priests must become mockers, if they shall encounter such ridiculous subjects as you are. When you speak best unto the purpose, it is not worth the wagging of your beards; and your beards deserve not so honourable a grave as to stuff a botcher's cushion, or to be entombed in an ass's pack-saddle. Yet you must be saying, Marcius is proud; who, in a cheap estimation, is worth all your predecessors[21] since Deucalion, though, peradventure, some of the best of 'em were hereditary hangmen. Good den[22] to your worships: more of your conversation would infect my brain, being the herdsmen of the beastly plebeians;[23] I will be bold to take my leave of you.

[Brutus *and* Sicinius *retire to the back of the scene.*[24]

*Enter* Volumnia, Virgilia, *and* Valeria, *etc.*

How now, my as fair as noble ladies, (and the moon, were she earthly, no nobler,) whither do you follow your eyes so fast?

*Vol.* Honourable Menenius, my boy Marcius approaches; for the love of Juno, let 's go.

*Men.* Ha! Marcius coming home?

*Vol.* Ay, worthy Menenius, and with most prosperous approbation.[25]

*Men.* Take my cap, Jupiter, and I thank thee.[26] — Ho! Marcius coming home?

*Two Ladies.* Nay, 't is true.

*Vol.* Look, here 's a letter from him: the state[27] hath another, his wife another; and, I think, there 's one at home for you.

*Men.* I will make my very house reel to-night. — A letter for me!

*Vir.* Yes, certain, there 's a letter for you; I saw it.

*Men.* A letter for me! It gives me an estate[28] of seven years' health; in which time I will make a lip at the physician: the most sovereign prescription in Galen is but empirictic,[29] and, to this preservative,[30] of no better report than a horse-drench. Is he not wounded? he was wont to come home wounded.

*Vir.* O! no, no, no.

*Vol.* O! he is wounded; I thank the gods for 't.

*Men.* So do I too, if it be not too much. — Brings 'a victory in his pocket? — The wounds become him.

*Vol.* On 's brows, Menenius:[31] he comes the third time home with the oaken garland.

*Men.* Has he disciplined[32] Aufidius soundly?

*Vol.* Titus Lartius writes, they fought together, but Aufidius got off.

*Men.* And 't was time for him too, I 'll warrant him that: an he had stay'd by him, I would not have been so fidiused[33] for all the chests in Corioli, and the gold that 's in them. Is the senate possessed of this?[34]

*Vol.* Good ladies, let 's go. — Yes, yes, yes: the senate has letters from the general, wherein he gives my son the whole name of the war.[35] He hath in this action outdone his former deeds doubly.

*Val.* In troth, there 's wondrous things spoke of him.

*Men.* Wondrous: ay, I warrant you, and not without his true purchasing.[36]

*Vir.* The gods grant them true!

*Vol.* True! pow, wow.

*Men.* True! I 'll be sworn they are true. — Where is he wounded? — *[To the Tribunes, who come forward.]* God save your good worships! Marcius is coming home: he has more cause to be proud.[37] — Where is he wounded?

*Vol.* I' the shoulder, and i' the left arm: there will be large cicatrices to show the people, when he shall stand for his place.[38] He received in the repulse of Tarquin seven hurts i' the body.

*Men.* One i' the neck, and two i' the thigh, — there 's nine that I know.

*Vol.* He had, before this last expedition, twenty-five wounds upon him.

*Men.* Now it 's twenty-seven: every gash was an

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dieser Scene. 20) Ihr erklärt aller Geduld den Krieg, zieht gleichsam die blutrothe Kriegsflagge auf. 21) *predecessor* ist hier nicht = Vorgänger im Amt des Tribunen, sondern = Vorfahr, wie aus dem Folgenden sich ergiebt. 22) *godden* in der Fol., woraus die meisten Hgg. *good e'en* machen; *good den* ist dasselbe = *good even*, und findet sich öfter bei Sh. 23) *beastly* wird hier im eigentlichen Sinne genommen; im Einklang damit nennt er die Tribunen *herdsmen*. 24) Diese Bühnenweisung ist modern; die Fol. hat kürzer *Brutus and Sicinius aside*. 25) *prosperous approba'ion* ist das reiche Ruhmeszeugniss, das er sich im Felde erworben hat. 26) Menenius wirft bei diesen Worten vor Freuden seine Mütze in die Höhe, wie es A. 1, Sc. 9 in einer Bühnenweisung hiess *they all cry, Marcius! Marcius! cast up their caps and lances*. 27) *the state* ist hier der römische Senat, wie in Othello und in Merchant of Venice der venetianische Senat mehrfach *the state* heisst. 28) Menenius betrachtet die Freudenbotschaft als eine Zusicherung der Gesundheit auf sieben Jahre hinaus, so sicher als sei dieselbe ein fester Grundbesitz. 29) Die Fol. hat *Emperickqutique*, einen offenbaren Druckfehler, aus dem die späteren Folioausgg. das plausiblere *empericktic* = quacksalberisch, gebildet aus *emperick* = Quacksalber, machen. Die meisten Hgg. suchen die Fol. zu retten, indem sie *empiricutic* setzen. 30) Im Verhältniss zu diesem Lebenselixir. 31) *on 's brows, Menenius* ist Volumnia's verbessernde Antwort auf Menenius' Frage *Brings 'a victory in his pocket?* 32) *to discipline* = in die Zucht nehmen, hier mit scherzhafter Ironie. 33) *to fidius*, ein scherzhaft gebildetes Verbum, abgekürzt aus *to Aufidius*, gleichsam = behandeln wie den Aufidius. 34) *to possess* mit dem Accusativ der Person und *of*, eigentlich Jemanden in Besitz von Etwas setzen, steht = Jemanden von Etwas benachrichtigen. 35) Coriolan hat sich allein in dem überstandenen Feldzug einen Namen gemacht. 36) Nicht ohne dass er es in Wahrheit, mit Recht erworben oder verdient hat. — Das Epitheton *true* gebraucht Virgilia dann in etwas modificirtem Sinne, indem sie die günstigen Nachrichten von ihrem Gatten noch nicht ganz für wahr hält und wegen ihres Zweifels von der zuversichtlicheren Volumnia mit einem Pah! zurechtgewiesen wird. 37) Die Tribunen hatten sich früher über den Stolz des Coriolan beklagt, und daran erinnert sie jetzt Menenius. 38) *his place* ist das Consulat, für welches als Bewerber Coriolan auftreten *(stand)* wird. 39) Diese Prosa ist in

enemy's grave. *[A shout and flourish.]* Hark! the trumpets.

*Vol.* These are the ushers of Marcius: before him he carries noise, and behind him he leaves tears:[39]
Death, that dark spirit, in 's nervy arm doth lie;
Which, being advanc'd, declines, and then men die.[40]

*A Sennet. Trumpets sound. Enter* Cominius *and* Titus Lartius; *between them,* Coriolanus, *crowned with an oaken garland; with Captains, Soldiers, and a Herald.*

*Her.* Know, Rome, that all alone Marcius did fight
Within Corioli gates:[41] where he hath won,
With fame, a name to Caius Marcius; these
In honour follows Coriolanus:[42] —
Welcome to Rome, renowned Coriolanus! *[Flourish.*

*All.* Welcome to Rome, renowned Coriolanus!

*Cor.* No more of this; it does offend my heart:
Pray now, no more.

*Com.* Look, Sir, your mother!

*Cor.* O!
You have, I know, petition'd all the gods
For my prosperity. *[Kneels.*

*Vol.* Nay, my good soldier, up;
My gentle Marcius, worthy Caius, and
By deed-achieving honour newly nam'd, —
What is it? — Coriolanus must I call thee? —
But, O! thy wife —

*Cor.* My gracious silence,[43] hail!
Wouldst thou have laugh'd, had I come coffin'd home,
That weep'st to see me triumph? Ah! my dear,
Such eyes the widows in Corioli wear,
And mothers that lack sons.

*Men.* Now the gods crown thee!

*Cor.* And live you yet? — *[To* Valeria.*]*[44] O my sweet lady, pardon.

*Vol.* I know not where to turn: — O! welcome home;
And welcome, general; — and you are welcome all.

*Men.* A hundred thousand welcomes: I could weep,
And I could laugh; I am light, and heavy. Welcome!
A curse begin at very root of his heart,[45]
That is not glad to see thee! — You are three,
That Rome should dote on; yet, by the faith of men,
We have some old crab-trees[46] here at home, that will not
Be grafted to your relish. Yet welcome, warriors!
We call a nettle but a nettle, and
The faults of fools but folly.

*Com.* Ever right.

*Cor.* Menenius, ever, ever.[47]

*Her.* Give way there, and go on!

*Cor.* *[To his Wife and Mother.]* Your hand, — and yours:
Ere in our own house I do shade my head,
The good patricians must be visited;
From whom I have receiv'd not only greetings,
But with them change of honours.[48]

*Vol.* I have liv'd
To see inherited my very wishes,[49]
And the buildings of my fancy: only
There 's one thing wanting, which I doubt not but
Our Rome will cast upon thee.

*Cor.* Know, good mother,
I had rather be their servant in my way,
Than sway with them in theirs.

*Com.* On, to the Capitol!

*[Flourish. Cornets. Exeunt in state, as before. The Tribunes remain.*[50]

*Bru.* All tongues speak of him, and the bleared sights
Are spectacled to see him. Your prattling nurse
Into a rapture[51] lets her baby cry
While she chats him:[52] the kitchen malkin pins
Her richest lockram 'bout her reechy neck,[53]
Clambering the walls to eye him: stalls, bulks, windows,
Are smother'd up, leads fill'd, and ridges hors'd
With variable complexions, all agreeing
In earnestness to see him: seld-shown flamens[54]
Do press among the popular throngs, and puff

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der Fol. in drei durchaus unmetrische Verse abgetheilt, aus denen die Hgg. zwei nicht viel bessere machen. 40) So wie Coriolan's erhobener Arm niederfällt, sterben die Menschen unter seinen Streichen. 41) Die Hgg. setzen meistens *Corioli's gates*. In der Fol. steht *Corioles*, wie überall statt *Corioli*. Vgl. A. 1, Sc. 2, Anm. 1 und 8. 42) Die Fol. hat *Martius Caius Coriolanus* und in der vorhergehenden Zeile ebenfalls *Martius Caius*. 43) *my gracious silence* nennt Coriolan seine Gattin, weil sie ihn sprachlos und mit Thränen begrüsst, und ihm so als ein gleichsam personificirtes Stillschweigen erst recht hold erscheint. 44) Die Bühnenweisung rührt von den Hggn. her, so dass es zweifelhaft bleibt, ob Coriolan nicht vielleicht die Worte an seine Gattin gerichtet wissen wollte, die er um Verzeihung bittet, wenn er sich von ihr ab zu dem Menenius wendet. Indess ist die Deutung der Hgg. die wahrscheinlichere. 45) d. h. am Herzen Desjenigen, der sich nicht freut, Dich zu sehen. 46) Mit den Holzapfelbäumen, die sich nie so veredeln lässen, dass ihre sauren Früchte dem Coriolan und seinen beiden Waffengefährten *(you three)* gut schmecken, oder dass sie so gut schmecken wie diese selbst, sind die neidischen Tribunen gemeint. 47) Menenius ist immer Menenius, immer er selbst: das ist der Sinn dieser Ellipse. 48) *change of honours* ist Wechsel der Ehren, neue Ehren, die an die Stelle der alten treten. Darunter versteht er hauptsächlich den erhaltenen Beinamen Coriolanus. — Theobald setzte *charge* für *change*. 49) Ich habe es erlebt, dass ich meine Wünsche im Besitz des Gewünschten sehe. — *to inherit* = besitzen, als Besitz antreten. — Einfacher, aber ohne die Worte des Textes *I have liv'd to see* zu berücksichtigen, erklärt Leo: ich habe den Besitz meiner Wünsche angetreten. 50) Dafür hat die Fol. *Enter Brutus and Sicinius*, was nur bedeuten kann, dass sie in den Vordergrund der Bühne treten, nachdem sie bis dahin im Hintergrunde gestanden. Vgl. Anm. 24 dieser Scene. 51) *rapture* = Krampf. — Als Parallelstelle führt Steevens an aus The Hospital for London's Follies (1609) *Your darling will weep itself into a rapture, if you take not good heed.* 52) *to chat* mit dem Accusativ = von Jemand schwatzen, ist gebraucht, wie auch *to speak* bei Sh. vorkommt; so in Macbeth (A. 4, Sc. 3) *that speak him full of grace.* 53) *malkin*, Diminutiv des aus *Mary* vertraulich abgekürzten *Mall*, ist eine verächtliche Bezeichnung für ein Mädchen aus den untern Classen. — Eben so verächtlich wird das Halstuch derselben als *lockram* = grobe Sackleinwand, bezeichnet, und ihr Hals als *reechy* = russig, schmutzig von dem Dienst in der Küche. 54) Priester, die sich selten öffentlich zeigen. — Bei Sh.'s Zeitgenossen kommt häufig *seld-*

To win a vulgar station:[55] our veil'd dames
Commit the war of white and damask, in[56]
Their nicely-gawded cheeks, to the wanton spoil
Of Phœbus' burning kisses: such a pother
As if that whatsoever god, who leads him,[57]
Were slily crept into his human powers,
And gave him graceful posture.
*Sic.* On the sudden,
I warrant him consul.
*Bru.* Then our office may,
During his power, go sleep.
*Sic.* He cannot temperately transport his honours
From where he should begin, and end;[58] but will
Lose those he hath won.
*Bru.* In that there 's comfort.
*Sic.* Doubt not the commoners, for whom we stand,
But they, upon their ancient malice, will
Forget, with the least cause, these his new honours;
Which that he 'll give them, make I as little question
As he is proud to do 't.[59]
*Bru.* I heard him swear,
Were he to stand for consul, never would he
Appear i' the market-place, nor on him put
The napless[60] vesture of humility;
Nor, showing (as the manner is) his wounds
To the people, beg their stinking breaths.[61]
*Sic.* 'T is right.
*Bru.* It was his word. O! he would miss it, rather
Than carry it, but by the suit o' the gentry
To him, and the desire of the nobles.[62]
*Sic.* I wish no better
Than have him hold that purpose, and to put it
In execution.
*Bru.* 'T is most like, he will.
*Sic.* It shall be to him then, as our good wills,[63]
A sure destruction.
*Bru.* So it must fall out
To him, or our authorities. For an end,
We must suggest[64] the people, in what hatred
He still hath held them; that to 's power[65] he would
Have made them mules, silenc'd their pleaders, and
Dispropertied their freedoms; holding them,
In human action and capacity,
Of no more soul, nor fitness for the world,
Than camels in their war;[66] who have their provand[67]
Only for bearing burdens, and sore blows
For sinking under them.
*Sic.* This, as you say, suggested
At some time when his soaring insolence
Shall reach[68] the people, (which time shall not want,
If he be put upon 't: and that 's as easy
As to set dogs on sheep,) will be his fire
To kindle their dry stubble; and their blaze
Shall darken him for ever.

*Enter a Messenger.*

*Bru.* What 's the matter?
*Mess.* You are sent for to the Capitol. 'T is thought,
That Marcius shall be consul. I have seen
The dumb men throng to see him, and the blind
To hear him speak: matrons flung gloves,
Ladies and maids their scarfs and handkerchers,
Upon him as he pass'd; the nobles bended,
As to Jove's statue, and the commons made
A shower and thunder, with their caps and shouts:
I never saw the like.
*Bru.* Let 's to the Capitol;
And carry with us ears and eyes for the time,[69]
But hearts for the event.
*Sic.* Have with you.
*[Exeunt.*

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*seen* vor, und bei ihm das veraltete *seld* für *seldom* in Troilus and Cressida (A. 4, Sc. 5). — *flamen* gebraucht Sh. von einem griechischen Priester, wie hier von einem römischen, in Timon of Athens (A. 4, Sc. 3). 55) Einen gemeinen Standplatz, eine Stelle im Menschengedränge, wo sie den Coriolan sehen können. 56) Das Gemisch von Weiss und Roth auf der Wange fasst Sh. auch anderswo als einen Krieg oder Wetteifer zwischen beiden Farben auf; so in Taming of the Shrew (A. 4, Sc. 5) *Such war of white and red within her cheeks!* 57) Als ob der Gott, — wer immer er sein mag, — der ihn führt, sich unbemerkt in seine, d. h. Coriolan's, menschliche Bildung eingeschlichen und ihm die Haltung gegeben hätte, mit der er Alle entzückt. 58) Die Construction ist ungenau, da es eigentlich heissen müsste *to where he should end.* Coriolan kann nicht mit Mässigung seine Ehren von dem Anfang bis zum Ende mit sich führen. — Eine ähnliche Sh.'sche Licenz findet sich in Cymbeline (A. 3, Sc. 2) *the gap* || *That we shall make in time, from our hence-going* || *And our return.* 59) *which* bezieht sich auf *cause*, und *do 't* auf *give.* Dass er ihnen Anlass bieten wird, seine neuen Ehren zu vergessen, das bezweifle ich eben so wenig, wie er stolz darauf ist, solchen Anlass zu bieten. 60) *napless* = ohne Tuchflocken, fadenscheinig, ist Rowe's Emendation des sinnlosen *Naples* der Fol. — Sh. dachte an die entsprechende Stelle des Plutarch: *the custom of Rome was at that time that such as did sue for any office should, for certain days before, be in the market-place, only with a poor gown on their backs, and without any coat underneath etc.* 61) *stinking breaths* = ihre übelriechenden Stimmen für das Consulat. Der Tribun führt Coriolan's Worte an. 62) Wenn die Patricier und der Adel nicht sein Consulat wünschen, so möchte er dasselbe lieber verfehlen, als davontragen, so widerlich ist ihm die Bewerbung darum bei dem Volke. 63) Malone fasst *wills* substantivisch: Das Consulat soll dem Coriolan so wie unser Wohlwollen für ihn (natürlich ironisch gemeint) zu sicherm Verderben gereichen. — M. Mason hält *wills* für die Verbalform: wie unser Vortheil es erheischt. Letztere Erklärung ist die einfachere und plausiblere, namentlich wenn man die folgenden Worte des Brutus damit vergleicht. 64) *to suggest* = Einem Etwas eingeben, insinuiren, gebraucht Sh. auch sonst mit dem Accusativ der Person. 65) *to 's power*, d. h. *to his power*, erklärt Steevens *as far as his power goes.* — Es lässt sich jedoch auch von *have made them mules* abhängig machen. 66) Die Kameele werden hier als Lastthiere für die Feldzüge der Römer betrachtet. — Steevens nimmt dagegen einen Gegensatz an zwischen *for the world* und *in their war:* die Plebejer sind so wenig für Staatsgeschäfte geeignet, wie Kameele für den Krieg. 67) *provand* und *provant* ist das alte Wort für *provender* = Proviant. 68) *reach* verbessert Theobald sehr plausibel das *teach* der Fol. Andere Hgg. lesen mit Hanmer *touch* dafür. 69) Für den Augenblick wollen sie nur die stillen Beobachter spielen, aber ihre Entschlossenheit für die Zukunft und was sie bringt im Herzen bergen.

## SCENE II.

The Same. The Capitol.

*Enter Two Officers, to lay cushions.*[1]

1. *Off.* Come, come; they are almost here. How many stand for consulships?

2. *Off.* Three, they say; but 't is thought of every one Coriolanus will carry it.

1. *Off.* That 's a brave fellow; but he 's vengeance proud,[2] and loves not the common people.

2. *Off.* Faith, there have been many great men that have flattered the people, who ne'er loved them; and there be many that they have loved, they know not wherefore: so that, if they love they know not why, they hate upon no better a ground. Therefore, for Coriolanus neither to care whether they love or hate him, manifests[3] the true knowledge he has in their disposition; and, out of his noble carelessness, lets them plainly see 't.

1. *Off.* If he did not care whether he had their love or no, he waved[4] indifferently 'twixt doing them neither good nor harm; but he seeks their hate with greater devotion than they can render it him, and leaves nothing undone that may fully discover him their opposite.[5] Now, to seem[6] to affect the malice and displeasure of the people, is as bad as that which he dislikes, to flatter them for their love.

2. *Off.* He hath deserved worthily of his country; and his ascent is not by such easy degrees as those who, having been supple and courteous to the people, bonneted,[7] without any further deed to have them at all, into their estimation and report; but he hath so planted his honours in their eyes, and his actions in their hearts, that for their tongues to be silent, and not confess so much, were a kind of ingrateful injury; to report otherwise were a malice, that, giving itself the lie, would pluck reproof and rebuke from every ear that heard it.

1. *Off.* No more of him: he is a worthy man. Make way, they are coming.

*A Sennet. Enter, with Lictors before them,* Cominius *the Consul,* Menenius, Coriolanus, *many other Senators,* Sicinius *and* Brutus. *The Senators take their places; the Tribunes take theirs also by themselves.*[8]

*Men.* Having determin'd of the Volsces, and
To send for Titus Lartius, it remains,
As the main point of this our after-meeting,[9]
To gratify his noble service, that[10]
Hath thus stood for his country. Therefore, please you,
Most reverend and grave elders,[11] to desire
The present consul, and last general
In our well-found[12] successes, to report
A little of that worthy work perform'd
By Caius Marcius[13] Coriolanus; whom
We met here, both to thank, and to remember
With honours like himself.

1. *Sen.* Speak, good Cominius:
Leave nothing out for length, and make us think,
Rather our state 's defective for requital,
Than we to stretch it out.[14] Masters o' the people,
We do request your kindest ears; and, after,
Your loving motion toward the common body,[15]
To yield what passes here.

*Sic.* We are convented
Upon a pleasing treaty; and have hearts
Inclinable to honour and advance
The theme of our assembly.

*Bru.* Which the rather
We shall be bless'd to do, if he remember

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1) *Enter two Officers, to lay Cushions, as it were; in the Capitoll* ist die Bühnenweisung der Fol. — Auf den Kissen sollen die Senatoren in der folgenden Versammlung Platz nehmen. 2) Er ist verflucht stolz. — Das hier familiär adjectivisch in diesem Sinne gebrauchte *vengeance* kommt auch sonst substantivisch als Verwünschung öfter bei Sh. vor: *a vengeance on 't* = ein Fluch darauf, oder verflucht sei u. s. w. 3) Wenn dem Coriolan weder daran liegt, ob sie ihn lieben, noch ob sie ihn hassen, so zeigt er damit die richtige Einsicht, die er in ihre Beschaffenheit hat, und vermöge seiner edlen Sorglosigkeit lässt er sie das deutlich erkennen. 4) Das Präteritum hat hier conditionale Bedeutung: er würde gleichgültig hin und her schwanken. — Die folgenden Negationen *neither* und *nor* lassen sich aus der Vertauschung einer Construction mit der andern erklären. Es sollte, wenn sie beibehalten würden, heissen: und er würde ihnen weder Gutes noch Böses thun; sonst müsste *either* und *or* stehen. 5) *opposite* = Gegner. Er lässt nichts ungeschehen, was ihn ganz als ihren Gegner offenbaren kann. 6) *to seem* ist = offenbar Etwas thun, also hier = offenbar nach dem Hasse und dem Missfallen des Volkes streben. — Dass *to seem* hier, wie an vielen andern Stellen, diese Bedeutung haben muss, und nicht die gewöhnliche = scheinen, geht aus dem ganzen Zusammenhang hervor. Gerade die offenbare Demonstration, mit welcher Coriolanus den Hass des Volkes provocirt, tadelt der Beamte an ihm, nicht die Annahme eines blossen Scheins, an welchen er bei der ihm hinlänglich feststehenden Geradheit des Charakters nicht denken kann. 7) *to bonnet*, ein sonst nicht vorkommendes Verbum, welches eigentlich die Mütze abnehmen bedeuten könnte, muss hier bedeuten: durch Mützeabnehmen zu Etwas gelangen, wie A. 5, Sc. 1 steht *knee the way into his mercy.* — *bonneted* wäre dann mit *into their estimation and report* zu verbinden, und darauf bezöge sich der Zwischensatz *without any further deed to have them* (scil. *their estimation and report*). Sie complimentirten sich in die Hochachtung und in den Ruhm beim Volke hinein, ohne irgend eine weitere That, um dieselben zu gewinnen. — *bonneted* ist, wie Staunton bemerkt, möglicherweise = *invested with the badge of consular dignity.* 8) Die Fol. fügt noch hinzu *Coriolanus stands*, was im Widerspruch steht mit ihrer späteren Bühnenweisung *Coriolanus rises, and offers to go away.* 9) *after-meeting* = die zweite oder spätere Zusammenkunft im Verhältniss zu der vorhergehenden, in welcher über die Volsker und über die Beschickung des Titus Lartius ein Beschluss gefasst war *(having determin'd).* 10) Der edle Kriegsdienst Dessen, der so u. s. w. 11) Mit *elders* werden die Senatoren angeredet. 12) *well-found* = glücklich gewonnen. 13) Auch hier stellt die Fol. die Namen um und hat *Martius Caius.* — Das folgende *whom* hängt nicht von *met*, sondern nur von *thank* und *remember* ab: dem zu danken und den mit Ehren, die ihm gemäss sind, zu bedenken, wir uns hier versammelten. — *we met* der Fol. verändern viele Hgg. ohne Noth in *we meet.* 14) Lasst uns eher annehmen, dass unserm Staate die Mittel zur Belohnung des Coriolan fehlen, als uns der Wunsch, diese Belohnung in ihrer ganzen Ausdehnung zu gewähren. 15) Dass Ihr freundlich

A kinder value of the people than
He hath hereto priz'd them at.
*Men.* That 's off, that 's off: [16]
I would you rather had been silent. Please you
To hear Cominius speak?
*Bru.* Most willingly;
But yet my caution was more pertinent
Than the rebuke you give it.
*Men.* He loves your people:
But tie him not to be their bedfellow. [17] —
Worthy Cominius, speak. — Nay, keep your place.
[CORIOLANUS *rises, and offers to go away.*
*1. Sen.* Sit, Coriolanus: never shame to hear
What you have nobly done.
*Cor.* Your honours' pardon:
I had rather have my wounds to heal again,
Than hear say how I got them.
*Bru.* Sir, I hope,
My words dis-bench'd [18] you not.
*Cor.* No, Sir: yet oft,
When blows have made me stay, I fled from words.
You sooth'd [19] not, therefore hurt not. But, your people,
I love them as they weigh.
*Men.* Pray now, sit down.
*Cor.* I had rather have one scratch my head i' the sun, [20]
When the alarum were struck, than idly sit
To hear my nothings monster'd. *[Exit.*
*Men.* Masters o' the people,
Your multiplying spawn how can he flatter,
(That 's [21] thousand to one good one,) when you now see,
He had rather venture all his limbs for honour,
Than one of his ears to hear it? — Proceed, Cominius.

*Com.* I shall lack voice: the deeds of Coriolanus
Should not be utter'd feebly. — It is held,
That valour is the chiefest virtue, and
Most dignifies the haver: if it be,
The man I speak of cannot in the world
Be singly counterpois'd. [22] At sixteen years,
When Tarquin made a head [23] for Rome, he fought
Beyond the mark of others; our then dictator,
Whom with all praise I point at, saw him fight,
When with his Amazonian chin [24] he drove
The bristled lips before him. He bestrid
An o'er-press'd Roman, and i' the consul's view
Slew three opposers: Tarquin's self he met,
And struck him on his knee: [25] in that day's feats,
When he might act the woman in the scene, [26]
He prov'd best man i' the field, and for his meed [27]
Was brow-bound with the oak. His pupil age
Man-enter'd thus, [28] he waxed like a sea;
And, in the brunt of seventeen battles since,
He lurch'd [29] all swords of the garland. For this last,
Before and in Corioli, let me say,
I cannot speak him home: [30] he stopp'd the fliers,
And by his rare example made the coward
Turn terror into sport. As weeds [31] before
A vessel under sail, so men obey'd,
And fell below his stem: his sword, death's stamp,
Where it did mark, it took; from face to foot
He was a thing of blood, whose every motion
Was tim'd with dying cries. [32] Alone he enter'd
The mortal gate [33] of the city, which he painted
With shunless destiny; aidless came off,
And with a sudden reinforcement struck
Corioli like a planet. Now all 's his;
When by and by the din of war 'gan pierce

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den Plebejern vorschlagt, dem beizustimmen, was hier im Senate durchgeht. 16) Das liegt abseits, hat nichts mit der Sache zu thun. 17) Als Zeichen von vertraulichem Verkehr wird das auch sonst bei Sh. erwähnt; so in K. Henry V. (A. 2, Sc. 2) *the man that was his bedfellow.* 18) *to dis-bench* = vom Sitze aufjagen. Solche Composita mit *dis* finden sich bei Sh. viele; so *to dis-case* in Tempest (A. 5, Sc. 1), *to dis-habit* in K. John (A. 2, Sc. 1), *to dis-horn* in Merry Wives of Windsor (A. 4, Sc. 4), *to dis-seat* in Macbeth (A. 5, Sc. 3), *to dis-orb* in Troilus and Cressida (A. 2, Sc. 2). 19) *to sooth* = schmeicheln, und = streicheln. 20) Das wird als eine Annehmlichkeit auch in K. Henry IV. Second Part (A. 2, Sc. 4) erwähnt: *Look, whether the withered elder hath not his poll clawed like a parrot.* — Coriolan möchte sich lieber, während zur Schlacht getrommelt würde, in der Sonne müssig den Kopf kratzen lassen, als ruhig sitzen, und seine Nichtigkeiten, seine nichtigen Thaten, herausstreichen hören, als ob es Ungeheuer wären, zu deren Besichtigung man das Volk herbeilockt. 21) *that* bezieht sich auf *multiplying spawn* = der wimmelnde Schwarm, von dem tausend auf einen tüchtigen Mann, wie Coriolan ist, gerechnet werden. — Zwei Verse weiter hat die Fol. *then on one's eares.* 22) Der Mann, von dem ich spreche, kann in der Welt nicht durch einen Einzelnen aufgewogen werden; es gehören Mehrere zu einem Gegengewicht gegen ihn. 23) *to make a head* = sich sammeln, sich schaaren zu einem feindlichen Zweck. 24) Seine bartlose Tapferkeit im Gefecht erinnerte an die gleichfalls unbärtigen Amazonen. — Die Fol. hat *shin*, was indess schon die dritte Folioausg. verbessert. 25) d. h. er traf ihn so, dass er auf das Knie sank. 26) Eine ähnliche Anspielung auf die von unbärtigen Jünglingen und Knaben dargestellten Weiberrollen des Sh.'schen Theaters kommt in Antony and Cleopatra (A. 5, Sc. 2) vor: *I shall see || Some squeaking Cleopatra boy my greatness.* 27) *meed* = Lohn, Gebühr. 28) Da er in seine Lehrjahre so als fertiger Mann getreten war. 29) *to lurch* = prellen, abgewinnen. So in Ben Jonson's Silent Woman: *You have lurch'd your friends of the better half of the garland.* Allen Ruhm, den die übrigen Krieger sich hätten erobern können, gewann Coriolan für sich allein. Als neutrales Verbum = mausen, stehlen, hat Sh. *to lurch* in Merry Wives of Windsor (A. 2, Sc. 2). 30) Ich kann nicht so gründlich von ihm sprechen, nicht so, dass meine Rede ihn ganz erreichen könnte. — So in Cymbeline (A. 1, Sc. 1) *You speak him far.* 31) Für *weeds* lesen manche Hgg. mit den späteren Folioausgg. *waves.* — Die Lesart der ersten Fol. ist aber unzweifelhaft richtig: die Wasserpflanzen weichen vor dem Vordertheil *(stem)* des dahinsegelnden Schiffes so zur Seite, wie die Feinde vor Coriolan zusammenstürzen. Das eigentlich nur zu *vessel* gehörige *stem* ist hier uneigentlich auf Coriolan oder auf dessen Schwert übertragen. 32) Jede Bewegung des Coriolan erhielt ihr Zeitmass von dem sie begleitenden Geschrei Sterbender. — *a thing of blood* = ein Wesen, das ganz aus Blut besteht, ist gebildet wie *a man of salt* in K. Lear (A. 4, Sc. 6). 33) Das Thor, das jedem andern Feind den Tod brachte, betrat er nicht nur allein, sondern er färbte es auch mit Blut, als dem Zeichen des Geschickes, welchem die Bewohner nicht entgehen sollten.

His ready sense: then straight his doubled spirit
Re-quicken'd what in flesh was fatigate,[34]
And to the battle came he; where he did
Run reeking o'er the lives of men, as if
'T were a perpetual spoil; and, till we call'd
Both field and city ours, he never stood
To ease his breast with panting.
*Men.* Worthy man!
*1. Sen.* He cannot but with measure fit the honours[35]
Which we devise him.
*Com.* Our spoils he kick'd at;
And look'd upon things precious, as they were
The common muck o' the world: he covets less
Than misery[36] itself would give, rewards
His deeds with doing them, and is content
To spend the time, to end it.[37]
*Men.* He 's right noble:
Let him be call'd for.
*1. Sen.* Call Coriolanus.
*Off.* He doth appear.

*Re-enter* CORIOLANUS.

*Men.* The senate, Coriolanus, are well pleas'd
To make thee consul.
*Cor.* I do owe them still
My life and services.
*Men.* It then remains,
That you do speak to the people.
*Cor.* I do beseech you,
Let me o'erleap that custom; for I cannot
Put on the gown, stand naked,[38] and entreat them,
For my wounds' sake, to give their suffrage: please you,
That I may pass this doing.
*Sic.* Sir, the people
Must have their voices: neither will they bate
One jot of ceremony.
*Men.* Put them not to 't:
Pray you, go fit you to the custom, and
Take to you, as your predecessors have,
Your honour with your form.[39]
*Cor.* It is a part
That I shall blush in acting, and might well
Be taken from the people.
*Bru.* Mark you that?
*Cor.* To brag unto them, — Thus I did, and thus; —
Show them the unaching scars which I should hide,
As if I had receiv'd them for the hire
Of their breath[40] only!
*Men.* Do not stand upon 't. —
We recommend to you, tribunes of the people,
Our purpose to them;[41] — and to our noble consul
Wish we all joy and honour.
*Sen.* To Coriolanus come all joy and honour!
*[Flourish. Exeunt all but* SICINIUS *and* BRUTUS.
*Bru.* You see how he intends to use the people.
*Sic.* May they perceive his intent! He will require them,
As if he did contemn what he requested
Should be in them to give.[42]
*Bru.* Come; we 'll inform them
Of our proceedings here: on the market-place
I know they do attend us. *[Exeunt.*

## SCENE III.

The Same. The Forum.

*Enter several Citizens.*[1]

*1. Cit.* Once,[2] if he do require our voices, we ought not to deny him.
*2. Cit.* We may, Sir, if we will.
*3. Cit.* We have power in ourselves to do it, but it is a power that we have no power[3] to do: for if he show us his wounds, and tell us his deeds, we are to put our tongues into those wounds, and speak for them; so, if he tell us his noble deeds, we must also tell him our noble acceptance of them. Ingratitude is monstrous, and for the multitude to be ingrateful were to make a monster of the multitude; of the which we being members, should bring ourselves to be monstrous members.
*1. Cit.* And to make us no better thought of, a little help will serve: for once[4] we stood up about the corn, he himself stuck not to call us the many-headed multitude.
*3. Cit.* We have been called so of many; not that our heads are some brown, some black, some auburn,[5] some bald, but that our wits are so diversely coloured: and truly, I think, if all our wits were to issue out of one skull, they would fly east, west, north, south; and their

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34) *fatigate* für *fatigated*, wie Sh. häufig die Participien auf —*ated* abkürzt. Das Wort kommt sonst bei ihm nicht vor. 35) Coriolan wird mit seinem Masse den Ehren, die wir ihm bestimmen, entsprechen. 36) *misery* soll nach Warburton's Deutung hier den seltenen und bei Sh. sonst nicht vorkommenden Sinn = Geiz, Habsucht, (von *miser*,) haben. Indess reicht auch die gewöhnliche Bedeutung = Elend, Armuth, Noth, hier vollkommen aus. 37) Indem er die Zeit so heldenhaft verwendet, liegt ihm nur daran, sie überhaupt hinzubringen; er betrachtet seine Thaten als einen blossen Zeitvertreib. 38) d. h. in der Art entblösst, dass seine Wunden sichtbar werden. — *the gown* ist das demüthigende Friedenskleid, mit dem bekleidet er die Stimmen der Bürger erbetteln soll. Vgl. A. 2, Sc. 1, Anm. 60. 39) Die Würde, die Euch zukommt, zugleich mit dem Herkommen, das dabei Euch obliegt. — In Coriolan's Antwort ist das relative *that* zuerst als Object, dann als Subject zu fassen. 40) *breath* = blosser Hauch, das nichtige Wort, mit dem sie ihm ihre Stimmen geben. So in A. 2, Sc. 1 *beg their stinking breaths* in demselben verächtlichen Sinne. 41) Wir empfehlen Euch, Volkstribunen, das, was wir dem Volke zugedacht haben, nämlich Coriolan's Consulwahl. — *to them* bezieht sich auf *people*. — M. Mason schliesst den Satz mit *purpose* und verbindet *to them* mit dem Folgenden, welche Interpunction indess einen Sinn giebt, der zu dem Charakter des Menenius wenig passt. 42) Als ob es seine Verachtung erregte, dass das, was er suchte, d. h. das Consulat, in der Hand des Volkes liegen sollte.

1) *Enter seven or eight Citizens* ist die alte Bühnenweisung. 2) *once* = ein für alle Mal. 3) *power* ist zuerst = Vermögen, im allgemeinen Sinne, nachher = sittliche Berechtigung, moralische Vollmacht. 4) Die Hgg. fügen entweder hinter *once* ein *when* ein, oder erklären *once* = sobald einmal. — Indess lässt sich natürlicher *for*, wie oft bei Sh., = *because* fassen: weil wir einmal aufstanden wegen des Korns, nannte er uns die vielköpfige Menge, das Ungeheuer. 5) *auburn* emendirt die vierte Folioausg. (vom Jahre 1685) das *abram* der ersten Fol.

consent of one direct way should be at once to all the points o' the compass.

*2. Cit.* Think you so? Which way do you judge my wit would fly?

*3. Cit.* Nay, your wit will not so soon out as another man's will: 't is strongly wedged up in a block-head; but if it were at liberty, 't would, sure, southward.

*2. Cit.* Why that way?

*3. Cit.* To lose itself in a fog;[6] where, being three parts melted away with rotten dews, the fourth would return, for conscience sake, to help to get thee a wife.

*2. Cit.* You are never without your tricks: — you may, you may.[7]

*3. Cit.* Are you all resolved to give your voices? But that 's no matter; the greater part carries it. I say, if he would incline to the people, there was never a worthier man.

*Enter* Coriolanus[8] *and* Menenius.

Here he comes, and in the gown of humility: mark his behaviour. We are not to stay all together, but to come by him where he stands, by ones, by twos, and by threes. He 's to make his requests by particulars; wherein every one of us has a single honour, in giving him our own voices with our own tongues: therefore, follow me, and I 'll direct you how you shall go by him.

*All.* Content, content. *[Exeunt.*

*Men.* O Sir, you are not right: have you not known
The worthiest men have done 't?

*Cor.* What must I say?
I pray, Sir,[9] — Plague upon 't! I cannot bring
My tongue to such a pace. — Look, Sir: — my wounds; —
I got them in my country's service, when
Some certain of your brethren roar'd, and ran
From the noise of our own drums.

*Men.* O me, the gods!
You must not speak of that: you must desire them
To think upon you.

*Cor.* Think upon me? Hang 'em!
I would they would forget me, like the virtues
Which our divines lose by 'em.[10]

*Men.* You 'll mar all:
I 'll leave you. Pray you, speak to them, I pray you,
In wholesome[11] manner. *[Exit.*

*Enter Two Citizens.*[12]

*Cor.* Bid them wash their faces,
And keep their teeth clean. — So, here comes a brace. You know the cause, Sir, of my standing here.

*1. Cit.* We do, Sir: tell us what hath brought you to 't.

*Cor.* Mine own desert.

*2. Cit.* Your own desert?

*Cor.* Ay, not[13] mine own desire.

*1. Cit.* How! not your own desire?

*Cor.* No, Sir: 't was never my desire yet, to trouble the poor with begging.

*1. Cit.* You must think, if we give you anything, we hope to gain by you.

*Cor.* Well then, I pray, your price o' the consulship?

*1. Cit.* The price is, to ask it kindly.[14]

*Cor.* Kindly! Sir, I pray, let me ha't: I have wounds to show you, which shall be yours in private. — Your good voice, Sir; what say you?

*2. Cit.* You shall ha't, worthy Sir.

*Cor.* A match, Sir. — There is in all two worthy voices begg'd. — I have your alms: adieu.

*1. Cit.* But this is something odd.

*2. Cit.* An 't were to give again, — but 't is no matter.
*[Exeunt the Two Citizens.*

*Enter Two other Citizens.*

*Cor.* Pray you now, if it may stand with the tune of your voices that I may be consul, I have here the customary gown.

*3. Cit.* You have deserved nobly of your country, and you have not deserved nobly.

*Cor.* Your enigma?[15]

*3. Cit.* You have been a scourge to her enemies, you have been a rod to her friends; you have not, indeed, loved the common people.

*Cor.* You should account me the more virtuous, that I have not been common[16] in my love. I will, Sir, flatter my sworn brother the people, to earn a dearer estimation of them: 't is a condition they account gentle; and since the wisdom of their choice is rather to have my hat than my heart, I will practise the insinuating nod, and be off to them[17] most counterfeitly: that is, Sir, I will counterfeit the bewitchment[18] of some popular man, and give it bountifully to the desirers. Therefore, beseech you, I may be consul.

*4. Cit.* We hope to find you our friend, and therefore give you our voices heartily.

*3. Cit.* You have received many wounds for your country.

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6) Als den Bringer giftiger und fauler Dünste charakterisirt Sh. den Südwind auch sonst; so in As you like it (A. 3, Sc. 5) *foggy south*, und in K. Henry IV. Second Part (A. 2, Sc. 4) *like the south, borne with black vapour.* 7) *you may, you may* entspricht unserm: nur zu, nur zu! fahrt nur so fort. 8) Die Fol. hat *Enter Coriolanus in a gown of humility.* 9) *I pray, Sir* ist nicht an Menenius gerichtet, sondern ein Versuch so zu sprechen, wie er mit dem Volke reden muss; ebenso das folgende *Look, Sir etc.* 10) Die Geistlichen, indem sie vergebens den Plebejern Tugenden predigen, verlieren diese Tugenden an ihnen. 11) *wholesome* = zuträglich, gesund, und = vernünftig. Sh. kennt das Wort in beiden Bedeutungen; so in Hamlet (A. 3, Sc. 2) *if it shall please you to make me a wholesome answer.* 12) Die Fol. hat *Enter three of the Citizens*, und überträgt dem »dritten Bürger« fast alle Reden, die in den späteren Ausgg. dem »ersten Bürger« gehören. — Dass nur zwei Bürger auftreten, erhellt aus Coriolan's Worten *So, here comes a brace*, vor welche die Cambridge Edd. die Bühnenweisung setzen: *Re-enter two of the Citizens*, der sie dann vor *you know the cause* eine zweite folgen lassen: *Re-enter a third Citizen.* 13) Die Fol. hat *but mine own desire*, manche Hgg. *but not mine etc.* 14) Manche Hgg. fügen hinter *is* ein *Sir* ein, um einen Vers herzustellen, den der Dichter gar nicht beabsichtigt hat. — Auch die folgenden Reden Coriolan's, welche die Fol. mit Recht als Prosa druckt, werden von den Hggn. in scheinbare Verse abgetheilt. 15) Elliptisch für: Ist das ein Räthsel, was Ihr mir da aufgebt? 16) Wortspiel mit *common* in Bezug auf das vorhergehende *the common people.* 17) *to be off to* = sich mit Jemandem abfinden. 18) *bewitchment* ist hier die Huld und Herablassung, mit der ein beim Volke beliebter Mann dasselbe bezaubert. — Das folgende *it* bezieht sich nicht auf *bewitchment*, sondern steht allgemein: ich will es Denen, die danach

*Cor.* I will not seal your knowledge[19] with showing them. I will make much of your voices, and so trouble you no further.

*Both Cit.* The gods give you joy, Sir, heartily!

*[Exeunt.*

*Cor.* Most sweet voices! —
Better it is to die, better to starve,
Than crave the hire which first we do deserve.
Why in this wolvish toge[20] should I stand here,
To beg of Hob and Dick,[21] that do appear,
Their needless vouches?[22] Custom calls me to 't: —
What custom wills, in all things should we do 't,
The dust on antique time would lie unswept,
And mountainous error[23] be too highly heap'd
For truth to o'erpeer. — Rather than fool it[24] so,
Let the high office and the honour go
To one that would do thus. — I am half through:
The one part suffer'd, the other will I do.

*Enter Three other Citizens.*

Here come more voices. —
Your voices: for your voices I have fought;
Watch'd for your voices; for your voices bear
Of wounds two dozen odd;[25] battles thrice six
I have seen and heard of;[26] for your voices have
Done many things, some less, some more. Your voices:
Indeed, I would be consul.

*5. Cit.* He has done nobly, and cannot go without any honest man's voice.

*6. Cit.* Therefore, let him be consul. The gods give him joy, and make him good friend to the people!

*All.* Amen, amen. —
God save thee, noble consul! *[Exeunt Citizens.*

*Cor.* Worthy voices!

*Re-enter* Menenius, *with* Brutus *and* Sicinius.

*Men.* You have stood your limitation;[27] and the tribunes
Endue you with the people's voice: remains
That, in the official marks invested, you
Anon do meet the senate.

*Cor.* Is this[28] done?

*Sic.* The custom of request you have discharg'd:
The people do admit you; and are summon'd
To meet anon, upon your approbation.[29]

*Cor.* Where? at the senate-house?

*Sic.* There, Coriolanus.

*Cor.* May I change these garments?

*Sic.* You may, Sir.

*Cor.* That I 'll straight do; and, knowing myself again,
Repair to the senate-house.

*Men.* I 'll keep you company. — Will you along?

*Bru.* We stay here for the people.

*Sic.* Fare you well.

*[Exeunt* Coriolanus *and* Menenius.

He has it now; and by his looks, methinks,
'T is warm at his heart.[30]

*Bru.* With a proud heart he wore
His humble weeds. Will you dismiss the people?

*Re-enter Citizens.*

*Sic.* How now, my masters? have you chose this man?

*1. Cit.* He has our voices, Sir.

*Bru.* We pray the gods he may deserve your loves.

*2. Cit.* Amen, Sir. To my poor unworthy notice,
He mock'd us when he begg'd our voices.

*3. Cit.* Certainly,
He flouted us downright.

*1. Cit.* No, 't is his kind of speech; he did not mock us.

*2. Cit.* Not one amongst us, save yourself, but says,
He us'd us scornfully: he should have show'd us
His marks of merit, wounds receiv'd for his country.

*Sic.* Why, so he did, I am sure.

*All.* No, no; no man saw 'em.

*3. Cit.* He said, he had wounds, which he could show in private;
And with his hat, thus waving it in scorn,
»I would be consul,« says he: »aged custom,
But by your voices, will not so permit me;
Your voices therefore.« When we granted that,
Here was, — »I thank you for your voices, — thank you, —
Your most sweet voices: — now you have left your voices,
I have no further with you.«[31] — Was not this mockery?

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verlangen, reichlich geben. 19) Die Kunde, die Ihr von Hörensagen über meine Wunden habt, will ich nicht dadurch bestätigen oder sicherer machen, dass ich sie Euch zeige. 20) Die erste Fol. hat *Woolvish tongue*, wahrscheinlich verdruckt aus *togue*, und die Folioausg. von 1632 setzte demnach, wie sie öfter thut, ein gewöhnlicheres Wort an die Stelle des seltenern, hier *gown* für *toge*. — Dass Coriolan darunter das ihm verhasste *gown of humility* (vgl. Anm. 8 dieser Scene), in welchem er vorschriftsmässig als Candidat auftreten muss, versteht, ist klarer, als in welchem Sinne Sh. das Epitheton *wolvish* anwendet, ob in Bezug auf das rauhe, abstossende Aeussere, in welchem Coriolan, wie ein Wolf, darin erscheint, oder in Bezug auf den Widerspruch, der zwischen dieser demüthigenden Aussenseite und seinem ingrimmigen oder trotzigen Innern besteht, gleichsam wie ein Wolf in Schafskleidern. Die erstere Erklärung ist wohl die einfachere und natürlichere. — Vielleicht wäre jedoch in *tongue* nicht *toge* zu suchen, sondern *throng*, und unter *wolvish throng* wären die Plebejer zu verstehen, welche sich um Coriolan drängen, wie Wölfe um ihre Beute. — Auf dieselbe Conjectur *wolvish throng* gerieth auch Staunton, indem er sagt: *Possibly, after all that has been written about it, the term „woolvish" may have been intended to apply to the mob, and not to the vestment, and the genuine reading be „wolfish throng".* 21) Sh. führt hier ein Paar der gewöhnlichsten englischen Namen, *Hob*, aus *Robert* entstellt, wie *Dick* aus *Richard*, als Repräsentanten der Plebejer auf. 22) Ihre Zeugnisse, die nichts frommen, nichts helfen. 23) Der berghoch aufgethürmte Irrthum. 24) *to fool it* = den Narren spielen. — *to fool it* ist so von dem substantivischen *fool* gebildet, wie *to king it, to queen it*, und scheint eine natürlichere Construction, als die von Leo adoptirte, der *it* auf das folgende *the high office and the honour* bezieht, als ob Coriolanus sich scheue, durch eine Candidatur die consularische Würde zum Narren zu haben. 25) Zwei Dutzend und einige darüber. 26) d. h. achtzehn Schlachten habe ich gesehen und bin etwas davon gewahr geworden. — *and heard of* ist ein ironisch gemeinter Zusatz zu *seen*. 27) Ihr habt die vorgeschriebene Frist jetzt überstanden. 28) *this* ist unbestimmt: Ist die Sache vorüber? 29) *upon your approbation* = zu Eurer Bestätigung, bezieht sich auf *summon'd*. — Das Volk wird gleich wieder zusammenberufen. 30) Es kocht in seinem Herzen vor Ungeduld und Ingrimm. 31) Nun habe ich nichts

*Sic.* Why, either, were you ignorant to see 't,[32]
Or, seeing it, of such childish friendliness
To yield your voices?
*Bru.* Could you not have told him,
As you were lesson'd, — when he had no power,
But was a petty servant to the state,
He was your enemy: ever spake against
Your liberties, and the charters that you bear
I' the body of the weal;[33] and now, arriving[34]
A place of potency, and sway o' the state,
If he should still malignantly remain
Fast foe to the plebeii, your voices might
Be curses to yourselves? You should have said,
That, as his worthy deeds did claim no less
Than what he stood for, so his gracious nature[35]
Would think upon you for your voices, and
Translate his malice towards you into love,
Standing your friendly lord.[36]
*Sic.* Thus to have said,[37]
As you were fore-advis'd, had touch'd his spirit,
And tried his inclination; from him pluck'd
Either his gracious promise, which you might,
As cause had call'd you up, have held him to;
Or else it would have gall'd his surly nature,
Which easily endures not article
Tying him to aught; so, putting him to rage,
You should have ta'en the advantage of his choler,[38]
And pass'd him unelected.
*Bru.* Did you perceive,
He did solicit you in free contempt,[39]
When he did need your loves; and do you think,
That his contempt shall not be bruising to you,
When he hath power to crush? Why, had your bodies
No heart among you? or had you tongues to cry
Against the rectorship of judgment?[40]
*Sic.* Have you,
Ere now, denied the asker?[41] and, now again,
Of him that did not ask, but mock, bestow
Your sued-for tongues?

*3. Cit.* He 's not confirm'd; we may deny him yet.
*2. Cit.* And will deny him:
I 'll have five hundred voices of that sound.
*1. Cit.* I twice five hundred, and their[42] friends to piece 'em.
*Bru.* Get you hence instantly; and tell those friends,
They have chose a consul that will from them take
Their liberties; make them of no more voice
Than dogs, that are as often beat for barking
As therefore kept to do so.
*Sic.* Let them assemble;
And, on a safer judgment, all revoke
Your ignorant election. Enforce[43] his pride,
And his old hate unto you: besides, forget not
With what contempt he wore the humble weed;
How in his suit he scorn'd you: but your loves,
Thinking upon his services, took from you
The apprehension of his present portance,[44]
Which most gibingly, ungravely, he did fashion
After the inveterate hate he bears you.
*Bru.* Lay
A fault on us, your tribunes, that we labour'd
(No impediment between)[45] but that you must
Cast your election on him.
*Sic.* Say, you chose him
More after our commandment, than as guided
By your own true affections; and that your minds,
Pre-occupied with what you rather must do
Than what you should, made you against the grain
To voice him consul.[46] Lay the fault on us.
*Bru.* Ay, spare us not. Say, we read lectures to you,
How youngly he began to serve his country,
How long continued, and what stock he springs of,
The noble house o' the Marcians; from whence came
That Ancus Marcius, Numa's daughter's son,
Who, after great Hostilius, here was king;
Of the same house Publius and Quintus were,
That our best water brought by conduits hither;
[And Censorinus that was so surnam'd,][47]

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Weiteres bei Euch zu suchen, mit Euch zu thun. 32) So unwissend, dass Ihr es nicht sahet. 33) *body of the weal* = Staatskörper, wie in der vorigen Scene *common body.* 34) *to arrive* = an Etwas anlangen, construirt Sh. auch sonst mit dem Accusativ als ein transitives Verbum; so in Julius Cæsar (A. 1, Sc. 2) *But ere we could arrive the point propos'd.* 35) *gracious* bezieht sich genau genommen auf *think upon you:* er würde zum Dank für Eure Stimmen, vermöge seiner freundlichen, nicht nach seiner gewöhnlichen unfreundlichen Natur, Euer gedenken. 36) Das Letztere ist nicht im wörtlichen Sinne zu fassen, sondern in uneigentlichem, wie dieselbe Redensart sprichwörtlich auch sonst bei Sh. vorkommt, so in K. Henry IV. Second Part (A. 4, Sc. 3) *stand my good lord, 'pray, in your good report.* 37) Wenn Ihr so gesprochen hättet, wie wir Euch vorher angewiesen, so hätte das seinen Geist auf die Probe gestellt, seine Stimmung geprüft. 38) Der Zorn, in den er ausgebrochen wäre, hätte Euch einen günstigen Anlass oder Vorwand geboten, ihn ungewählt zu lassen. 39) *free contempt* = unverhohlene Verachtung. 40) *rectorship of judgment* ist die unterweisende Leitung des vernünftigen Urtheils. 41) Der Tribun erinnert die Plebejer, dass sie in früheren Fällen einem Candidaten, der sie um ihre Stimme bat, dieselbe verweigert hätten. — Darauf, und nicht auf die Werbung des Coriolan, bezieht sich auch das folgende *your sued-for tongues.* 42) *their* geht eigentlich nicht auf die *twice five hundred voices,* sondern auf die Besitzer dieser Stimmen. Zu den tausend Bürgern, welche gegen den Coriolan stimmen sollen, kommen noch deren Sippen *(friends).* 43) *to enforce* = urgiren, beim Volke hervorheben, ihm an's Herz legen. — So in K. John (A. 2, Sc. 2) *I will enforce it easily to my love.* 44) *portance* = Haltung, Benehmen. So gebraucht Sh. das Wort in Othello (A. 1, Sc. 3). 45) Der Zwischensatz ist elliptisch: ohne ein Dazwischentreten zu verstatten. 46) *to voice him consul* = durch Eure Stimmen ihn zum Consul machen. 47) Der Vers, den der Zusammenhang hier nothwendig fordert, ist in der Fol. zufällig ausgefallen und zuerst von Pope so ergänzt: *And Censorinus, darling of the people.* — Das *darling of the people* klingt aber wenig Sh.'sch und findet sich auch nicht im Plutarch, dem Sh. an dieser Stelle ziemlich genau gefolgt ist, ohne zu beachten, dass Plutarch hier nicht bloss von Vorfahren, sondern auch von Nachkommen des Coriolan redet. Der folgende Vers *And nobly named so etc.* lässt schliessen, dass in dem vorhergehenden fehlenden ausdrücklich erwähnt war, dass Censorinus nur ein Beiname sei, nicht der eigentliche Name. Plutarch sagt: *Censorinus also came of that family, that was so surnamed because the people had chosen him censor twice.* — Leo setzt *And Censorinus nam'd so by the people.*

And nobly named so, twice being censor,
Was his great ancestor.
*Sic.* One thus descended,
That hath beside well in his person wrought
To be set high in place, we did commend
To your remembrances: but you have found,
Scaling[48] his present bearing with his past,
That he 's your fixed enemy, and revoke
Your sudden[49] approbation.
*Bru.* Say, you ne'er had done 't,
(Harp on that still,) but by our putting on;[50]
And presently, when you have drawn your number,[51]
Repair to the Capitol.
*All.* We will so: almost all
Repent in their election.[52] *[Exeunt Citizens.*
*Bru.* Let them go on:
This mutiny were better put in hazard,
Than stay, past doubt, for greater.[53]
If, as his nature is, he fall in rage
With their refusal, both observe and answer
The vantage of his anger.[54]
*Sic.* To the Capitol:
Come, we 'll be there before the stream o' the people;
And this shall seem, as partly 't is, their own,
Which[55] we have goaded onward. *[Exeunt.*

# ACT III.

## SCENE I.

The Same. A Street.

*Cornets.* *Enter* CORIOLANUS, MENENIUS, COMINIUS, TITUS LARTIUS, *Senators and Patricians.*

*Cor.* Tullus Aufidius then had made new head?
*Lart.* He had, my lord; and that it was, which caus'd
Our swifter composition.[1]
*Cor.* So then, the Volsces stand but as at first;
Ready, when time shall prompt them, to make road
Upon us again.
*Com.* They are worn, lord consul, so,
That we shall hardly in our ages see
Their banners wave again.
*Cor.* Saw you Aufidius?
*Lart.* On safe-guard[2] he came to me; and did curse
Against the Volsces, for they had so vildly[3]
Yielded the town: he is retir'd to Antium.
*Cor.* Spoke he of me?
*Lart.* He did, my lord.
*Cor.* How? what?
*Lart.* How often he had met you, sword to sword;
That of all things upon the earth he hated
Your person most; that he would pawn his fortunes
To hopeless restitution, so he might
Be call'd your vanquisher.
*Cor.* At Antium lives he?
*Lart.* At Antium.
*Cor.* I wish I had a cause to seek him there,
To oppose his hatred fully. Welcome home.

*Enter* SICINIUS *and* BRUTUS.

Behold! these are the tribunes of the people,
The tongues o' the common mouth. I do despise them;
For they do prank them in authority,[4]
Against all noble sufferance.
*Sic.* Pass no further.
*Cor.* Ha! what is that?
*Bru.* It will be dangerous to go on: no further.
*Cor.* What makes this change?
*Men.* The matter?
*Com.* Hath he not pass'd the noble, and the common?[5]
*Bru.* Cominius, no.
*Cor.* Have I had children's voices?
*1. Sen.* Tribunes, give way: he shall to the market-place.
*Bru.* The people are incens'd against him.
*Sic.* Stop,
Or all will fall in broil.
*Cor.* Are these your herd?[6] —
Must these have voices, that can yield them now,
And straight disclaim their tongues? — What are your offices?
You being their mouths, why rule you not their teeth?[7]
Have you not set them on?
*Men.* Be calm, be calm.
*Cor.* It is a purpos'd thing, and grows by plot,
To curb the will of the nobility:
Suffer 't, and live with such as cannot rule,
Nor ever will be rul'd.

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Aber in Plutarch, dem Sh. hier fast wörtlich gefolgt ist, steht nicht, dass das Volk ihn Censorinus genannt, sondern nur, dass es ihn zweimal zum Censor ernannt. — Lettsom hält es für unzweifelhaft, dass der fehlende Vers mit *nam'd Censorinus* geendet habe, und liest den folgenden: *And nobly nam'd so, twice being chosen censor.* — Die Cambridge Edd. nehmen nicht den Ausfall einer ganzen Zeile, sondern das ungeschickte Zusammenflicken zweier theilweise unleserlichen Zeilen durch den Abschreiber oder Setzer an. Sie lesen *And Censorinus, nobly named so,* || *Twice being by the people chosen censor,* || *Was etc.* 48) *to scale* = abmessen, oder = abwägen, je nachdem man das in diesem Sinne ungebräuchliche Verbum von *scale* = Wagschale, oder = Massstab, herleitet. 49) *sudden* = jäh, unüberlegt. 50) Wenn wir Euch nicht angetrieben hätten. — *to put on* = antreiben, veranlassen. 51) Wenn Ihr Eure Schaar zusammengezogen, vereinigt habt. 52) *to repent in* = bei Etwas Reue fühlen. 53) Es ist besser, den gegenwärtigen Aufstand zu riskiren, als über ein bedenkliches Zaudern hinaus auf einen grössern zukünftigen Aufstand oder Anlass zum Aufstande zu warten. 54) Dasselbe wie vorher *the advantage of his choler* (vgl. Anm. 38 dieser Scene). 55) *which* bezieht sich nicht eigentlich auf *their own,* sondern auf das darin steckende Personalpronomen: ausgehend von Denen, die wir doch aufgestachelt haben.

1) Dass Aufidius neue Streitkräfte sammelte, veranlasste uns, um so schneller Frieden zu schliessen. 2) Auf die Zusicherung persönlicher Sicherheit. 3) So die Fol., die bald *vild,* bald *vile* gebraucht. 4) Sie stolziren in Machthoheit mehr als der Adel es dulden darf. — *them* steht für *themselves.* 5) *noble* und *common* sind Collectiva = die Patricier und die Plebejer, wie *the subject* oft bei Sh. die Unterthanen bedeutet. Viele Hgg. setzen willkürlich *nobles and commons.* 6) Lenkt Ihr die Plebejer wie eine willenlose Heerde? 7) Da Ihr der Mund der Plebejer seid, so müsst Ihr auch ihre Zähne bemeistern, so dass sie nicht beissen. Es ist eine Anspielung auf

*Bru.* Call 't not a plot:
The people cry, you mock'd them; and, of late,
When corn was given them gratis, you repin'd;
Scandal'd the suppliants for the people, call'd them
Time-pleasers, flatterers, foes to nobleness.
*Cor.* Why, this was known before.
*Bru.* Not to them all.
*Cor.* Have you inform'd them sithence?[8]
*Bru.* How! I inform them!
*Com.* You are like to do such business.[9]
*Bru.* Not unlike,
Each way, to better yours.
*Cor.* Why then should I be consul? By yond clouds,
Let me deserve so ill as you, and make me
Your fellow tribune.
*Sic.* You show too much of that
For which the people stir. If you will pass
To where you are bound,[10] you must inquire your way,
Which you are out of, with a gentler spirit;
Or never be so noble as a consul,
Nor yoke with him for tribune.[11]
*Men.* Let 's be calm.
*Com.* The people are abus'd. — Set on.[12] — This paltering
Becomes not Rome; nor has Coriolanus
Deserv'd this so dishonour'd rub,[13] laid falsely
I' the plain way of his merit.
*Cor.* Tell me of corn![14]
This was my speech, and I will speak 't again —
*Men.* Not now, not now.
*1. Sen.* Not in this heat, Sir, now.
*Cor.* Now, as I live, I will. — My nobler[15] friends,
I crave their pardons: —
For the mutable, rank-scented many, let them
Regard me as I do not flatter, and
Therein[16] behold themselves. I say again,
In soothing them we nourish 'gainst our senate
The cockle[17] of rebellion, insolence, sedition,
Which we ourselves have plough'd for, sow'd and scatter'd,
By mingling them with us, the honour'd number;
Who lack not virtue, no, nor power, but that
Which they have given to beggars.
*Men.* Well, no more.
*1. Sen.* No more words, we beseech you.
*Cor.* How! no more?
As for my country I have shed my blood,
Not fearing outward force, so shall my lungs
Coin words till they decay, against those meazels,[18]
Which we disdain should tetter us, yet sought
The very way to catch them.
*Bru.* You speak o' the people,
As if you were a god to punish, not
A man of their infirmity.
*Sic.* 'T were well,
We let the people know 't.
*Men.* What, what? his choler?
*Cor.* Choler!
Were I as patient as the midnight sleep,
By Jove, 't would be my mind.
*Sic.* It is a mind,
That shall remain a poison where it is,
Not poison any further.[19]
*Cor.* Shall remain! —
Hear you this Triton of the minnows?[20] mark you
His absolute »shall«?
*Com.* 'T was from the canon.[21]
*Cor.* »Shall«!
O good,[22] but most unwise patricians! why,
You grave, but reckless senators, have you thus
Given Hydra here to choose an officer,[23]
That with his peremptory »shall«, being but

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Brutus' frühere Worte *The people are incens'd against him.* 8) Für das alterthümliche Wort der Fol., das die Hgg. an andrer Stelle, in All 's well that ends well (A. 1, Sc. 3), stehen lassen, ändern sie hier grösstentheils *since.* 9) Theobald theilte diese Worte dem Coriolan zu, so charakteristisch die Einmischung des Cominius in das Gespräch und seine Parteinahme für Coriolan auch erscheint. — Auf die Insinuation: Euch sieht ein solches Geschäft schon ähnlich, antwortet dann Brutus: Wie es uns auch ähnlich sieht, in jeder Richtung, das, was Ihr Patricier betreibt, zum Bessern zu kehren oder es besser zu machen. 10) Wenn Ihr durchkommen wollt bis dahin, wohin Ihr beabsichtigt. — *to be bound* = unterwegs nach einem bestimmten Ziele sein. — *to stir* = unruhig sein, sich empören. 11) Sicinius' letzte Worte sind eine ironische Bezugnahme auf Coriolan's an Brutus gerichtete Rede *make me your fellow tribune.* — *him* geht auf Brutus. 12) Der Zug soll sich weiter nach dem Marktplatz begeben, wo Coriolan als Consul bestätigt werden soll. — Rowe verbindet dagegen *set on* mit dem Vorhergehenden: Das Volk ist getäuscht, aufgehetzt. 13) Coriolan hat nicht diesen unehrenhaften Stein des Anstosses *(rub)* verdient, der seinem Verdienst so hinterlistig *(falsely)* in den Weg gelegt wird. 14) Vgl. Brutus' frühere Worte *When corn was given them gratis, you repin'd.* 15) Der Comparativ steht wegen des Gegensatzes zu dem folgenden *mutable, rank-scented many,* wo *many* = Menge, grosser Haufen, steht. Die Fol. schreibt dafür *Meynie,* um es von dem Pronomen *many* zu unterscheiden. 16) *therein* knüpft lose an das Vorhergehende an: in dem, dass ich ihnen keine Schmeicheleien sage. 17) Das Bild von dem aufwuchernden Unkraut fand Sh., zum Theil mit denselben Worten ausgedrückt, an der entsprechenden Stelle des Plutarch: *Moreover, he said, they nourished against themselves the naughty seed and cockle of insolency and sedition, which had been sowed and scattered abroad amongst the people.* 18) *meazel* erklären die Hgg. mit *leper* = Aussätziger, welche Bedeutung das Wort in älterer Zeit unzweifelhaft hatte. Vielleicht gebraucht Sh. es aber = Aussatz, so dass hier der Pöbel gleichsam als personificirter Aussatz gefasst würde. 19) Eine Andeutung, dass Coriolan nicht Consul werden, sondern bleiben soll, was er ist. 20) Der grossmächtige Tribun lenkt mit seinem befehlshaberischen Soll! den wimmelnden Pöbelhaufen, so wie ein Triton die wimmelnden Fische der kleinsten Art. — Zugleich liegt eine Alliteration zwischen *Triton* und *tribune* vor. 21) Nach Johnson's Erklärung: *it was contrary to the established rule* giebt Cominius dem Coriolan, nach M. Mason's Deutung: *according to the rule* dem Sicinius Recht. Die erstere Erklärung scheint die plausiblere, da *from* = abweichend von, häufig bei Sh. vorkommt, so in Othello (A. 1, Sc. 1) *from the sense of all civility.* 22) So emendirt Theobald die Lesart der Fol. *O God!* 23) Er macht dem Senat zum Vorwurf, dass er der vielköpfigen Menge verstattet habe, Tribunen zu wählen. Dass *here* dem *Hydra* hinzugefügt ist im hinweisenden, demonstrativen Sinne = der Hydra hier, d. h. der vielköpfigen Menge,

The horn and noise o' the monster's,[24] wants not spirit
To say, he 'll turn your current in a ditch,
And make your channel his? If he have power,
Then vail your ignorance:[25] if none, awake
Your dangerous lenity. If you are learned,
Be not as common fools: if you are not,
Let them have cushions[26] by you. You are plebeians,
If they be senators; and they are no less,
When, both your voices blended, the greatest taste
Most palates theirs.[27] They choose their magistrate;
And such a one as he, who puts his »shall«,
His popular »shall«, against a graver bench
Than ever frown'd in Greece. By Jove himself,
It makes the consuls base; and my soul aches,
To know, when two authorities are up,
Neither supreme, how soon confusion
May enter 'twixt the gap of both, and take
The one by the other.

*Com.* Well, — on to the market-place.

*Cor.* Whoever gave that counsel, to give forth
The corn o' the storehouse gratis, as 't was us'd
Sometime in Greece, —

*Men.* Well, well; no more of that.

*Cor.* Though there[28] the people had more absolute power,
I say, they nourish'd disobedience, fed
The ruin of the state.

*Bru.* Why, shall the people give
One that speaks thus, their voice?

*Cor.* I 'll give my reasons,
More worthier than their voices. They know, the corn
Was not our recompense,[29] resting well assur'd
They ne'er did service for 't. Being press'd to the war,
Even when the navel of the state was touch'd,
They would not thread[30] the gates: this kind of service
Did not deserve corn gratis. Being i' the war,
Their mutinies and revolts, wherein they show'd
Most valour, spoke not for them. The accusation
Which they have often made against the senate,
All cause unborn, could never be the native[31]
Of our so frank donation. Well, what then?
How shall this bosom multiplied[32] digest
The senate's courtesy? Let deeds express
What 's like to be their words: — »We did request it;
We are the greater poll, and in true fear
They gave us our demands.« — Thus we debase
The nature of our seats, and make the rabble
Call our cares, fears;[33] which will in time break ope
The locks o' the senate,[34] and bring in the crows
To peck the eagles. —

*Men.* Come, enough.

*Bru.* Enough, with over-measure.

*Cor.* No, take more:
What may be sworn by, both divine and human,
Seal what I end withal![35] — This double worship, —
Where one part[36] does disdain with cause, the other
Insult without all reason; where gentry, title, wisdom,
Cannot conclude, but by the yea and no

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weil ohne *here* diese Beziehung nicht deutlich hervortreten würde, das scheint so klar, dass keiner der Commentatoren daran Anstoss genommen und das Wort einer Erklärung bedürftig gefunden hat. Auch Dyce findet die *harshness* nicht in *here*, wie Leo missverständlich auffasst, sondern in *given*, das hier allerdings synonym mit *permitted* steht. Leo vermuthet für *here* (*heere* in der Fol.) *heart*, was, abgesehen von der dann fehlenden Hinweisung auf das Volk, schwerlich den Sinn des Dichters trifft. Es handelt sich nicht darum, den Plebejern Muth oder Lust zur Wahl ihrer Beamten zu machen, sondern ihnen diese Wahl überhaupt zu gestatten. Vgl. die entsprechende Stelle im Plutarch: *and not, to their own destruction, have suffered the people to establish a Magistrate for themselves.* 24) Das *Monsters* der Fol. ist wohl *monster's* mit einer Sh. sehr geläufigen doppelten Bezeichnung des Genitivs zu lesen, da *monster* auf *Hydra*, das vielköpfige Ungeheuer des grossen Haufens geht, der schon (A. 2, Sc. 3) *many-headed multitude* genannt war. Das Horn, mit dem dieses Ungeheuer Lärm macht, ist eben der Tribun. — *horn and noise* ist der Sh.'schen freien Anwendung der Copula *and* gemäss und ist etwa = *noisy horn.* — *of the monster's* ist eben so incorrect und eben so Sh.'sch, wie der von den meisten Hggn. — Dyce und Staunton eingeschlossen — nicht beanstandete Vers in K. John (A. 2, Sc. 1) *With them a bastard of the king's deceas'd*, wozu Malone richtig bemerkt: *Our author should have written king, and so the modern editors read. But there is certainly no corruption, for we have the same phraseology elsewhere.* 25) Wenn der Tribun Macht erlangt, so lasst Eure Unbesonnenheit, die ihm diese Macht gewährte, sich davor beugen, so fügt Euch, in Folge Eurer Unbesonnenheit. — Das folgende *lenity* fasst Staunton hier als synonym mit *inactivity, supineness* und citirt dazu eine Stelle aus North's Plutarch, wo das Wort dieselbe Bedeutung hat: *For he (Marcius) alleged that the creditors losing their money they had lost, was not the worst thing, but that the lenity was favoured, was a beginning of disobedience.* — Grant White liest dagegen *revoke* für *awake.* 26) Vgl. A. 2, Sc. 2, Anm. 1. — Weil *let them have cushions by you* steht, vermuthet Staunton, dass in der vorhergehenden Zeile zu lesen sei *commons' fools.* 27) Wenn bei der Vermischung der patricischen und plebejischen Stimmen der beste Geschmack die letzteren am meisten herausschmeckt. 28) *there* bezieht sich auf *in Greece*, und das folgende *they* auf *Whoever gave etc.* 29) d. h. der Lohn, den wir ihnen etwa für geleistete Dienste zuerkannt hätten. 30) *to thread* = Etwas passiren, durch Etwas durchgehen: sie wollten nicht zum Thor hinaus. 31) *native*, das nach dem Zusammenhange hier = erzeugende Kraft oder Ursache, sein muss (*cause of birth*, wie Johnson erklärt), ist so seltsam ausgedrückt, dass man mit M. Mason vielleicht *motive* dafür lesen könnte, wenn nicht der Zwischensatz *all cause unborn* verstattete, zu *native* das *cause* zu suppliren, also *the native cause of our so frank donation.* 32) Wie dem Volke viele Köpfe zugeschrieben wurden, so hier vielfache Brüste, oder wörtlich eine vervielfachte, sich auf Viele vertheilende Brust. — Dyce, Staunton und Leo lesen mit Collier's Corrector *bisson multitude* für *bosom multiplied*, was auch die Cambridge Edd. adoptiren. 33) Was der Senat aus Sorge für das Volkswohl gethan, wird ihm ausgelegt, als habe Furcht ihn dazu getrieben. 34) *senate* ist hier = *senate-house.* 35) Alles Göttliche und Menschliche, bei dem sich schwören lässt, möge eidlich das besiegeln, womit ich meine Rede ende, was ich zu dem vorher Gesagten noch hinzufüge. 36) So emendirt Rowe das *whereon part* der Fol. Der eine Theil, der mit Recht sich für zu gut hält, ist der Senat, der andere, der ohne Grund triumphirt *(insult)*, das Volk oder dessen Tribunen. — Zu *insult* führt

Of general ignorance, — it must omit
Real necessities, and give way the while
To unstable slightness: purpose so barr'd, it follows,
Nothing is done to purpose.[37] Therefore, beseech you, —
You that will be less fearful than discreet,
That love the fundamental part of state
More than you doubt the change of 't,[38] that prefer
A noble life before a long, and wish
To jump[39] a body with a dangerous physic
That 's sure of death without it, — at once pluck out
The multitudinous tongue:[40] let them not lick
The sweet which is their poison. Your dishonour
Mangles true judgment, and bereaves the state
Of that integrity[41] which should become it,
Not having the power to do the good it would,
For the ill which doth control 't.

*Bru.* H'as said enough.

*Sic.* H'as spoken like a traitor, and shall answer
As traitors do.

*Cor.* Thou wretch! despite o'erwhelm thee! —
What should the people do with these bald tribunes?
On whom depending, their obedience fails
To the greater bench.[42] In a rebellion,
When what 's not meet, but what must be, was law,
Then were they chosen: in a better hour,
Let what is meet be said, it must be meet,[43]
And throw their power i' the dust.

*Bru.* Manifest treason!

*Sic.* This a consul? no.

*Bru.* The ædiles,[44] ho! — Let him be apprehended.

*Enter an Ædile.*

*Sic.* Go, call the people; *[Exit Ædile]* in whose name myself
Attach thee as a traitorous innovator,
A foe to the public weal. Obey, I charge thee,
And follow to thine answer.[45]

*Cor.* Hence, old goat!

*Sen.* We 'll surety him.[46]

*Com.* Aged Sir, hands off.

*Cor.* Hence, rotten thing, or I shall shake thy bones
Out of thy garments.

*Sic.* Help, ye citizens!

*Re-enter the Ædile, with Others, and a rabble of Citizens.*

*Men.* On both sides more respect.

*Sic.* Here 's he that would take from you all your power.

*Bru.* Seize him, ædiles.

*Cit.* Down with him! down with him! *[Several speak.*

*2. Sen.* Weapons! weapons! weapons!

*[They all bustle about* Coriolanus.

Tribunes, patricians, citizens! — what, ho! —
Sicinius, Brutus, Coriolanus, citizens!

*Cit.* Peace, peace, peace! stay, hold, peace!

*Men.* What is about to be? — I am out of breath;
Confusion 's near: I cannot speak. — You, tribunes,[47]
To the people, — Coriolanus, patience: —
Speak, good Sicinius.

*Sic.* Hear me, people; peace!

*Cit.* Let 's hear our tribune: — peace! Speak, speak, speak.

*Sic.* You are at point to lose your liberties:
Marcius would have all from you; Marcius,
Whom late you have nam'd for consul.

*Men.* Fie, fie, fie!
This is the way to kindle, not to quench.

*1. Sen.* To unbuild the city, and to lay all flat.

*Sic.* What is the city, but the people?

*Cit.* True,
The people are the city.

*Bru.* By the consent of all, we were establish'd
The people's magistrates.

*Cit.* You so remain.

*Men.* And so are like to do.[48]

*Com.* That is the way to lay the city flat;
To bring the roof to the foundation,
And bury all, which yet distinctly ranges,
In heaps and piles of ruin.

*Sic.* This[49] deserves death.

*Bru.* Or let us stand to our authority,
Or let us lose it. — We do here pronounce,
Upon the part o' the people, in whose power
We were elected theirs, Marcius is worthy
Of present death.

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Richardson u. A. folgende Bedeutungen an: *to mock, vaunt, or triumph over*, — ein Sinn, der bei den meisten Sh.'schen Stellen sich als der natürlichste ergiebt, namentlich auch in K. Henry VI. First Part (A. 1, Sc. 2) *Now am I like that proud insulting ship, || Which Cæsar and his fortune bare at once.* 37) Wenn der zu erreichende Zweck so vereitelt wird, so folgt daraus, dass nichts Zweckgemässes geschieht. 38) *to doubt* = sich vor Etwas scheuen. — Unter *change* ist die von Coriolan bevorwortete Abschaffung der Tribunengewalt zu verstehen. 39) *to jump* = riskiren, auf's Spiel setzen. — Für *jump* liest Dyce *imp*, Staunton vermuthet *purge* dafür. 40) *multitudinous tongue* entspricht ganz dem *bosom multiplied* (vgl. Anm. 32 dieser Scene). 41) *integrity* = Lauterkeit, Unverdorbenheit. — *to become* = anstehen, ziemen. 42) *bench*, eigentlich die Richterbank, ist hier der auf der Richterbank sitzende Senat, den Coriolan schon vorher bezeichnet hatte als *a graver bench than ever frown'd in Greece.* 43) Lasst von dem, was sich ziemt, auch gesagt sein, dass es sich ziemen müsse, dass es geschehen müsse. 44) Er ruft die Ædilen, als die Polizei, die im Namen des Volkes den Coriolan verhaften solle. 45) *answer* = gerichtliche Verantwortung. 46) Die Worte, mit denen die Senatoren sich für Coriolan verbürgen, um ihn vor der Verhaftung zu schützen, sind in der Fol. mit *All* bezeichnet. 47) Viele Hgg. verbinden *tribunes to the people*, während *to the people* besser mit dem folgenden, durch die Parenthese *Coriolanus, patience* davon getrennten, *speak* verbunden wird. Die Tribunen sollen zur Beschwichtigung mit dem Volke reden, da Menenius sich nicht, wie wohl früher (vgl. A. 1, Sc. 1), Gehör zu verschaffen weiss. — Diesen Sinn suchten schon Tyrwhitt und M. Mason in der Stelle. Der Erstere las: *Speak to the people. — Coriolanus, patience: — || Speak, good Sicinius.* Der Andere ändert plausibel bloss die Interpunction: *Confusion 's near, — I cannot. Speak you, tribunes, || To the people.* 48) Menenius spricht diese Worte zur Begütigung: Es ist alle Aussicht da, dass Ihr Tribunen bleibt. — Die folgende Rede theilen viele Hgg. im Widerspruch mit der Fol. dem Coriolan zu. 49) *this* geht nicht auf das nächst vorhergehende Raisonnement des Cominius, sondern knüpft an Sicinius' frühere Worte *You are at point etc.* an. 50) Nach diesen Worten scheint Coriolan sich schon hier zur

*Sic.* Therefore lay hold of him;
Bear him to the rock Tarpeian, and from thence
Into destruction cast him.
*Bru.* Ædiles, seize him.
*Cit.* Yield, Marcius, yield.[50]
*Men.* Hear me one word;
Beseech you, tribunes, hear me but a word.
*Æd.* Peace, peace!
*Men.* Be that you seem, truly your country's friend,
And temperately proceed to what you would
Thus violently redress.
*Bru.* Sir, those cold ways,
That seem like prudent helps, are very poisonous[51]
Where the disease is violent. — Lay hands upon him,
And bear him to the rock.
*Cor.* No; I 'll die here.
*[Drawing his sword.*
There 's some among you have beheld me fighting:
Come, try upon yourselves what you have seen me.
*Men.* Down with that sword! — Tribunes, withdraw awhile.
*Bru.* Lay hands upon him.
*Men.* Help Marcius, help,[52]
You that be noble; help him, young and old!
*Cit.* Down with him! down with him!
*[In this mutiny, the Tribunes, the Ædiles, and the People, are beat in.*[53]
*Men.* Go, get you to your house:[54] be gone, away!
All will be naught else.
*2. Sen.* Get you gone.
*Com.* Stand fast;[55]
We have as many friends as enemies.
*Men.* Shall it be put to that?
*1. Sen.* The gods forbid!
I pr'ythee, noble friend, home to thy house;
Leave us to cure this cause.
*Men.* For 't is a sore upon us
You cannot tent yourself:[56] be gone, 'beseech you.
*Com.* Come, Sir, along with us.
*Cor.* I would they were barbarians, as they are,
Though in Rome litter'd, not Romans, as they are not,
Though calv'd i' the porch o' the Capitol,[57] —
*Men.* Be gone;
Put not your worthy rage into your tongue;
One time will owe another.[58]
*Cor.* On fair ground
I could beat forty of them.
*Men.* I could myself take up a brace of the best of them; yea, the two tribunes.
*Com.* But now 't is odds beyond arithmetic;[59]
And manhood is call'd foolery, when it stands
Against a falling fabric. — Will you hence,
Before the tag[60] return? whose rage doth rend
Like interrupted waters, and o'erbear
What they are us'd to bear.
*Men.* Pray you, be gone.
I 'll try whether my old wit be in request
With those that have but little: this must be patch'd
With cloth of any colour.
*Com.* Nay, come away.
*[Exeunt* Coriolanus, Cominius, *and Others.*
*1. Pat.* This man has marr'd his fortune.
*Men.* His nature is too noble for the world:
He would not flatter Neptune for his trident,
Or Jove for his power to thunder. His heart 's his mouth:
What his breast forges, that his tongue must vent;
And, being angry, does[61] forget that ever
He heard the name of death. *[A noise within.*
Here 's goodly work!
*2. Pat.* I would they were a-bed!
*Men.* I would they were in Tiber! — What, the vengeance,
Could he not speak 'em fair?[62]

*Re-enter* Brutus *and* Sicinius, *with the rabble.*

*Sic.* Where is this viper,
That would depopulate the city, and
Be every man himself?
*Men.* You worthy tribunes, —
*Sic.* He shall be thrown down the Tarpeian rock
With rigorous hands: he hath resisted law,
And therefore law shall scorn him further trial
Than the severity of the public power,[63]
Which he so sets at nought.
*1. Cit.* He shall well know,
The noble tribunes are the people's mouths,
And we their hands.
*Cit.* He shall, sure on 't.
*Men.* Sir, Sir, —
*Sic.* Peace!
*Men.* Do not cry havoc, where you should but hunt
With modest warrant.[64]
*Sic.* Sir, how comes 't, that you
Have holp to make this rescue?
*Men.* Hear me speak. —
As I do know the consul's worthiness,
So can I name his faults. —
*Sic.* Consul! — what consul?
*Men.* The consul Coriolanus.
*Bru.* He a consul!
*Cit.* No, no, no, no, no.

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Wehr zu setzen. 51) Johnson schlug *poisons* für *poisonous* vor, um die Antithese zu *prudent helps* schärfer hervorzuheben. 52) Einige Ausgg. interpungiren verkehrt *Help, Marcius! help etc.* 53) d. h. sie werden von dem Schauplatz verjagt. — Die Bühnenweisung ist die der Fol. 54) Nach der Emendation von Rowe für *our house* der Fol. 55) Auch diese Rede theilen viele Hgg. dem Coriolan zu (vgl. Anm. 48 dieser Scene). 56) Vgl. A. 1, Sc. 9, Anm. 10. 57) Diese Rede theilt die Fol., wie die folgenden Worte, dem Menenius zu. Tyrwhitt macht die plausible Verbesserung. 58) Eine Zeit schuldet oder hat zu eigen eine andere; für diesen den Plebejern günstigen Moment dürfen wir einen andern erwarten, der uns günstiger ist. — *to owe* lässt sich hier sowohl = schulden, als = zu eigen haben, auffassen. 59) Der Unterschied zwischen unserer Zahl und ihrer ist so gross, dass er sich nicht mehr berechnen lässt. 60) *tag* = Gesindel. Sonst hat Sh. das Compositum *tag-rag people* in Julius Cæsar (A. 1, Sc. 2). 61) Zu *does* ist ein *he* zu suppliren, das freilich nicht unmittelbar vorhergeht. 62) Menenius denkt an Coriolan: Warum, zum Henker, konnte er nicht freundlich zum Volke reden? 63) Das Gesetz verschmäht ihm gegenüber ein weiteres Verhör, als eines, das in der Strenge der öffentlichen Macht besteht. 64) Gebt nicht das Zeichen zum Gemetzel da, wo Ihr mit besonnener, masshaltender Befugniss dem Wilde nachgehen solltet, oder, ohne das vom Blutvergiessen und der Jagd entlehnte Bild: Vertheidigt Euer Recht, aber tödtet

*Men.* If, by the tribunes' leave, and yours, good people,
I may be heard, I would crave a word or two,
The which shall turn you to no further harm [65]
Than so much loss of time.
*Sic.* Speak briefly then;
For we are peremptory to despatch
This viperous traitor. To eject him hence,
Were but one danger; and to keep him here,
Our certain death: therefore, it is decreed
He dies to-night.
*Men.* Now the good gods forbid,
That our renowned Rome, whose gratitude
Towards her deserved [66] children is enroll'd
In Jove's own book, like an unnatural dam
Should now eat up her own!
*Sic.* He 's a disease, that must be cut away.
*Men.* O! he 's a limb, that has but a disease;
Mortal, [67] to cut it off; to cure it, easy.
What has he done to Rome that 's worthy death?
Killing our enemies? The blood he hath lost,
(Which, I dare vouch, is more than that he hath,
By many an ounce,) he dropp'd it for his country:
And what is left, to lose it by his country, [68]
Were to us all, that do 't, and suffer it,
A brand to th' end o' the world.
*Sic.* This is clean kam. [69]
*Bru.* Merely awry. When he did love his country,
It honour'd him.
*Men.* The service of the foot,
Being once gangren'd, is not then respected
For what before it was — [70]
*Bru.* We 'll hear no more. —
Pursue him to his house, and pluck him thence,
Lest his infection, being of catching nature,
Spread further.
*Men.* One word more, one word.
This tiger-footed rage, [71] when it shall find
The harm of unscann'd swiftness, will, too late,
Tie leaden pounds to his heels. Proceed by process; [72]
Lest parties (as he is belov'd) break out,
And sack great Rome with Romans.
*Bru.* If it were so, —
*Sic.* What do ye talk?
Have we not had a taste of his obedience?
Our ædiles smote? [73] ourselves resisted? — Come! —
*Men.* Consider this: — he has been bred i' the wars
Since he could draw a sword, and is ill school'd
In bolted [74] language; meal and bran together
He throws without distinction. Give me leave,
I 'll go to him, and undertake to bring him [75]
Where he shall answer, by a lawful form,
In peace, to his utmost peril. [76]
*1. Sen.* Noble tribunes,
It is the humane way: the other course
Will prove too bloody, and the end of it
Unknown to the beginning. [77]
*Sic.* Noble Menenius,
Be you then as the people's officer. —
Masters, lay down your weapons.
*Bru.* Go not home.
*Sic.* Meet on the market-place. — We 'll attend you there:
Where, if you bring not Marcius, we 'll proceed
In our first way.
*Men.* I 'll bring him to you. —
*[To the Senators.]* Let me desire your company. He must come,
Or what is worst will follow.
*1. Sen.* Pray you, let 's to him. *[Exeunt.*

## SCENE II.

A Room in Coriolanus' House.

*Enter* Coriolanus *and Patricians.*

*Cor.* Let them pull all about mine ears; present me
Death on the wheel, or at wild horses' heels;
Or pile ten hills on the Tarpeian rock,
That the precipitation might down stretch
Below the beam of sight: [1] yet will I still
Be thus to them.
*1. Pat.* You do the nobler.
*Cor.* I muse, [2] my mother
Does not approve me further, who was wont
To call them woollen vassals; [3] things created
To buy and sell with groats; to show bare heads [4]

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nicht den Coriolan. 65) So construirt Sh. *to turn* auch anderswo, z. B. in K. Henry VI. Third Part (A. 5, Sc. 5) *And all the trouble thou hast turn'd me to.* — In der folgenden Rede setzt Theobald *our danger* für *one danger*. 66) *deserved* = verdient, der sich verdient gemacht hat. 67) Elliptisch: es wäre tödtlich, es abzuschneiden. — Zwei Zeilen weiter interpungiren manche Hgg. *Killing our enemies, the blood he hath lost etc.* 68) Wenn er das Blut, das ihm noch blieb, durch sein Vaterland verlieren sollte, so wäre das für uns Alle, die es thun (die Plebejer), und die es geschehen lassen (die Patricier), ein Brandmal, das bis zum Ende der Welt dauern würde. 69) *clean kam* = ganz verkehrt. So übersetzt, wie Collier citirt, Cotgrave das französische *Tout va à contre-poil* mit *All goes clean contrary, quite kam.* 70) Im Sinne des Menenius ist noch hinzuzufügen: nach Eurer Meinung, oder etwas Derartiges. — Brutus unterbricht den Satz, der so unvollendet bleibt. — Steevens setzt ein Fragezeichen hinter *it was.* 71) *tiger-footed rage* ist eine Wuth, die rasch wie ein Tiger auf die Beute losspringt. 72) Verfahrt nach regelrechtem Verfahren, damit nicht die für Coriolan Parteinehmenden sich empören und Rom durch Römerhand verwüstet werde. 73) scil. *have we not had our ædiles smote:* haben wir nicht als Probe von Coriolan's Fügsamkeit erlebt, wie unsere Ædilen geschlagen wurden? 74) *bolted* = gesiebt, gesichtet. — Die Metapher wird fortgesetzt in *meal and bran.* 75) Die Fol. fügt hier noch *in peace* hinzu, was in der Handschrift wahrscheinlich am Ende der folgenden Zeile stand und nach richtiger Versabtheilung zu Anfang des zweitfolgenden Verses stehen muss, wo die Fol. es auch wiederholt. 76) *to his utmost peril* ist wörtlich = auf seine äusserste Gefahr, oder umschrieben: wenn Coriolan sich nicht verantwortet, so setzt er sein Leben auf's Spiel. 77) Bei Eurem Verfahren könnt Ihr wohl den Anfang, aber nicht das Ende absehen.

1) Dass der Sturz von dem so zehnfach erhöhten tarpejischen Felsen tiefer geht, als dass der Strahl des Auges ihm folgen könnte. 2) *to muse* = sich in Gedanken wundern, sich in Gedanken verlieren über Etwas. 3) *woollen* bezeichnet entweder die Plebejer als weich, nachgiebig, wie Wolle, oder als in Wolle, also in eine unkriegerische Tracht, gekleidet. 4) Dass sie in ihren Versammlungen barhaupt dastehen, zeigt ihre angeborne

In congregations, to yawn, be still, and wonder,
When one but of my ordinance stood up
To speak of peace or war.

*Enter* VOLUMNIA.

I talk of you:
Why did you wish me milder? Would you have me
False to my nature? Rather say, I play
The man I am.[5]
*Vol.* O, Sir, Sir, Sir!
I would have had you put your power well on,
Before you had worn it out.[6]
*Cor.* Let go.
*Vol.* You might have been enough the man you are,
With striving less to be so: lesser had been
The thwartings[7] of your dispositions, if
You had not show'd them how you were dispos'd,
Ere they lack'd power to cross you.
*Cor.* Let them hang.
*Vol.* Ay, and burn too.

*Enter* MENENIUS *and Senators.*

*Men.* Come, come; you have been too rough, something too rough:
You must return, and mend it.
*1. Sen.* There 's no remedy;
Unless, by not so doing, our good city
Cleave in the midst, and perish.
*Vol.* Pray, be counsell'd.
I have a heart as little apt as yours,[8]
But yet a brain that leads my use of anger
To better vantage.
*Men.* Well said, noble woman!
Before he should thus stoop to the herd,[9] but that
The violent fit o' the time[10] craves it as physic
For the whole state, I would put mine armour on,
Which I can scarcely bear.
*Cor.* What must I do?
*Men.* Return to the tribunes.
*Cor.* Well, what then? what then?
*Men.* Repent what you have spoke.
*Cor.* For them? — I cannot do it to the gods;
Must I then do 't to them?
*Vol.* You are too absolute;
Though therein you can never be too noble;
But when extremities speak —[11] I have heard you say,
Honour and policy, like unsever'd[12] friends,
I' the war do grow together: grant that, and tell me,
In peace, what each of them by the other lose,
That they combine not there?
*Cor.* Tush, tush!
*Men.* A good demand.
*Vol.* If it be honour, in your wars, to seem
The same you are not, (which,[13] for your best ends.
You adopt your policy,) how is it less, or worse,
That it shall hold companionship in peace
With honour, as in war, since that to both
It stands in like request?
*Cor.* Why force[14] you this?
*Vol.* Because that now it lies you on to speak
To the people; not by your own instruction,
Nor by the matter which your heart prompts you,[15]
But with such words that are but roted in
Your tongue, though but bastards,[16] and syllables
Of no allowance, to your bosom's truth.
Now, this no more dishonours you at all,
Than to take in a town with gentle words,
Which else would put you to your fortune, and
The hazard of much blood. —
I would dissemble with my nature, where
My fortunes and my friends at stake requir'd
I should do so in honour: I am in this,
Your wife, your son, these senators, the nobles;[17]
And you will rather show our general louts[18]
How you can frown, than spend a fawn upon 'em.

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Demuth. Es ist zu verbinden mit dem Satze *When one but of my ordinance etc. — ordinance*, bei Johnson mit *rank* erklärt, ist vielleicht eher = Autorität, Ermächtigung. 5) Verlangt vielmehr, dass ich den Mann, der ich bin, auch äusserlich darstelle. — *to play the man* = sich männlich benehmen, kommt bei Sh. öfter vor. 6) Das Bild ist von einem Kleide entlehnt, das man erst ordentlich anlegen muss, ehe man es als abgetragen wegwirft. Hier ist das Consulat gemeint. 7) So verbesserte Theobald auf's glücklichste den Druckfehler der Fol.: *the things of your dispositions*, nachdem vor ihm Rowe dafür gelesen hatte *the things that thwart your dispositions.* 8) *apt* = gelehrig, empfänglich. So in K. Henry V. (A. 5, Sc. 2) *Is she not apt?* in Timon of Athens (A. 1, Sc. 1) *she is young and apt*, und in Hamlet (A. 1, Sc. 5) *I find thee apt.* — *apt* steht an den angeführten Stellen ohne Object, wie hier, und wird in dieser objectlosen Stellung von Johnson mit *ready, quick* erklärt. — Staunton vermuthet *I have a heart of mettle apt as yours*, und Leo *as lightly rapt as yours.* 9) Auch diese Emendation für *heart* rührt von Theobald her. — *Are these your herd?* hatte Coriolan die Plebejer schon vorher bezeichnet (vgl. A. 3, Sc. 1, Anm. 6). — Die Fol. schreibt dort *Heard*, was um so leichter mit *heart* zu verwechseln war. 10) So in Macbeth (A. 4, Sc. 2) *the fits o' the season.* 11) Volumnia lässt den Satz unvollendet, dessen Nachsatz lauten müsste: so musst Du Dich fügen. — Die Hgg. setzen ein Punctum hinter *speak* und verbinden den Satz mit dem vorhergehenden: obgleich Du darin nie zu edel sein kannst, ausser wenn die Noth spricht, — was einen sehr matten und schiefen Sinn giebt. 12) *unsevered* = unzertrennlich. Diese Nüance der Bedeutung haben die mit *un-* zusammengesetzten Participia oft bei Sh. 13) *which* verbindet in ungenauer Verbindung den parenthetischen Satz mit dem vorhergehenden, = als was, oder = wozu. 14) *to force* wie *to enforce* (vgl. A. 2, Sc. 3, Anm. 43). 15) *to prompt* mit dem Accusativ der Sache und *to* = Einem Etwas eingeben. — Viele Hgg. lesen mit Verkennung dieser Construction, und den spätern, mit dem Sh.'schen Sprachgebrauch unbekannten, Folioausgg. folgend, *prompts you to.* 16) *bastards* ist zu verbinden mit *to your bosom's truth* und ist Apposition zu *words.* — *syllables of no allowance* = Sylben ohne Geltung, ist als nähere Erklärung zu *bastards* hinzugefügt. — Staunton theilt diese Verse anders und in Uebereinstimmung mit der Fol. ab, ohne damit ein regelmässigeres Metrum herzustellen. Für *though but bastards* vermuthet er sinnreich *thought's bastards* und nimmt vor *syllables* den Ausfall eines Epithetons, wie *persuading* oder *glib*, an. 17) Ich vertrete in diesem Rath, den ich Dir gebe, Dein Weib, Deinen Sohn, diese anwesenden Senatoren und die Patricier überhaupt. 18) *our general louts* = die Lümmel oder Tölpel, aus denen unser grosser Haufen *(general)* besteht.

For the inheritance[19] of their loves, and safeguard
Of what that want might ruin.
*Men.* Noble lady! —
Come, go with us: speak fair; you may salve so,
Not what is dangerous present, but the loss
Of what is past.[20]
*Vol.* I pr'ythee now, my son,
Go to them, with this bonnet[21] in thy hand;
And thus far having stretch'd it, (here be with them,)
Thy knee bussing the stones, (for in such business
Action is eloquence, and the eyes of the ignorant
More learned than the ears,) waving thy head,
Which often, thus, correcting thy stout heart,
Now humble[22] as the ripest mulberry
That will not hold the handling: or say to them,
Thou art their soldier, and, being bred in broils,
Hast not the soft way, which, thou dost confess,
Were fit for thee to use, as they to claim,[23]
In asking their good loves; but thou wilt frame
Thyself, forsooth, hereafter theirs, so far
As thou hast power, and person.
*Men.* This but done,
Even as she speaks, why, their hearts were yours;
For they have pardons, being ask'd, as free
As words to little purpose.[24]
*Vol.* Pr'ythee now,
Go, and be rul'd; although, I know, thou hadst rather
Follow thine enemy in[25] a fiery gulf,
Than flatter him in a bower. Here is Cominius.

*Enter* Cominius.

*Com.* I have been i' the market-place; and, Sir, 't is fit
You make strong party, or defend yourself
By calmness, or by absence: all 's in anger.
*Men.* Only fair speech.
*Com.* I think, 't will serve, if he
Can thereto frame his spirit.
*Vol.* He must, and will. —
Pr'ythee now, say you will, and go about it.
*Cor.* Must I go show them my unbarbed sconce?[26]
Must I with my base tongue give to my noble heart
A lie, that it must bear? Well, I will do 't:
Yet were there but this single plot[27] to lose,
This mould of Marcius, they to dust should grind it,
And throw 't against the wind — [28] To the market-place!
You have put me now to such a part, which never
I shall discharge to the life.[29]
*Com.* Come, come, we 'll prompt you.
*Vol.* I pr'ythee now, sweet son: as thou hast said,
My praises made thee first a soldier, so,
To have my praise for this, perform a part
Thou hast not done before.
*Cor.* Well, I must do 't.
Away, my disposition, and possess me
Some harlot's spirit! My throat of war be turn'd,
Which quired with my drum, into a pipe[30]
Small as an eunuch, or the virgin voice
That babies lulls asleep! The smiles of knaves
Tent[31] in my cheeks; and school-boys' tears take up
The glasses of my sight! A beggar's tongue
Make motion through my lips; and my arm'd knees,
Who bow'd but in my stirrup, bend like his
That hath receiv'd an alms! — I will not do 't;
Lest I surcease to honour mine own truth,
And by my body's action teach my mind
A most inherent baseness.
*Vol.* At thy choice then:
To beg of thee, it is my more[32] dishonour,

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19) *inheritance* = Antritt eines Besitzthums, Besitznahme, ist der Gegensatz zu dem folgenden *that want* = Entbehrung ihrer Zuneigung. 20) Nicht auf die Abwendung einer gegenwärtigen Gefahr kommt es an, sondern auf die Wiedereinbringung des schon Verlorenen. 21) *this* ist hinweisend auf die Mütze des Coriolan. Auch das mehrfach wiederholte *thus* muss gedacht werden als begleitet von einer Pantomime der Volumnia, welche ihrem Sohne zeigt, wie er sich vor dem Volke zu präsentiren habe. — So bedeutet auch *here be with them*, wie Staunton bemerkt, *adopt this action*. 22) *humble* ist nicht Adjectiv, wofür die meisten Hgg. es zu halten scheinen, sondern Imperativ des Verbums *to humble*, und regiert das vorhergehende *which:* neige Dein Haupt und senke es demüthig so, Dein stolzes Herz züchtigend, als wäre es eine ganz reife Maulbeere, die man nicht anfassen darf, ohne dass sie abfällt. — Die Hgg., welche die Construction verkennen, lassen *now* und *that*, die Anfangswörter der beiden auf einander folgenden Verse, ihre Stelle vertauschen. — Als Verbum fasste auch Tyrwhitt *humble* hier, wenn er umstellen wollte: *waving thy head,* || *(Which humble thus;) correcting thy stout heart,* || *Now soften'd as the ripest mulberry.* — M. Mason, der ein Verbum in dem Satze vermisste, wollte *bow* für *now* lesen. — Staunton vermuthet *while* für *which* und schlägt vor, *or* hinter *handling* auszulassen. 23) Die Construction ist ungenau, es sollte heissen *as it is fit for them to claim*. 24) Sie sind, wenn man sie darum bittet, mit ihrer Verzeihung so freigebig, wie mit Worten, die nichts frommen. 25) *in* gebraucht Sh. öfter für *into*. 26) *unbarbed sconce* erklärt Steevens mit *untrimmed or unshaven head*. Indess soll Coriolan hier nicht als nachlässig gekleideter, sondern als demüthiger Supplicant vor's Volk treten, mit abgenommener Mütze. — *unbarbed*, eigentlich vom Pferde gebraucht = ohne Rüstung oder Geschirr, wendet Coriolan hier in seiner derben Redeweise auf seinen Kopf an = unbedeckter Schädel. 27) *plot* = Fleck Erde. Coriolan meint den Fleck, auf dem er gerade steht, und geht dann auf die Betrachtung seines eigenen Körpers über. Nur auf *this mould* bezieht sich *they to dust should grind it*. — Leo fasst im Widerspruch der angegebenen Warburton'schen Erklärung, bei der sich die übrigen Commentatoren beruhigt haben, *plot* = Anschlag, und versteht darunter den Anschlag, den Coriolan als einen sanftmüthigen Mann zu den Plebejern zu schicken. Dazu würde aber *this mould of Marcius* kaum die erklärende Apposition bilden können. Uebrigens citirt Johnson-Todd unter den Stellen, wo *plot* = *a small extent of ground* steht, auch diese. 28) Der Satz bleibt unvollendet, es ist hinzuzudenken: ehe ich mich ergeben wollte. 29) Ich werde die mir übertragene Rolle nie nach dem Leben, nie lebensgetreu spielen. — Auf *such* lässt Sh. öfter *which* oder *that* statt *as* folgen. — In den Antworten wird das Bild vom Schauspieler fortgeführt. 30) *pipe* ist die einer Pfeife gleichende Discantstimme, die so fein *(small)* tönt, wie ein Eunuch. 31) *to tent* = ihr Zelt aufschlagen, wohnen. 32) *more* = grösser, kommt als Adjectiv öfter bei Sh. vor; so *a more delight* in Venus and Adonis, *a more contempt* in Comedy of Errors (A. 2, Sc. 2), und *a more requital* in

Than thou of them. Come all to run: let
Thy mother rather feel thy pride, than fear[33]
Thy dangerous stoutness; for I mock at death
With as big heart as thou. Do as thou list.
Thy valiantness was mine, thou suck'dst it from me,
But owe[34] thy pride thyself.
*Cor.* Pray, be content:
Mother, I am going to the market-place;
Chide me no more. I 'll mountebank their loves,[35]
Cog their hearts from them, and come home belov'd
Of all the trades in Rome. Look, I am going.
Commend me to my wife. I 'll return consul,
Or never trust to what my tongue can do
I' the way of flattery further.
*Vol.* Do your will. *[Exit.*
*Com.* Away! the tribunes do attend you: arm yourself
To answer mildly; for they are prepar'd
With accusations, as I hear, more strong
Than are upon you yet.
*Cor.* The word[36] is, mildly. — Pray you, let us go:
Let them accuse me by invention,[37] I
Will answer in mine honour.
*Men.* Ay, but mildly.
*Cor.* Well, mildly be it then; mildly. *[Exeunt.*

## SCENE III.

The Same. The Forum.

*Enter* Sicinius *and* Brutus.

*Bru.* In this point charge him home, that he affects
Tyrannical power: if he evade us there,
Enforce him with his envy to the people;[1]
And that the spoil, got on the Antiates,
Was ne'er distributed. —

*Enter an Ædile.*

What, will he come?
*Æd.* He 's coming.
*Bru.* How accompanied?
*Æd.* With old Menenius, and those senators
That always favour'd him.
*Sic.* Have you a catalogue
Of all the voices that we have procur'd,
Set down by the poll?
*Æd.* I have; 't is ready.
*Sic.* Have you collected them by tribes?[2]
*Æd.* I have.
*Sic.* Assemble presently the people hither:
And when they hear me say, »It shall be so
I' the right and strength o' the commons,« be it either
For death, for fine, or banishment, then let them,
If I say fine, cry »fine«; if death, cry »death«;
Insisting on the old prerogative
And power i' the truth o' the cause.[3]
*Æd.* I shall inform them.
*Bru.* And when such time they have begun to cry,
Let them not cease, but with a din confus'd
Enforce the present execution
Of what we chance to sentence.
*Æd.* Very well.
*Sic.* Make them be strong, and ready for this hint,
When we shall hap to give 't them.
*Bru.* Go; about it. — *[Exit Ædile.*
Put him to choler straight. He hath been us'd
Ever to conquer, and to have his worth[4]
Of contradiction: being once chaf'd, he cannot
Be rein'd again to temperance; then he speaks
What 's in his heart; and that is there, which looks
With us to break his neck.[5]

*Enter* Coriolanus, Menenius, Cominius, *Senators, and Patricians.*

*Sic.* Well, here he comes.
*Men.* Calmly, I do beseech you.
*Cor.* Ay, as an ostler, that for the poorest piece
Will bear the knave by the volume.[6] — The honour'd gods
Keep Rome in safety, and the chairs of justice
Supplied with worthy men! plant love among us!
Throng[7] our large temples with the shows of peace,
And not our streets with war!
*1. Sen.* Amen, amen.
*Men.* A noble wish.

*Re-enter Ædile, with Citizens.*

*Sic.* Draw near, ye people.
*Æd.* List to your tribunes. Audience: peace! I say.
*Cor.* First, hear me speak.

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K. John (A. 2, Sc. 1). 33) *to fear* mit dem Accusativ = um Etwas besorgt sein. Volumnia will lieber die schlimmen Folgen seines Stolzes handgreiflich fühlen, als stets in ungewisser Besorgniss leben vor den Gefahren, die sein Trotz mit sich bringen kann. 34) *to owe* = als Eigenthum anerkennen oder beanspruchen. Den Stolz hat Coriolan nicht von seiner Mutter, sondern von sich selbst. 35) *to mountebank* = als Marktschreier erwerben. Er will sich mit marktschreierischen Künsten die Zuneigung des Volkes verdienen. 36) *word* = Parole, Losung. 37) *invention* = Erfindung, Lüge, ist dem *honour* = Ehrenhaftigkeit, Wahrheit, entgegengesetzt.

1) Wenn er der Anklage, dass er nach tyrannischer Macht strebe, ausweichen sollte, so haltet ihm seinen Hass *(envy)* gegen die Plebejer vor. — *to enforce* in andrer Construction, aber in demselben Sinne, kam schon vor (vgl. A. 2, Sc. 3, Anm. 43). — Den Ausdruck *tyrannical power* fand Sh. an der entsprechenden Stelle des Plutarch. 2) Zur Erklärung dieser Frage diene folgendes Citat aus Plutarch: *And first of all the tribunes would in any case (whatsoever came of it) that the people should proceed to give their voices by tribes, and not by hundreds, for by this means the multitude of the poor needy people — — came to be of greater force — because their voices were numbered by the poll — than the noble honest citizens etc.* 3) Und im Vertrauen auf die Macht, die in der Gerechtigkeit unserer Sache steckt. 4) Rowe setzte *word* für *worth*. Indess ist keine Aenderung nöthig: Coriolan nahm immer ein solches Quantum von Widerspruchsgeist in Anspruch, wie er es bestreiten konnte: *his full quota or proportion*, wie Steevens erklärt. 5) In Coriolan's Herzen steckt Etwas, was nur auf eine Gelegenheit wartet oder was sich darauf gefasst macht, ihm bei uns den Hals zu brechen. — Leo erklärt, wie Johnson und Steevens, *with us* = mit uns. 6) Wie ein Hausknecht, der für das geringste Geldstück, das er von den Gästen erhält, den Schelm sich in Masse gefallen lässt, sich wiederholt Spitzbube schelten lässt. — *volume* = Masse, gebraucht Sh. auch anderswo von Worten; so in K. Richard II. (A. 1, Sc. 4) *a volume of farewells.* 7) *throng* ist Theobald's sinnreiche Verbesserung des

*Both Tri.* Well, say. — Peace, ho!
*Cor.* Shall I be charg'd no further than this present?
Must all determine[8] here?
*Sic.* I do demand,
If you submit you to the people's voices,
Allow their officers, and are content
To suffer lawful censure for such faults
As shall be prov'd upon you?
*Cor.* I am content.
*Men.* Lo, citizens! he says, he is content:
The warlike service he has done, consider; think
Upon the wounds his body bears, which show
Like graves i' the holy churchyard.[9]
*Cor.* Scratches with briers;
Scars to move laughter only.
*Men.* Consider further,
That when he speaks not like a citizen,
You find him like a soldier. Do not take
His rougher accents[10] for malicious sounds,
But, as I say, such as become a soldier,
Rather than envy[11] you.
*Com.* Well, well; no more.
*Cor.* What is the matter,
That, being pass'd for consul with full voice,
I am so dishonour'd, that the very hour
You take it off again?
*Sic.* Answer to us.[12]
*Cor.* Say then: 't is true, I ought so.
*Sic.* We charge you, that you have contriv'd to take
From Rome all season'd office,[13] and to wind
Yourself into a power tyrannical;
For which you are a traitor to the people.
*Cor.* How! traitor!
*Men.* Nay, temperately; your promise.
*Cor.* The fires i' the lowest hell fold in the people!
Call me their traitor! — Thou injurious tribune,
Within thine eyes sat[14] twenty thousand deaths,
In thy hands clutch'd as many millions, in
Thy lying tongue both numbers, I would say,
Thou liest, unto thee, with a voice as free
As I do pray the gods.
*Sic.* Mark you this, people?
*Cit.* To the rock! to the rock with him!
*Sic.* Peace!
We need not put new matter to his charge:
What you have seen him do, and heard him speak,
Beating your officers, cursing yourselves,
Opposing laws with strokes, and here defying
Those[15] whose great power must try him; even this,
So criminal, and in such capital kind,
Deserves the extremest death.
*Bru.* But since he hath
Serv'd well for Rome, —
*Cor.* What do you prate of service?
*Bru.* I talk of that, that know it.
*Cor.* You?
*Men.* Is this the promise that you made your mother?
*Com.* Know, I pray you, —
*Cor.* I 'll know no further.
Let them pronounce the steep Tarpeian death,
Vagabond exile, flaying, pent[16] to linger
But with a grain a day; I would not buy
Their mercy at the price of one fair word,
Nor check my courage[17] for what they can give,
To have 't with saying, Good morrow.
*Sic.* For that he has
(As much as in him lies) from time to time
Envied[18] against the people, seeking means
To pluck away their power; as now at last[19]
Given hostile strokes, and that not[20] in the presence
Of dreaded justice, but on the ministers
That do distribute it: in the name o' the people,
And in the power of us, the tribunes, we,
Even from this instant, banish him our city,
In peril of precipitation
From off the rock Tarpeian, never more
To enter our Rome gates. I' the people's name,
I say, it shall be so.
*Cit.*[21] It shall be so, it shall be so; let him away:
He 's banish'd, and it shall be so.
*Com.* Hear me, my masters, and my common friends;[22] —
*Sic.* He 's sentenc'd: no more hearing.

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Druckfehlers *through* in der Fol. — *shows of peace* sind die den Göttern als Dank in ihren Tempeln dargebrachten Friedensfeste. 8) *to determine* = zum Abschluss gelangen. 9) Seine Wunden verlangen Respect, wie Gräber auf einem geweihten Friedhofe. — Dasselbe Bild, nur in modificirter Beziehung, hatte Sh. schon A. 2, Sc. 1: *every gash was an enemy's grave.* — Diese Wunden erklärt dann Coriolan für blosse Hautritzungen, die von Dornen herrühren. 10) *accents* setzte Theobald für *actions* der Fol., als besser dem *sounds* entsprechend. — *actions* müssten Geberden Coriolan's mit Inbegriff seiner Worte sein, wenn die alte Lesart sich behaupten sollte. 11) *to envy* = anfeinden, hassen, wie das substantivische *envy* = Hass, Tücke, schon öfter in diesem Drama vorkam. — Johnson fasst *envy* als Substantiv, als ob Menenius sagen wolle: die rauhe Redeweise steht dem Coriolan als Soldaten besser an, als Euch die Gehässigkeit, mit der Ihr ihn verfolgt. 12) Der Nachdruck liegt auf *us*: Nicht wir haben Euch Rede zu stehen, sondern Ihr uns. 13) *all season'd office* = alle regelmässige, der Zeit und Ordnung angepasste Verwaltung. 14) Wenn in Deinem Auge zwanzigtausend Tode sässen und in Deiner Hand zwanzig Millionen Tode gepackt wären, in Deiner lügnerischen Zunge beide Zahlen zusammen steckten, so würde ich doch zu Dir sagen: Du lügst, mit so rückhaltloser Stimme, wie ich zu den Göttern bete. 15) *those* sind die Tribunen selbst, die den Coriolan zu verhören *(try)* haben. 16) *pent* ist mit dem Vorhergehenden in freilich ungenauer und elliptischer Construction zu verbinden: Lasst sie über mich verhängen, dass ich eingesperrt werden soll um hinzuschwinden, indem ich täglich nur einen Gran Nahrung erhalte. — Manche Hgg. fassen *pent* als Apposition zu dem folgenden *I would not*, und beginnen mit *pent* den Nachsatz. 17) *courage* ist nicht bloss = Muth, sondern = Lust, Trieb, wie in Timon of Athens (A. 3, Sc. 3) *I had such a courage to do him good.* 18) *to envy* = missgünstig sein, sich gehässig benehmen, hier als Verbum Neutrum. Vgl. Anm. 11 dieser Scene. — Sh. betont das Verbum bald auf der ersten, bald auf der letzten Sylbe. — In *envied* vermuthet Staunton sehr plausibel *inveighed*, das, als *inveyed* gedruckt, auch in North's Plutarch vorkommt. 19) scil. *as he has now at last.* Das *he has* ist aus dem Vorhergehenden zu suppliren. 20) *not* ist emphatisch gebraucht: er hat diese feindlichen Streiche geführt nicht in der Anwesenheit der ehrwürdigen Gerechtigkeit, was vielleicht verzeihlich gewesen wäre, sondern gegen die Diener der Gerechtigkeit selbst. 21) Diese Rede, die in der Fol. mit *All* be-

*Com.* Let me speak:
I have been consul, and can show for Rome[23]
Her enemies' marks upon me. I do love
My country's good, with a respect more tender,
More holy and profound, than mine own life,
My dear wife's estimate,[24] her womb's increase,
And treasure of my loins; then if I would
Speak that —

*Sic.* We know your drift: speak what?

*Bru.* There 's no more to be said, but he is banish'd,
As enemy to the people and his country:
It shall be so.

*Cit.* It shall be so, it shall be so.

*Cor.* You common cry of curs![25] whose breath I hate
As reek o' the rotten fens, whose loves I prize
As the dead carcasses of unburied men
That do corrupt my air, I banish you;[26]
And here remain with your uncertainty![27]
Let every feeble rumour shake your hearts!
Your enemies, with nodding of their plumes,
Fan you into despair![28] Have the power still
To banish your defenders; till, at length,
Your ignorance (which finds not, till it feels),
Making not reservation of yourselves[29]
(Still your own foes), deliver you,
As most abated[30] captives, to some nation
That won you without blows! Despising,
For you, the city, thus I turn my back:
There is a world elsewhere.

*[Exeunt* Coriolanus, Cominius, Menenius, *Senators, and Patricians.*

*Æd.* The people's enemy is gone, is gone!

*Cit.* Our enemy is banish'd! he is gone! Hoo! hoo!

*[They all shout, and throw up their caps.*[31]

*Sic.* Go, see him out at gates; and follow him,
As he hath follow'd you, with all despite;
Give him deserv'd vexation. Let a guard
Attend us through the city.

*Cit.* Come, come; let us see him out at gates: come. —
The gods preserve our noble tribunes! — Come. *[Exeunt.*

# ACT IV.

## SCENE I.

The Same. Before a Gate of the City.

*Enter* Coriolanus, Volumnia, Virgilia, Menenius, Cominius, *and several young Patricians.*[1]

*Cor.* Come, leave your tears: a brief farewell. — The beast
With many heads[2] butts me away. — Nay, mother,
Where is your ancient courage? you were us'd
To say, extremities[3] was the trier of spirits;
That common chances common men could bear;
That, when the sea was calm, all boats alike
Show'd mastership in floating;[4] fortune's blows,
When most struck home, being gentle wounded, craves
A noble cunning: you were us'd to load me
With precepts, that would make invincible
The heart that conn'd them.

*Vir.* O heavens! O heavens!

*Cor.* Nay, I pr'ythee, woman, —

*Vol.* Now, the red pestilence strike all trades in Rome,
And occupations perish![5]

*Cor.* What, what, what![6]
I shall be lov'd when I am lack'd. Nay, mother,
Resume that spirit,[7] when you were wont to say,
If you had been the wife of Hercules,
Six of his labours you 'd have done, and sav'd
Your husband so much sweat. — Cominius,
Droop not; adieu. — Farewell, my wife! my mother!
I 'll do well yet. — Thou old and true Menenius,
Thy tears are salter than a younger man's,
And venomous to thine eyes. — My sometime general,[8]
I have seen thee stern, and thou hast oft beheld
Heart-hardening spectacles; tell these sad women,

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zeichnet ist, besteht aus einzelnen Rufen der verschiedenen Bürger. 22) *common friends* = Freunde aus dem Volke. 23) Da *from*, die Lesart der Fol., sich nur sehr gezwungen deuten lässt, = die Wunden, die ich fern von Rom, ausserhalb Rom's erhielt, so ist Theobald's Emendation *for* vorzuziehen: ich kann die Merkmale der Feinde an mir zeigen, die ich für Rom erhielt. — Vielleicht wäre auch *'fore Rome* zu lesen und das mit *can show* zu verbinden. 24) *estimate* = Werth. 25) *cry* = Koppel, Meute von Hunden. — *common* ist hinzugefügt, wie ebenvorher (vgl. Anm. 22) vor *friends*. 26) So in K. Richard II. (A. 1, Sc. 3) *Think not, the king did banish thee,* || *But thou the king.* 27) *uncertainty* = Unzuverlässigkeit, Unstätigkeit. 28) Die Helmfedern der Feinde werden als Fächer gedacht, deren blosses Anfächeln den Römern die Furcht der Verzweiflung zuweht. 29) Indem Ihr Euch selbst nicht schont, nicht rettet. — Der Zusammenhang zeigt, dass Capell mit Recht das *but* der Fol. in *not* umänderte. — Staunton sucht die alte Lesart zu vertheidigen, indem er commentirt: *Banish all your defenders as you do me, till, at last, your ignorance, having reserved only your impotent selves, always your own foes, deliver you the humbled captives to some nation etc.* 30) *to abate* = niederschlagen, entmuthigen. 31) Diese Bühnenweisung ist in der Fol. mit dem Weggange des Coriolan und seiner Begleiter verbunden. — Die alten Ausgg. setzen ihre Bühnenweisungen häufig einige Zeilen vor der richtigen Stelle.

1) *with the young nobility of Rome* in der Fol. 2) So war das Volk schon vorher als *many-headed multitude* (A. 2, Sc. 3) und als *Hydra* (A. 3, Sc. 1) bezeichnet. 3) *extremities* ist hier collectiv = eine Reihenfolge oder eine Menge der äussersten Bedrängnisse, und hat, als ein Begriff gefasst, Verbum und Prädicat im Singular. — Schon in der zweiten Folioausg. von 1632 ist diese Eigenthümlichkeit des Sh.'schen Sprachgebrauchs verwischt durch die Lesart *extremity*, welche manche Hgg. beibehalten. 4) Die Vergleichung zwischen der Erprobung des Menschen in der Noth und der Schiffe im Sturm hat Sh. weiter ausgeführt in Troilus and Cressida (A. 1, Sc. 3). — In dem Folgenden steht *fortune's blows* anakoluthisch ohne ein zu erwartendes Verbum, und lässt sich nur mit *when most struck home* verbinden: Wenn die Schläge des Glücks am schwersten zum Ziele treffen, so erfordert das Gelassenbleiben *(being gentle)*, indem man verwundet ist, eine edle Geübtheit oder Weisheit *(cunning)*, ein Talent, das nur dem Edlen eigen ist. 5) *trades* und *occupations* = Gewerbe und Handwerk, sind hier die Gewerbetreibenden und Handwerker selbst. 6) Dieses wiederholte *what* ist kein Ausruf des Tadels oder der Verwunderung, sondern der Beruhigung = Nun, nun! 7) *that spirit* ist in Verbindung mit *when* = der Muth jener Zeit, oder der Muth, den Du damals hattest. 8) *sometime* und *sometimes* = ehemalig, gebraucht

'T is fond[9] to wail inevitable strokes,
As 't is to laugh at 'em. — My mother, you wot well,
My hazards still have been your solace; and
Believe 't not lightly, (though I go alone,
Like to a lonely dragon,[10] that his fen
Makes fear'd, and talk'd of more than seen,) your son
Will or exceed the common,[11] or be caught
With cautelous baits and practice.
*Vol.* My first son,[12]
Whither wilt thou go? Take good Cominius
With thee awhile: determine on some course,
More than a wild exposure[13] to each chance
That starts i' the way before thee.
*Cor.* O the gods!
*Com.* I 'll follow thee a month; devise with thee
Where thou shalt rest, that thou may'st hear of us,
And we of thee: so, if the time thrust forth
A cause for thy repeal,[14] we shall not send
O'er the vast world to seek a single man,
And lose advantage, which doth ever cool
I' the absence of the needer.
*Cor.* Fare ye well:
Thou hast years upon thee; and thou art too full
Of the wars' surfeits,[15] to go rove with one
That 's yet unbruis'd: bring me but out at gate. —
Come, my sweet wife, my dearest mother, and
My friends of noble touch,[16] when I am forth,
Bid me farewell, and smile. I pray you, come.
While I remain above the ground, you shall
Hear from me still; and never of me aught
But what is like me formerly.[17]
*Men.* That 's worthily[18]
As any ear can hear. — Come; let 's not weep. —
If I could shake off but one seven years
From these old arms and legs, by the good gods,
I 'd with thee every foot.
*Cor.* Give me thy hand. —
Come. *[Exeunt.*

## SCENE II.

The Same. A Street near the Gate.

*Enter* Sicinius, Brutus, *and an Ædile.*

*Sic.* Bid them all home: he 's gone, and we 'll no further. —
The nobility are vex'd, whom we see have sided
In his behalf.
*Bru.* Now we have shown our power,
Let us seem humbler after it is done,
Than when it was a-doing.
*Sic.* Bid them home:
Say, their great enemy is gone, and they
Stand in their ancient strength.
*Bru.* Dismiss them home. *[Exit Ædile.*

*Enter* Volumnia, Virgilia, *and* Menenius.

Here comes his mother.
*Sic.* Let 's not meet her.
*Bru.* Why?
*Sic.* They say, she 's mad.
*Bru.* They have ta'en note of us: keep on your way.
*Vol.* O! you 're well met. The hoarded plague o' the gods[1]
Requite your love!
*Men.* Peace, peace! be not so loud.
*Vol.* If that I could for weeping, you should hear, —
Nay, and you shall hear some. — *[To* Brutus.*]* Will you be gone?
*Vir.* *[To* Sicinius.*]* You shall stay too. I would I had the power
To say so to my husband.
*Sic.* Are you mankind?[2]
*Vol.* Ay, fool; is that a shame? — Note but this fool. —
Was not a man my father? Hadst thou foxship
To banish him that struck more blows for Rome
Than thou hast spoken words?

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Sh. in adjectivischer Verbindung öfter; so *my sometime daughter* in K. Lear (A. 1, Sc. 1), *our sometime sister* in Hamlet (A. 1, Sc. 2), und *thy sometimes brother's wife* in K. Richard II. (A. 1, Sc. 2). 9) *fond* = thöricht, thöricht hingegeben einer Sache. — Hier ist zu *fond* ein *as* zu suppliren. 10) *lonely* heisst der Drache, weil er allein und von Allen gemieden in einem unnahbaren Sumpfe haust. — *his fen* ist Subject, nicht Object, des folgenden Relativsatzes. 11) *common* ist doppelsinnig = das Gemeine, Gewöhnliche, und = die Plebejer Roms. — Coriolan wird, wenn er sich nicht durch hinterlistige *(cautelous)* Köder und Anschläge *(practice)* fangen lässt, über das Gemeine hinausgehen oder aus dem Kampfe mit den Plebejern siegreich hervorgehen. 12) *first* erklärt Warburton mit *noblest and most eminent of men.* Hanmer stellt um: *First, my son,* || *Whither etc.* 13) *exposture* in der Fol., eine sonst nirgendwo vorkommende Form, wofür Rowe mit Recht *exposure* liest, wie die Fol. an zwei andern Stellen, in Macbeth (A. 2, Sc. 3) und in Troilus and Cressida (A. 1, Sc. 3) — an letzterer in Uebereinstimmung mit den Qs. —, liest. — Den folgenden Ausruf *O the gods!* theilte Keightley der Virginia zu. 14) *repeal* = Zurückberufung aus dem Exil, hat Sh. auch in seiner Lucrece: *I sue for exil'd majesty's repeal.* 15) Die Kriegsstrapazen werden hier als eine Schwelgerei gefasst, an deren Folgen Cominius noch zu tragen hat. 16) *touch* = Prüfung, Prüfstein: meine Freunde, die sich als edel in der Prüfung bewährt haben. 17) Was dem entspricht, wie ich früher war. — Das *of me* = über mich, in Betreff meiner, ist dem vorhergehenden *from me* = von mir, von Seiten meiner, entgegengestellt. 18) scil. *that is to hear of thee as worthily as any ear can hear.* — Das *as* ist hier zu suppliren, wie oben (vgl. Anm. 9 dieser Scene).

1) d. h. was die Götter an Pest und Seuche aufgespeichert haben, möge auf Euch kommen als Lohn für die Liebe, die Ihr mir oder meinem Sohne erwiesen habt. 2) *mankind* fasst Sicinius = von männlicher Art, also von einer Frau = ein Mannweib. So in Fletcher's Woman-hater: *Are women grown so mankind? must they be wooing?* — Volumnia in ihrer Erwiederung versteht *mankind* = von menschlicher Art, im Gegensatz zum Thiere, und fragt deshalb den Tribunen: Warst Du vielleicht kein Mensch, sondern hattest Du die Natur eines Fuchses *(foxship)*, dass Du so thöricht warest, Den zu verbannen u. s. w. — Den Fuchs nennt sie beispielsweise, in bitterer Ironie, als ein schlaues Thier. — Eine von dieser Erklärung Johnson's, der u. A. auch Steevens und Staunton beistimmen, abweichende, ganz neue, giebt Leo, indem er *mankind* = mannstoll, fasst, als ob der Tribun boshaft die vorhergehenden Reden der Frauen dahin deute, dass sie ihn und Brutus zum Bleiben auffordern und auch noch den dritten Mann herbeiwünschen. 3) Diese letzten Worte sind nicht an Sicinius, sondern

*Sic.* O blessed heavens!
*Vol.* More noble blows, than ever thou wise words;
And for Rome's good. — I 'll tell thee what; — yet go: —
Nay, but thou shalt stay too.[3] — I would my son
Were in Arabia,[4] and thy tribe before him,
His good sword in his hand.
*Sic.* What then?
*Vir.* What then!
He 'd make an end of thy posterity.
*Vol.* Bastards, and all.[5] —
Good man, the wounds that he does bear for Rome!
*Men.* Come, come: peace!
*Sic.* I would he had continu'd to his country,
As he began; and not unknit himself
The noble knot he made.[6]
*Bru.* I would he had.
*Vol.* I would he had! 'T was you incens'd the rabble:
Cats, that can judge as fitly of his worth,
As I can of those mysteries which heaven
Will not have earth to know.[7]
*Bru.* Pray, let us go.
*Vol.* Now, pray, Sir, get you gone:
You have done a brave deed. Ere you go, hear this: —
As far as doth the Capitol exceed
The meanest house in Rome, so far my son, —
This lady's husband here, this, do you see? —
Whom you have banish'd, does exceed you all.
*Bru.* Well, well; we 'll leave you.
*Sic.* Why stay we to be baited
With one that wants her wits?
*Vol.* Take my prayers[8] with you. —
*[Exeunt Tribunes.*
I would the gods had nothing else to do,
But to confirm my curses. Could I meet 'em
But once a day, it would unclog my heart
Of what lies heavy to 't.
*Men.* You have told them home,[9]
And, by my troth, you have cause. You 'll sup with me?
*Vol.* Anger 's my meat: I sup upon myself,
And so shall starve with feeding.[10] — Come, let 's go.
Leave this faint puling, and lament as I do,
In anger, Juno-like. Come, come, come.
*Men.* Fie, fie, fie!
*[Exeunt.*

## SCENE III.

A Highway between Rome and Antium.

*Enter a Roman and a Volsce, meeting.*

*Rom.* I know you well, Sir, and you know me. Your name, I think, is Adrian.
*Vols.* It is so, Sir: truly, I have forgot you.
*Rom.* I am a Roman; and my services are, as you are, against 'em. Know you me yet?
*Vols.* Nicanor? No.
*Rom.* The same, Sir.
*Vols.* You had more beard, when I last saw you; but your favour is well appeared[1] by your tongue. What 's the news in Rome? I have a note from the Volscian state,[2]-to find you out there: you have well saved me a day's journey.
*Rom.* There hath been in Rome strange insurrections:[3] the people against the senators, patricians, and nobles.
*Vols.* Hath been! Is it ended then? Our state thinks not so; they are in a most warlike preparation, and hope to come upon them in the heat of their division.
*Rom.* The main blaze of it is past, but a small thing would make it flame again. For the nobles receive so to heart the banishment of that worthy Coriolanus, that they are in a ripe aptness to take all power from the people, and to pluck from them their tribunes for ever. This lies glowing, I can tell you, and is almost mature for the violent breaking out.
*Vols.* Coriolanus banished!
*Rom.* Banished, Sir.
*Vols.* You will be welcome with this intelligence, Nicanor.
*Rom.* The day serves well for them[4] now. I have heard it said, the fittest time to corrupt a man's wife is when she 's fallen out with her husband. Your noble Tullus Aufidius will appear well in these wars, his great opposer, Coriolanus, being now in no request of his country.
*Vols.* He cannot choose. I am most fortunate, thus accidentally to encounter you: you have ended my business, and I will merrily accompany you home.
*Rom.* I shall, between this and supper, tell you most strange things from Rome, all tending to the good of their adversaries. Have you an army ready, say you?

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an Brutus gerichtet, der sich rüstet wegzugehen. 4) In einem wüsten, fernen Lande, wo Niemand ihnen zu Hülfe käme. So in Cymbeline (A. 1, Sc. 2) *I would they were in Afric both together.* 5) *Bastards, and all* erläutert höhnisch das *posterity.* — Eben so höhnisch spricht sie dann von den Wunden, die Sicinius für Rom davon getragen. 6) *knot* ist das Band, das den Coriolan mit Rom verband und das er selbst löste. 7) *mysteries* scheint hier im allgemeinen Sinne zu fassen = Mysterien, Geheimnisse der Schöpfung u. s. w. — Für *Cats* vermuthet Staunton sinnreich *Bats*, da den Tribunen ihr Blödsinn und Mangel an Auffassung vorgeworfen wird. 8) Dass sie unter *prayers* ihre Flüche versteht, wie sie vorher unter *love* (vgl. Anm. 1 dieser Scene) Hass verstand, erhellt aus dem folgenden *to confirm my curses.* 9) Ihr habt ihnen bis in's Innere, so dass es sie gründlich traf, Bescheid gegeben. So A. 3, Sc. 3: *in this point charge him home.* 10) Da sie von sich selber zehrt, wird sie bei dieser Nahrung sich aufzehren und so Hungers sterben.

1) *to appear* ist hier als transitives Verbum gebraucht = zeigen, erscheinen machen: Euer Gesicht wird durch Eure Zunge zur Erscheinung gebracht; Eure Redeweise zeigt statt der Gesichtszüge, wer Ihr seid. — Für das allerdings in solcher Construction seltsame *appeared* liest Hanmer *affeer'd* und Steevens vermuthet *approved.* 2) *Volscian state* ist die Regierung der Volsker. 3) Viele Hgg. verwischen diese Sh.'sche Licenz, indem sie *insurrection* lesen. 4) *them* bezieht sich auf die Volsker oder deren Regierung, obwohl die letzte Erwähnung derselben ziemlich weit zurück liegt: *Our state thinks not so; they are in a most warlike preparation etc.* — Dasselbe ist auch hinzuzudenken bei den vorhergehenden Worten des Volskers: *You will be welcome etc.* 5) *entertainment* = Sold, wie *to entertain* = in Sold nehmen. So in K. Lear (A. 3, Sc. 6) *I entertain you for one of my hundred.*

*Vols.* A most royal one: the centurions and their charges distinctly billeted, already in the entertainment,[5] and to be on foot at an hour's warning.

*Rom.* I am joyful to hear of their readiness, and am the man, I think, that shall set them in present action. So, Sir, heartily well met, and most glad of your company.

*Vols.* You take my part from me, Sir: I have the most cause to be glad of yours.

*Rom.* Well, let us go together. *[Exeunt.*

## SCENE IV.

Antium. Before Aufidius's House.

*Enter* Coriolanus, *in mean apparel, disguised and muffled.*[1]

*Cor.* A goodly city is this Antium. — City,
'T is I that made thy widows: many an heir
Of these fair edifices 'fore my wars
Have I heard groan, and drop: then, know me not,
Lest that thy wives with spits, and boys with stones,
In puny battle slay mé.

*Enter a Citizen.*

Save you,[2] Sir.

*Cit.* And you.

*Cor.* Direct me, if it be your will,
Where great Aufidius lies.[3] Is he in Antium?

*Cit.* He is, and feasts the nobles of the state
At his house this night.

*Cor.* Which is his house, beseech you?

*Cit.* This, here before you.

*Cor.* Thank you, Sir. Farewell. *[Exit Citizen.*

O world, thy slippery turns! Friends now fast sworn,[4]
Whose double bosoms seem to wear one heart,
Whose hours, whose bed, whose meal, and exercise,
Are still together, who twin,[5] as 't were, in love
Unseparable, shall within this hour,[6]
On a dissension of a doit, break out
To bitterest enmity: so, fellest foes,
Whose passions and whose plots have broke their sleep
To take the one the other,[7] by some chance,
Some trick not worth an egg, shall grow dear friends,
And interjoin their issues. So with me: —
My birth-place hate I,[8] and my love 's upon
This enemy town. — I 'll enter: if he slay me,
He does fair justice; if he give me way,
I 'll do his country service. *[Exit.*

## SCENE V.

The Same. A Hall in Aufidius's House.

*Music within. Enter a Servant.*

*1. Serv.* Wine, wine, wine! What service is here! I think our fellows are asleep. *[Exit.*

*Enter a Second Servant.*

*2. Serv.* Where 's Cotus? my master calls for him. — Cotus! *[Exit.*

*Enter* Coriolanus.

*Cor.* A goodly house: the feast smells well; but I Appear not like a guest.

*Re-enter the First Servant.*

*1. Serv.* What would you have, friend? Whence are you? Here 's no place for you: pray, go to the door.

*Cor.* I have deserv'd no better entertainment,
In being Coriolanus.

*Re-enter Second Servant.*

*2. Serv.* Whence are you, Sir? Has the porter his eyes in his head, that he gives entrance to such companions?[1] Pray, get you out.

*Cor.* Away!

*2. Serv.* Away? Get you away.

*Cor.* Now thou art troublesome.

*2. Serv.* Are you so brave? I 'll have you talked with anon.

*Enter a Third Servant. The First meets him.*

*3. Serv.* What fellow 's this?

*1. Serv.* A strange one as ever I looked on: I cannot get him out o' the house: pr'ythee, call my master to him.

*3. Serv.* What have you to do here, fellow? Pray you, avoid the house.

*Cor.* Let me but stand; I will not hurt your hearth.[2]

*3. Serv.* What are you?

*Cor.* A gentleman.

*3. Serv.* A marvellous poor one.

*Cor.* True, so I am.

*3. Serv.* Pray you, poor gentleman, take up some other station: here 's no place for you. Pray you, avoid: come.

*Cor.* Follow your function; go, and batten on cold bits.[3] *[Pushes him away.*

*3. Serv.* What, will you not? Pr'ythee, tell my master what a strange guest he has here.

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1) Diese Bühnenweisung der Fol. entlehnte Sh. theilweise aus Plutarch, wo es von Coriolan heisst *For ill-favouredly muffled and disguised as he was etc.* 2) scil. *God save you.* 3) *to lie* = im Quartier liegen. 4) *sworn* ist mit *friends* zu verbinden, wie in Winter's Tale (A. 1, Sc. 2) *now my sworn friend.* 5) *to twin* = sich wie Zwillinge verbrüdern, kommt auch in Othello (A. 2, Sc. 3) vor: *Though he had twinn'd with me, both at a birth.* — Indess kann hier *twin* auch das Adjectiv sein = zwillingsartig. — Für *hours* in der vorigen Zeile lesen Dyce und Leo *house.* 6) In derselben Stunde, in der sie so einig waren, verfeinden sie sich über einen Streitpunkt von dem Werthe eines Deut, einer Kleinigkeit, auf das Bitterste. 7) *to take the one the other* bezieht sich auf *whose plots*: ihre beiderseitigen Anschläge, wie Einer des Andern habhaft werden könnte, hatten sie nicht schlafen lassen. 8) So verbessert Capell das *have I* der Fol. — Die früheren Hgg. lasen mit den späteren Folioausgg.: *My birth-place have I and my lover left; upon* || *This enemy town I 'll enter*, wobei sie verkannten, dass zu *I 'll enter* das Haus des Aufidius zu ergänzen ist, der gleich erwähnt wird: *if he slay me.*

1) *companion* = Gesell, Cumpan, häufig in verächtlichem Sinne wie hier; so in All 's well that ends well (A. 5, Sc. 3) *What an equivocal companion is this!* 2) Bei Plutarch setzt sich Coriolan ohne Weiteres an den Herd: *So he went directly to Tullus Aufidius' house; and when he came thither he got him up straight to the chimney-hearth, and sat him down etc.* 3) So wird die untergeordnete Stellung eines Dieners, der von

*2. Serv.* And I shall. *[Exit.*
*3. Serv.* Where dwell'st thou?
*Cor.* Under the canopy.
*3. Serv.* Under the canopy?
*Cor.* Ay.
*3. Serv.* Where 's that?
*Cor.* I' the city of kites and crows.
*3. Serv.* I' the city of kites and crows! — What an ass it is! — Then thou dwellest with daws too?[4]
*Cor.* No; I serve not thy master.
*3. Serv.* How, Sir! Do you meddle[5] with my master?
*Cor.* Ay; 't is an honester service than to meddle with thy mistress.
Thou prat'st, and prat'st: serve with thy trencher.[6]
Hence! *[Beats him away.*

*Enter* AUFIDIUS *and the Second Servant.*

*Auf.* Where is this fellow?
*2. Serv.* Here, Sir. I 'd have beaten him like a dog, but for disturbing the lords within.
*Auf.* Whence com'st thou? what wouldst thou? thy name? Why speak'st not? speak, man: what 's thy name?[7]
*Cor. [Unmuffling.]* If, Tullus, not yet thou know'st me, and, seeing me, dost not think me for the man I am, necessity commands me name myself.
*Auf.* What is thy name? *[Servants retire.*
*Cor.* A name unmusical to the Volscians' ears,
And harsh in sound to thine.
*Auf.* Say, what 's thy name?
Thou hast a grim appearance, and thy face
Bears a command in 't: though thy tackle 's torn,[8]
Thou show'st a noble vessel. What 's thy name?
*Cor.* Prepare thy brow to frown. Know'st thou me yet?
*Auf.* I know thee not. — Thy name?
*Cor.* My name is Caius Marcius, who hath done
To thee particularly, and to all the Volsces,
Great hurt and mischief! thereto witness may
My surname, Coriolanus. The painful service,
The extreme dangers, and the drops of blood
Shed for my thankless country, are requited
But with that surname; a good memory,[9]
And witness of the malice and displeasure
Which thou shouldst bear me. Only that name remains:
The cruelty and envy of the people,
Permitted by our dastard nobles, who
Have all forsook me, hath devour'd the rest;
And suffer'd me by the voice of slaves to be
Whoop'd out of Rome. Now, this extremity
Hath brought me to thy hearth: not out of hope —
Mistake me not — to save my life; for if
I had fear'd death, of all the men i' the world
I would have 'voided thee; but in mere spite,
To be full quit of those my banishers,
Stand I before thee here. Then, if thou hast
A heart of wreak[10] in thee, that will revenge
Thine own particular wrongs, and stop those maims
Of shame seen through thy country,[11] speed thee straight,
And make my misery serve thy turn: so use it,
That my revengeful services may prove
As benefits to thee; for I will fight
Against my canker'd country with the spleen
Of all the under fiends.[12] But if so be
Thou dar'st not this, and that to prove more fortunes
Thou 'rt tir'd, then, in a word, I also am
Longer to live most weary, and present
My throat to thee, and to thy ancient malice;
Which not to cut would show thee but a fool,
Since I have ever follow'd thee with hate,
Drawn tuns of blood out of thy country's breast,
And cannot live but to thy shame, unless
It be to do thee service.
*Auf.* O Marcius, Marcius!
Each word thou hast spoke hath weeded from my heart
A root of ancient envy. If Jupiter
Should from yond cloud speak divine things,
And say »'T is true«, I 'd not believe them more
Than thee, all noble Marcius. — Let me twine
Mine arms about that body, where against
My grained ash[13] an hundred times hath broke,
And scarr'd the moon with splinters! Here I clip
The anvil of my sword,[14] and do contest
As hotly and as nobly with thy love,
As ever in ambitious strength I did

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dem kalt gewordenen Abhub der Tafel sich nährt, auch in Cymbeline (A. 2, Sc. 3) charakterisirt: *One bred of alms, and foster'd with cold dishes,* || *With scraps o' the court.* — Die folgenden Bühnenweisungen finden sich schon in der Fol., welche dergleichen sonst höchst selten bezeichnet. 4) *daw* doppelsinnig = Dohle, und = närrischer Schwätzer. So in K. Henry VI. First Part (A. 2, Sc. 4) *I am no wiser than a daw.* — Coriolan's Antwort bezeichnet die Diener des Aufidius als solche einfältige Schwätzer. — Unter dem *canopy* versteht er den Himmel, und unter der *city of kites and crows* die freie Luft oder das offene Feld. 5) *to meddle with* = mit Jemandem anbinden, sich mit Jemandem zu schaffen machen. 6) So wird ein Diener auch in Timon of Athens (A. 1, Sc. 1) bezeichnet: *And my estate deserves an heir more rais'd* || *Than one which holds a trencher.* 7) Tullus' Frage und Coriolan's Antwort sind in der Fol. mit Recht als Prosa gedruckt. Die Hgg. machen scheinbare Verse daraus. — Sh. hat hier und in dem Folgenden den Plutarch zum Theil fast wörtlich benutzt. Vgl. Einleitung pag. 58 u. 59. 8) Coriolan's ärmliches Gewand wird mit dem zerrissenen Tauwerk eines stattlichen Schiffes verglichen. 9) *memory* = Denkmal. In diesem Sinne fand Sh. das Wort an der entsprechenden Stelle bei Plutarch: *a good memory and witness of the malice and displeasure thou shouldst bear me.* 10) *wreak* = Rache. Dasselbe veraltete Substantiv in Titus Andronicus (A. 4, Sc. 3) *Take wreak on Rome for this ingratitude.* — Bei Plutarch fand Sh. das Verbum: *if thou hast any heart to be wreaked of the injuries.* 11) *disgraceful diminutions of territory*, erklärt Johnson. Es sind aber wohl eher die Verwüstungen gemeint, welche die Römer im volskischen Gebiete angerichtet haben, und die, gleichsam wie offene Wunden, verstopft werden müssen. — So sagt Coriolan bald nachher *Drawn tuns of blood out of thy country's breast.* 12) *under fiends* sind die Teufel da drunten, die Teufel in der Unterwelt. 13) *grained ash* ist der von Fibern durchzogene, also feste Lanzenschaft aus Eschenholz. Die Splitter dieser Lanzen flogen so hoch, dass sie den Mond ritzten. Dieselbe Hyperbel kommt in Winter's Tale (A. 3, Sc. 3) vor: *now the ship boring the moon with her mainmast.* — Rowe las *scared* für *scarr'd.* 14) Tullus umarmt in Coriolan, auf den er früher so oft mit seinem Schwerte losgeschlagen, gleichsam den Ambos seines Schwertes. 15) Staunton fasst *first* hier als Vocativ der Anrede, synonym mit

Contend against thy valour. Know thou first, [15]
I lov'd the maid I married: never man
Sigh'd truer breath; [16] but that I see thee here,
Thou noble thing, more dances [17] my rapt heart,
Than when I first my wedded mistress saw
Bestride my threshold. Why, thou Mars, [18] I tell thee,
We have a power on foot; and I had purpose
Once more to hew thy target from thy brawn,
Or lose mine arm for 't. Thou hast beat me out [19]
Twelve several times, and I have nightly since
Dreamt of encounters 'twixt thyself and me:
We have been down together in my sleep,
Unbuckling helms, fisting each other's throat,
And wak'd half dead with nothing. [20] Worthy Marcius,
Had we no other quarrel else to Rome, but that
Thou art thence banish'd, we would muster all
From twelve to seventy: and, pouring war
Into the bowels of ungrateful Rome,
Like a bold flood o'er-bear. [21] O! come; go in,
And take our friendly senators by the hands,
Who now are here, taking their leaves of me,
Who am prepar'd against your territories,
Though not for Rome itself.

*Cor.* You bless me, gods!

*Auf.* Therefore, most absolute Sir, [22] if thou wilt have
The leading of thine own revenges, take
The one half of my commission; and set down —
As best thou art experienc'd, since thou know'st
Thy country's strength and weakness — thine own ways;
Whether to knock against the gates of Rome,
Or rudely visit them [23] in parts remote,
To fright them, ere destroy. But come in:
Let me commend thee first to those, that shall
Say yea to thy desires. A thousand welcomes!
And more a friend than e'er an enemy;
Yet, Marcius, that was much. [24] Your hand: most welcome! *[Exeunt* Coriolanus *and* Aufidius.

*1. Serv. [Advancing.]* Here 's a strange alteration!

*2. Serv.* By my hand, I had thought to have strucken him with a cudgel; and yet my mind gave me, his clothes made a false report of him.

*1. Serv.* What an arm he has! He turned me about with his finger and his thumb, as one would set up a top.

*2. Serv.* Nay, I knew by his face that there was something in him: he had, Sir, a kind of face, methought, — I cannot tell how to term it.

*1. Serv.* He had so; looking as it were, — 'would I were hanged, but I thought there was more in him than I could think.

*2. Serv.* So did I, I 'll be sworn. He is simply the rarest man i' the world.

*1. Serv.* I think he is; but a greater soldier than he, you wot one.

*2. Serv.* Who? my master?

*1. Serv.* Nay, it 's no matter for that.

*2. Serv.* Worth six on him. [25]

*1. Serv.* Nay, not so neither; but I take him to be the greater soldier.

*2. Serv.* 'Faith, look you, one cannot tell how to say that: for the defence of a town, our general is excellent.

*1. Serv.* Ay, and for an assault too.

*Re-enter Third Servant.*

*3. Serv.* O slaves, I can tell you news; news, you rascals.

*1. 2. Serv.* What, what, what? let 's partake.

*3. Serv.* I would not be a Roman, of all nations; I had as lieve be a condemned man.

*1. 2. Serv.* Wherefore? wherefore?

*3. Serv.* Why, here 's he that was wont to thwack our general, — Caius Marcius.

*1. Serv.* Why do you say thwack our general?

*3. Serv.* I do not say, thwack our general; but he was always good enough for him.

*2. Serv.* Come, we are fellows, and friends: [26] he was ever too hard for him; I have heard him say so himself.

*1. Serv.* He was too hard for him directly, to say the truth on 't: before Corioli he scotched him and notched him like a carbonado. [27]

*2. Serv.* An he had been cannibally given, [28] he might have broiled [29] and eaten him too.

*1. Serv.* But, more of thy news?

*3. Serv.* Why, he is so made on here within, as if he were son and heir to Mars: set at upper end o' the table; no question asked him by any of the senators, but they stand bald before him. Our general himself makes a mistress of him; sanctifies himself with 's hand, [30] and turns up the white o' the eye to his discourse. But the bottom of the news is, our general is cut i' the middle, [31] and but one half of what he was yesterday, for the other has half, by the entreaty and grant of the whole table. He 'll go, he says, and sowl [32] the porter of Rome gates by the

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*noblest.* Vgl. A. 4, Sc. 1, Anm. 12. — Rowe verbindet *first* mit dem Folgenden und setzt demgemäss das Comma zwischen *thou* und *first.* 16) d. h. nie waren die Liebesseufzer eines Mannes ernster gemeint. 17) *to dance* = tanzen lassen, in hüpfende Bewegung versetzen. — So in Titus Andronicus (A. 5, Sc. 3) *Many a time he danc'd thee on his knee.* 18) So in K. Richard II. (A. 2, Sc. 3) *the Black Prince, that young Mars of men;* und in Timon of Athens (A. 4, Sc. 3) wird das Gold angeredet *thou valiant Mars!* 19) *out* gehört nicht zu *beat,* sondern zu *twelve several times* = volle zwölf Male. 20) Die Construction ist ungenau, da sich zu *wak'd* nicht wohl *we have* ergänzen lässt, sondern das weiter vorhergehende *I have nightly since etc.* damit zu verbinden ist. 21) Die gewöhnliche Lesart ist *o'er-beat.* Collier fand indess *o'er-bear* in einem Exemplar der Fol., wie schon Rowe gelesen hatte. Steevens erinnert dabei an Othello (A. 1, Sc. 3) *Is of so flood-gate and o'er-bearing nature.* — So auch in Pericles (A. 5, Sc. 1) *Lest this great sea of joys rushing upon me || O'erbear the shores of my mortality.* 22) *absolute Sir* = vollkommener, ganzer Herr. 23) *them* bezieht sich auf *Rome,* als ob dafür *the Romans* stände. 24) d. h. Du warst sehr mein Feind. 25) Aufidius wiegt, nach der Meinung des zweiten Dieners, sechs Leute wie Coriolan auf. — Das folgende *him,* in *I take him,* geht auf Aufidius. 26) Wir wollen also offen reden. 27) Dieses scherzhaften Vergleiches bedient sich Sh. öfter; so in K. Lear (A. 2, Sc. 2) *I 'll so carbonado your shanks,* und in All 's well that ends well (A. 4, Sc. 5) *carbonadoed face.* 28) Wenn er menschenfresserisch gesinnt gewesen wäre. In Othello (A. 1, Sc. 3) *the Cannibals that each other eat.* 29) *broiled* ist Pope's Emendation für das *boyld* der Fol., das zu *carbonado* wenig passen will. 30) *with 's hand* ist die Hand des Coriolan, deren blosse Berührung dem Aufidius wie ein Segen erscheint. 31) Unser General ist nur noch halb General, da er seine Würde mit Coriolan theilen wird. 32) *to sowl* =

ears. He will mow down all before him, and leave his passage polled.[33]

*2. Serv.* And he 's as like to do 't, as any man I can imagine.

*3. Serv.* Do 't! he will do 't: for, look you, Sir, he has as many friends as enemies; which friends, Sir, (as it were) durst not (look you, Sir) show themselves (as we term it) his friends, whilst he 's in directitude.[34]

*1. Serv.* Directitude! what 's that?

*3. Serv.* But when they shall see, Sir, his crest up again, and the man in blood,[35] they will out of their burrows, like conies after rain, and revel all with him.

*1. Serv.* But when goes this forward?

*3. Serv.* To-morrow; to-day; presently. You shall have the drum struck up this afternoon: 't is, as it were, a parcel of their feast, and to be executed ere they wipe their lips.

*2. Serv.* Why, then we shall have a stirring world again. This peace is nothing, but to rust iron, increase tailors, and breed ballad-makers.

*1. Serv.* Let me have war, say I: it exceeds peace as far as day does night; it 's spritely, waking, audible, and full of vent.[36] Peace is a very apoplexy, lethargy; mulled,[37] deaf, sleepy, insensible; a getter of more bastard children than war 's[38] a destroyer of men.

*2. Serv.* 'T is so: and as war, in some sort, may be said to be a ravisher, so it cannot be denied but peace is a great maker of cuckolds.

*1. Serv.* Ay, and it makes men hate one another.

*3. Serv.* Reason:[39] because they then less need one another. The wars, for my money. I hope to see Romans as cheap as Volscians. — They are rising, they are rising.[40]

*All.* In, in, in, in! *[Exeunt.*

## SCENE VI.

Rome. A public Place.

*Enter* Sicinius *and* Brutus.

*Sic.* We hear not of him, neither need we fear him;
His remedies are tame [1] i' the present peace
And quietness o' the people, which before
Were in wild hurry. Here do we make his friends
Blush that the world goes well; who rather had,
Though they themselves did suffer by 't, behold
Dissentious numbers pestering streets, than see
Our tradesmen singing in their shops, and going
About their functions friendly.

*Enter* Menenius.

*Bru.* We stood to 't in good time.[2] Is this Menenius?

*Sic.* 'T is he, 't is he. O! he is grown most kind
Of late. — Hail, Sir!

*Men.* Hail to you both!

*Sic.* Your Coriolanus is not much miss'd
But with his friends: the commonwealth doth stand,
And so would do, were he more angry at it.

*Men.* All 's well; and might have been much better, if
He could have temporiz'd.

*Sic.* Where is he, hear you?

*Men.* Nay, I hear nothing: his mother and his wife
Hear nothing from him.

*Enter Three or Four Citizens.*

*Cit.* The gods preserve you both!

*Sic.* Good e'en,[3] our neighbours.

*Bru.* Good e'en to you all, good e'en to you all.

*1. Cit.* Ourselves, our wives, and children, on our knees,
Are bound to pray for you both.

*Sic.* Live, and thrive!

*Bru.* Farewell, kind neighbours. We wish'd Coriolanus
Had lov'd you as we did.

*Cit.* Now the gods keep you!

*Both Tri.* Farewell, farewell. *[Exeunt Citizens.*

*Sic.* This is a happier and more comely time,
Than when these fellows ran about the streets,
Crying confusion.

*Bru.* Caius Marcius was
A worthy officer i' the war; but insolent,
O'ercome with pride, ambitious past all thinking,
Self-loving, —

*Sic.* And affecting one sole throne,
Without assistance.[4]

*Men.* I think not so.

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zerren, zausen, ein Provinzialismus, der gewöhnlich, wie hier, in Verbindung mit *by the ears* vorkommt. 33) *to poll* erklärt Johnson mit *to bare, to clear.* — Es ist eigentlich = kurz abhauen, also hier = entblössen, ausplündern. So in Spenser's View of the State of Ireland: *They will poll and spoil so outrageously, as the very enemy cannot do much worse.* 34) *directitude*, ein scherzhaft gebildetes Wort, womit der Diener das Gegentheil von *rectitude* = gerade Richtung, bezeichnen will. — Malone wollte dafür *discreditude*, eine affectirte Erweiterung von *discredit*, lesen. 35) Wenn Coriolan wieder in seinem Kriegsmuth ist. — *in blood* ist eigentlich ein Jagdausdruck. 36) *full of vent* ist Alles, womit man sich Luft machen kann, was also Gelegenheit giebt, sich auszutoben. — Für *waking*, eine Emendation Pope's im Gegensatz zu dem folgenden *sleepy*, hat die Fol. *walking*. — Staunton behält die alte Lesart bei und erklärt das verbundene *spritely walking* mit *quick moving or marching*. 37) *to mull*, eigentlich = versetzen, von heissem Wein, mit Zucker u. s. w., hier vom Frieden = abschwächen. — Für *mulled* liest Sidney Walker *mute*, das allerdings in die Reihe dieser Epitheta und namentlich zu *deaf* vortrefflich passen würde. 38) So verbesserte Rowe das *warres* der Fol. 39) scil. *it is reason*. 40) d. h. die Gäste erheben sich von der Tafel.

1) Die Mittel oder Werkzeuge, mit denen Coriolan sich helfen wollte, sind zahm, wirkungslos in dem gegenwärtigen Frieden. — Theobald emendirte *i' the present peace*, da in der Fol. der Vers ganz unverständlich lautete: *His remedies are tame, the present peace.* 2) Wir legten zur rechten Zeit Hand an. 3) Das *gooden* der Fol. lässt sich sowohl *good e'en* als *good den* lesen, da beide Abkürzungen aus *good even*, für *good evening*, bei Sh. vorkommen. 4) Er trachtete nach dem Throne eines Selbstherrschers ohne Theilnehmer. — Für *assistance* las Hanmer *assistants*, da beide Endungen in den alten Drucken oft verwechselt werden. — Indess lässt sich *assistance* sehr wohl collectiv = *assistants* fassen. 5) Sh. wollte sagen *We should by this — — have found it so*, liess aber nach dem Zwischensatz das *have* aus, in der Meinung, es sei diesem Zwischensatze schon vorhergegangen. — Solche durch Zwischensätze veranlasste Auslassungen sind bei ihm nicht selten. — Für *lamentation*

*Sic.* We should by this, to all our lamentation,
If he had gone forth consul, found it so.[5]
*Bru.* The gods have well prevented it, and Rome
Sits safe and still without him.

*Enter an Ædile.*

*Æd.* Worthy tribunes,
There is a slave, whom we have put in prison,
Reports, the Volsces with two several powers
Are enter'd in the Roman territories,
And with the deepest malice of the war
Destroy what lies before 'em.
*Men.* 'T is Aufidius,
Who, hearing of our Marcius' banishment,
Thrusts forth his horns again into the world;
Which were inshell'd[6] when Marcius stood for Rome,
And durst not once peep out.
*Sic.* Come, what talk you of Marcius?
*Bru.* Go see this rumourer[7] whipp'd. — It cannot be
The Volsces dare break with us.
*Men.* Cannot be!
We have record that very well it can;
And three examples of the like have been
Within my age. But reason[8] with the fellow,
Before you punish him, where he heard this;
Lest you shall chance to whip your information,[9]
And beat the messenger who bids beware
Of what is to be dreaded.
*Sic.* Tell not me:
I know, this cannot be.
*Bru.* Not possible.

*Enter a Messenger.*

*Mess.* The nobles in great earnestness are going
All to the senate-house: some news is come,[10]
That turns their countenances.
*Sic.* 'T is this slave.
Go whip him 'fore the people's eyes: — his raising![11]
Nothing but his report!
*Mess.* Yes, worthy Sir,
The slave's report is seconded; and more,
More fearful,[12] is deliver'd.
*Sic.* What more fearful?
*Mess.* It is spoke freely out of many mouths,
How probable I do not know, that Marcius,
Join'd with Aufidius, leads a power 'gainst Rome,
And vows revenge as spacious as between
The young'st and oldest thing.[13]
*Sic.* This is most likely![14]
*Bru.* Rais'd only, that the weaker sort may wish
Good Marcius home again.
*Sic.* The very trick on 't.
*Men.* This is unlikely:
He and Aufidius can no more atone,
Than violentest contrariety.[15]

*Enter another Messenger.*

*Mess.* You are sent for to the senate:
A fearful army, led by Caius Marcius,
Associated with Aufidius, rages
Upon our territories; and have already
O'erborne their way, consum'd with fire, and took
What lay before them.[16]

*Enter* Cominius.

*Com.* O! you have made good work.
*Men.* What news? what news?
*Com.* You have holp to ravish your own daughters, and
To melt the city leads[17] upon your pates;
To see your wives dishonour'd to your noses; —
*Men.* What 's the news? what 's the news?
*Com.* Your temples burned in their cement; and
Your franchises, whereon you stood, confin'd
Into an auger's bore.[18]
*Men.* Pray now, your news? —
You have made fair work, I fear me. — Pray, your news? —
If Marcius should be join'd with Volscians, —
*Com.* If!
He is their god: he leads them like a thing
Made by some other deity than nature,
That shapes man better;[19] and they follow him
Against us brats, with no less confidence
Than boys pursuing summer butterflies,
Or butchers killing flies.
*Men.* You have made good work,
You, and your apron-men;[20] you that stood so much

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hat die Fol. *Lamention.* 6) *to inshell* = in die Schale stecken. Das Bild ist von einer Schnecke entlehnt, die ihre Fühlhörner herausstreckt, und bei drohender Gefahr wieder einzieht. 7) *rumourer* ist der Sklave, der die Nachricht gebracht hat, und der als Verbreiter falscher Gerüchte durchgepeitscht werden soll. 8) *to reason* = sich in ein Gespräch einlassen, gebraucht Sh. in diesem Sinne häufig, wie *to question*, sobald dem Gespräch eine bestimmte Absicht zu Grunde liegt, wie hier z. B. zu erfahren *where he heard this.* 9) *information* = Kundschaft, steht hier prägnant für *informer* = Kundschafter. 10) *come* emendirt Rowe das *comming* der Fol., wofür Malone *come in* setzt. 11) scil. *it is his raising:* der Sklave hat sie in Unruhe versetzt; die Aufregung der Senatoren rührt von ihm her. 12) *more fearful* ist Apposition zu *more.* 13) Coriolan's Rache will Alles zwischen der zartesten Jugend und dem höchsten Alter treffen. — *thing* = Wesen, Geschöpf. 14) *This is most likely* ist eben so ironisch gemeint, wie das Epitheton *good*, das Brutus dem Marcius ertheilt. 15) *contrariety* ist hier collectiv = Gegensatz. — So in K. Henry VI. First Part (A. 2, Sc. 3) *How can these contrarieties agree? — to atone* ist hier intransitiv = übereinstimmen, sich versöhnen. 16) *what lay before them* hängt auch von *consum'd* ab: sie haben, was ihnen vorkam, theils verbrannt, theils geplündert. 17) *leads* ist das Blei, mit dem die Häuser gedeckt sind, das bei dem bevorstehenden Brande auf ihre Schädel niederschmelzen wird. 18) Die Privilegien der Plebejer, welche die Tribunen so dreist behaupteten, werden sich in ein Bohrloch in der Wand verkriechen müssen. — *auger's bore* ist dasselbe wie *auger-hole* in Macbeth (A. 2, Sc. 3). 19) d. h. eine Gottheit, die den Menschen vollkommener formt, als die blosse Natur es vermag. — In der letzten Zeile dieser Rede vermuthet Leo für *flies*, das aus Versehen aus dem vorhergehenden *butterflies* entlehnt sein mag, ein anderes Wort, etwa *pigs.* Indess mochte Sh. an die Fliegen in den Fleischbänken denken, wie in Othello (A. 4, Sc. 2) *as summer flies are in the shambles.* 20) So werden die gewerbtreibenden Plebejer mit dem Schurzfell auch verächtlich in Antony and Cleopatra (A. 5, Sc. 2) charakterisirt: *mechanic slaves with greasy aprons,*

Upon the voice of occupation[21] and
The breath of garlic-eaters![22]
*Com.* He will shake
Your Rome about your ears.
*Men.* As Hercules
Did shake down mellow fruit.[23] You have made fair work.
*Bru.* But is this true, Sir?
*Com.* Ay; and you 'll look pale
Before you find it other. All the regions
Do smilingly revolt;[24] and, who resist,
Are mock'd for valiant ignorance,[25]
And perish constant fools. Who is 't can blame him?
Your enemies, and his, find something in him.
*Men.* We are all undone, unless
The noble man have mercy.
*Com.* Who shall ask it?
The tribunes cannot do 't for shame; the people
Deserve such pity of him, as the wolf
Does of the shepherds: for his best friends, if they
Should say, »Be good to Rome,« they charg'd him even
As those should do that had deserv'd his hate,
And therein show'd like enemies.[26]
*Men.* 'T is true.
If he were putting to my house the brand
That should consume it, I have not the face
To say, »Beseech you, cease.« — You have made fair hands,
You and your crafts; you have crafted fair.[27]
*Com.* You have brought
A trembling upon Rome, such as was never
So incapable of help.
*Tri.* Say not, we brought it.
*Men.* How! Was it we? We lov'd him; but, like beasts,
And cowardly nobles, gave way unto your clusters,
Who did hoot him out o' the city.
*Com.* But, I fear,
They 'll roar him in again.[28] Tullus Aufidius,
The second name of men, obeys his points[29]
As if he were his officer. Desperation
Is all the policy, strength, and defence,
That Rome can make against them.

*Enter a troop of Citizens.*

*Men.* Here come the clusters.[30] —
And is Aufidius with him? — You are they
That made the air unwholesome, when you cast
Your stinking, greasy caps,[31] in hooting at
Coriolanus' exile. Now he 's coming;
And not a hair upon a soldier's head
Which will not prove a whip: as many coxcombs[32]
As you threw caps up, will he tumble down,
And pay you for your voices. 'T is no matter:
If he could burn us all into one coal,
We have deserv'd it.
*Cit.* 'Faith, we hear fearful news.
*1. Cit.* For mine own part,
When I said, banish him, I said, 't was pity.
*2. Cit.* And so did I.
*3. Cit.* And so did I; and, to say the truth, so did very many of us. That we did, we did for the best; and though we willingly consented to his banishment, yet it was against our will.
*Com.* Ye 're goodly things, you voices![33]
*Men.* You have made
Good work, you and your cry![34] — Shall 's to the Capitol?
*Com.* O! ay; what else?

*[Exeunt* Cominius *and* Menenius.

*Sic.* Go, masters, get you home; be not dismay'd:
These are a side that would be glad to have
This true, which they so seem to fear.[35] Go home,
And show no sign of fear.
*1. Cit.* The gods be good to us! Come, masters, let 's home. I ever said, we were i' the wrong, when we banished him.
*2. Cit.* So did we all. But come, let 's home.

*[Exeunt Citizens.*

*Bru.* I do not like this news.
*Sic.* Nor I.
*Bru.* Let 's to the Capitol. — 'Would, half my wealth
Would buy this for a lie!
*Sic.* Pray, let us go. *[Exeunt.*

## SCENE VII.

A Camp, at a small distance from Rome.

*Enter* Aufidius *and his Lieutenant.*

*Auf.* Do they still fly to the Roman?
*Lieu.* I do not know what witchcraft 's in him; but
Your soldiers use him as the grace 'fore meat,[1]
Their talk at table, and their thanks at end;
And you are darken'd in this action,[2] Sir,
Even by your own.

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21) Vgl. A. 4, Sc. 1, Anm. 5. 22) Das Knoblauchessen als eine den Handwerkern eigene gemeine Sitte kommt auch in Midsummer-Night's Dream (A. 4, Sc. 2) vor: *eat no onions, nor garlic, for we are to utter sweet breath.* 23) Die Aepfel der Hesperiden hat Sh. in Love's Labour's Lost (A. 4, Sc. 3) *is not Love a Hercules,|| Still climbing trees in the Hesperides?* 24) Die Rom unterworfenen Landstriche fallen beim Nahen des Coriolan bereitwillig von Rom ab. 25) Als personificirte *valiant ignorance* schildert Thersites den Ajax in Troilus and Cressida (A. 3, Sc. 3). — So ist *constant fools* = Leute, die sich durch ihre Beständigkeit lächerlich machen. 26) *and therein show'd* ist mit *they charg'd him* zu verbinden und conditional zu fassen: sie würden ihn beschwören, wie Die thun müssten, die seinen Hass verdient hätten, und sich in solcher Beschwörung als seine Feinde zeigen. 27) Wortspiel zwischen *craft* = Handwerkszunft, und *to craft* = intriguiren, schlau anfangen. 28) *to roar in* = Jemanden mit Geheul empfangen, ist dem *to hoot out o' the city* = ihn aus der Stadt hinauszischen, entgegengesetzt. So steht A. 5, Sc. 5 *to roar away* = mit Geheul verlieren oder aufgeben. 29) *point* = Fingerzeig, Wink. 30) Menenius hatte ebenvorher gesagt *gave way unto your clusters:* die Haufen, die sich um die Tribunen drängen. 31) Vgl. A. 3, Sc. 3, Anm. 31. 32) *coxcomb* = Narrenmütze, und = Narr. 33) Die Plebejer sind blosse Stimmen für die Abstimmung. So hatte Coriolan (A. 2, Sc. 3) schon gesagt *Here come more voices.* 34) Vgl. A. 3, Sc. 3, Anm. 25. 35) Diese Partei *(side)* giebt sich das Ansehen, als fürchte sie das, wovon sie wünscht, dass es wahr wäre.

1) Statt das Gebet zu sprechen, wenn sie zu Tisch gehen, sprechen die Soldaten von Coriolan; ebenso sprechen sie bei Tisch von ihm, und endlich, statt des Schlussgebets nach Tisch, wieder von ihm. 2) *this action* =

*Auf.* I cannot help it now,
Unless, by using means, I lame the foot
Of our design.[3] He bears himself more proudlier,[4]
Even to my person, than I thought he would
When first I did embrace him; yet his nature
In that 's no changeling,[5] and I must excuse
What cannot be amended.
*Lieu.* Yet I wish, Sir,
(I mean, for your particular,) you had not
Join'd in commission with him; but either
Had[6] borne the action of yourself, or else
To him had left it solely.
*Auf.* I understand thee well; and be thou sure,
When he shall come to his account, he knows not
What I can urge against him. Although it seems,
And so he thinks, and is no less apparent
To the vulgar eye, that he bears all things fairly,
And shows good husbandry[7] for the Volscian state,
Fights dragon-like, and does achieve as soon
As draw his sword; yet he hath left undone
That which shall break his neck, or hazard mine,[8]
Whene'er we come to our account.
*Lieu.* Sir, I beseech you, think you he 'll carry Rome?
*Auf.* All places yield to him ere he sits down;[9]
And the nobility of Rome are his:
The senators and patricians love him too:
The tribunes are no soldiers; and their people
Will be as rash in the repeal, as hasty
To expel him thence.[10] I think, he 'll be to Rome,
As is the osprey to the fish, who takes it
By sovereignty of nature.[11] First he was
A noble servant to them, but he could not
Carry his honours even: whether 't was pride,
Which out of daily fortune ever taints
The happy man;[12] whether defect of judgment,[13]
To fail in the disposing of those chances
Which he was lord of; or whether nature,[14]
Not to be other than one thing, not moving
From the casque to the cushion, but commanding peace
Even with the same austerity and garb
As he controll'd the war; but one of these
(As he hath spices of them all, not all,[15]
For I dare so far free him) made him fear'd,
So[16] hated, and so banish'd: but he has a merit,
To choke it in the utterance.[17] So our virtues
Lie in the interpretation of the time;
And power, unto itself most commendable,
Hath not a tomb so evident as a chair
To extol what it hath done.[18]
One fire drives out one fire;[19] one nail, one nail;
Rights by rights falter, strengths by strengths do fail.[20]
Come, let 's away. When, Caius, Rome is thine,
Thou art poor'st of all; then, shortly art thou mine.
*[Exeunt.*

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diese Kriegsführung. 3) Derselbe Tropus findet sich in Othello (A. 2, Sc. 1) *their designment halts.* 4) Diese doppelte Bezeichnung des Comparativs ist sehr häufig bei Sh. — Schon A. 3, Sc. 1 stand *reasons more worthier.* 5) *changeling* = ein veränderlicher, wankelmüthiger Mensch. — In diesem Sinne gebraucht Sh. das Wort auch in K. Henry IV. First Part (A. 5, Sc. 1) *With some fine colour, that may please the eye || Of fickle changelings.* 6) Die Fol. hat *have* für *had.* — Ihr hättet entweder dieses Kriegscommando selbst führen, oder es ihm allein überlassen sollen. 7) *husbandry* = ökonomische Beflissenheit, hier auf die Handhabung des Kriegsbefehls angewandt. 8) Das, was ihm den Hals brechen soll, wenn es nicht andrerseits meinen Hals auf's Spiel setzt. 9) scil. *sits down before them:* ehe er sie belagert. 10) Die Plebejer werden ihn eben so unüberlegt zurückrufen, wie sie vorschnell waren, ihn zu verbannen. — Zu *repeal* vgl. A. 4, Sc. 1, Anm. 14. 11) Nach dem Volksglauben kommen die Fische an die Oberfläche des Wassers, wenn der Meeradler darüber hinfliegt, und lassen sich von ihm fangen, vermöge des unwiderstehlichen Naturinstincts *(sovereignty of nature)*, der die Fische so zur Beute des Raubvogels macht. Diesen Volksglauben behandelte vor Sh. schon G. Peele poetisch in seinem Battle of Alcazar (1594) *I will provide thee with a princely osprey, || That as she flieth over fish in pools, || The fish shall turn their glittering bellies up, || And thou shalt take thy liberal choice of all.* 12) Der Uebermuth war bei Coriolan eine Folge des täglich ihm zufallenden Glückes, welches ihm so als etwas Selbstverständliches erschien. 13) Der Mangel an Urtheil zeigt sich darin, dass Coriolan es an richtiger Anwendung der Glückszufälle, in deren Besitz er war, fehlen liess. 14) Es liegt in der Natur des Coriolan, immer derselbe zu sein, indem er nicht von dem kriegerischen Helm zu dem Sitzkissen im Senat überzugehen versteht, sondern den Frieden behandelt, wie den Krieg. — Zu *cushion* vgl. A. 2, Sc. 2, Anm. 1. 15) Von den drei angeführten Ursachen *(pride, defect of judgment* und *nature)* hat Coriolan eine Probe in sich, aber er hat sie nicht vollständig. — *spices* = Proben, findet sich ebenso in Winter's Tale (A. 3, Sc. 2) *all || Thy by-gone fooleries were but spices of it.* 16) *so* bezieht sich auf *fear'd.* Er wird gehasst, weil er gefürchtet wird. 17) Coriolan's Verdienst ist der Art, dass es sich ersticken muss in dem Moment, wo es laut wird, oder dadurch, dass es laut wird. — Johnson erklärt dagegen: *he has a merit for no other purpose than to destroy it by boasting it.* Dazu passt aber *but* nicht recht, und es wäre vielleicht besser dafür *that* zu lesen, und damit an das vorhergehende *so banish'd* anzuknüpfen. — Staunton vermuthet hinter *banish'd* eine unausfüllbare Lücke im Text. 18) Für eine Autorität, welche an sich noch so löblich ist, giebt es kein gewisseres Grab, als die Rednerbühne, die dazu da ist, die Thaten dieser Autorität zu preisen. Mit dem Ruhm einer Macht ist es vorbei, sobald sie auf der Rednerbühne vor dem Volke gepriesen wird. Es kommt dann eine andre Macht daran, wie ein Feuer das andre vertreibt, und ein Nagel den andern. — Staunton giebt ungefähr dieselbe Erklärung dieses schwierigen Passus, nur dass er *chair* nicht für den Stuhl des Redners, sondern den Triumphwagen *(chair of triumph)* hält, auf den die Thaten erhoben werden, um desto sicherer zu stürzen. — Leo vermuthet *claim* für *chair* und erklärt: *If he, who has merits, claims the extolment of his deeds, his power is lost.* 19) So in Romeo and Juliet (A. 1, Sc. 2) *one fire burns out another's burning;* in Julius Cæsar (A. 3, Sc. 1) *As fire drives out fire, so pity pity;* und in King John (A. 3, Sc. 1) *as fire cools fire, || Within the scorched veins of one new-burn'd.* 20) *falter*, in älterer Orthographie *faulter*, ist Dyce's sinnreiche Emendation für *fouler* der Fol. Andere setzen mit Malone *founder* dafür.

# ACT V.

## SCENE I.

Rome. A public Place.

*Enter* MENENIUS, COMINIUS, SICINIUS, BRUTUS, *and Others.*

*Men.* No, I 'll not go: you hear what he hath said,
Which was sometime his general; who lov'd him
In a most dear particular. He call'd me father:
But what o' that? Go, you that banish'd him;
A mile before his tent fall down, and knee[1]
The way into his mercy. Nay, if he coy'd[2]
To hear Cominius speak, I 'll keep at home.
*Com.* He would not seem to know me.[3]
*Men.* Do you hear?
*Com.* Yet one time he did call me by my name.
I urg'd our old acquaintance, and the drops
That we have bled together. Coriolanus
He would not answer to,[4] forbad all names;
He was a kind of nothing, titleless,
Till he had forg'd himself a name o' the fire[5]
Of burning Rome.
*Men.* Why, so; you have made good work:
A pair of tribunes that have rack'd[6] for Rome,
To make coals cheap: a noble memory![7]
*Com.* I minded him, how royal 't was to pardon
When it was less expected: he replied,
It was a bare petition of a state
To one whom they had punish'd.[8]
*Men.* Very well: could he say less?
*Com.* I offer'd to awaken his regard
For 's private friends: his answer to me was,
He could not stay to pick them in a pile
Of noisome, musty chaff. He said, 't was folly,
For one poor grain or two to leave unburnt,
And still to nose the offence.[9]
*Men.* For one poor grain or two?
I am one of those; his mother, wife, his child,
And this brave fellow too, we are the grains:
You are the musty chaff, and you are smelt
Above the moon.[10] We must be burnt for you.
*Sic.* Nay, pray, be patient: if you refuse your aid
In this so never-needed[11] help, yet do not
Upbraid 's with our distress. But, sure, if you
Would be your country's pleader, your good tongue,
More than the instant army we can make,[12]
Might stop our countryman.
*Men.* No; I 'll not meddle.
*Sic.* Pray you, go to him.
*Men.* What should I do?
*Bru.* Only make trial what your love can do
For Rome, towards Marcius.[13]
*Men.* Well; and say that Marcius
Return me, as Cominius is return'd,
Unheard; what then? —
But as a discontented friend, grief-shot
With his unkindness? say 't be so?
*Sic.* Yet your good will
Must have that thanks from Rome, after the measure
As you intended well.
*Men.* I 'll undertake it:
I think, he 'll hear me. Yet to bite his lip,
And hum at good Cominius, much unhearts me.[14]
He was not taken well; he had not din'd:
The veins unfill'd, our blood is cold, and then
We pout upon the morning,[15] are unapt
To give or to forgive; but when we have stuff'd
These pipes and these conveyances of our blood[16]
With wine and feeding, we have suppler souls
Than in our priest-like fasts:[17] therefore, I 'll watch him
Till he be dieted to my request,[18]
And then I 'll set upon him.
*Bru.* You know the very road into his kindness,
And cannot lose your way.
*Men.* Good faith, I 'll prove him.
Speed how it will, I shall ere long have knowledge
Of my success.[19] *[Exit.*

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1) *to knee* = knieend erreichen oder betreten. Dasselbe Verbum hat Sh. in K. Lear (A. 2, Sc. 4) *I could as well be brought to knee his throne.* — Die zweite Folioausg. von 1632, welche die Eigenthümlichkeiten des Sh.'schen Sprachgebrauchs häufig verwischt, setzt *kneel* dafür und die meisten Hgg. folgen ihr. — Zu Anfang dieser Rede bezieht sich *which*, für *who* oder *that* gesetzt, auf das vorhergehende *he* scil. *Cominius.* 2) *to coy* = spröde thun, sich sperren gegen Etwas. 3) Er wollte sich nicht merken lassen, dass er mich kannte. 4) Auf den Namen Coriolanus wollte er nicht antworten. 5) *o' th' fire* in der vierten Folioausg. ist abgekürzt aus *of the fire.* Die früheren Folioausgg. haben *a' th' fire.* — Viele Hgg. setzen dafür *i' the fire.* 6) *to rack* ist hier neutral = sich quälen, sich abmartern. Die Tribunen haben sich für Rom abgequält, damit die Kohlen wohlfeil würden, indem sie Veranlassung sind, dass Coriolan die Stadt in Brand steckt. — Die Fol. schreibt *wrack'd*, und Dyce liest deshalb *wreck'd fair Rome.* 7) Vgl. A. 4, Sc. 5, Anm. 9. 8) Coriolan erklärt, in Cominius' Vorstellung, wie königlich eine unerwartete Begnadigung sei, stecke nichts weiter als ein kahles Gesuch, ein blosses Gesuch eines Staates, gerichtet an Jemanden, den der Staat bestraft hätte. — *bare* drückt die Nichtachtung aus, welche solche Gesuche verdienen. — Für *bare* setzt M. Mason *base.* 9) *offence* = Kränkung, Anstoss, hier für die Nase, ist die übelriechende Spreu *(chaff)*, die man nicht unverbrannt lassen kann und dann ferner zu riechen hat, um einiger Körner willen, die sich darin finden. 10) Solche Hyperbel ist in Hamlet (A. 3, Sc. 3) *my offence is rank, it smells to heaven.* 11) Steevens setzte ohne Anlass *never-heeded.* — Die Hülfe war nie so nöthig, wie jetzt. 12) Das Heer, das wir augenblicklich aufbringen könnten. 13) *towards Marcius* gehört zu *make trial.* 14) Dass Coriolan, als Cominius bei ihm supplicirte, sich in die Lippe biss und nur Hm! sagte, entmuthigt mich sehr. — In dem Folgenden sucht Menenius sich zu seiner Beruhigung den schlechten Empfang des Cominius aus Coriolan's augenblicklicher Verstimmung zu erklären. 15) Wir blicken finster oder schmollend den Morgen an, die Zeit, wo wir noch nüchtern sind. 16) So A. 1, Sc. 1: *I send it through the rivers of your blood.* 17) Als wenn wir fasten, wie die Priester es thun. 18) *to diet*, eigentlich = diätetisch behandeln, gebraucht Menenius hier scherzhaft: bis er durch Speise und Trank in die gehörige Stimmung für mein Gesuch gebracht ist. — So in All 's well that ends well (A. 4, Sc. 3) *he is dieted to his hour.* 19) Die meisten Hgg. setzen hinter *will* ein Punctum und finden dann natürlich den letzten Satz seltsam, so dass M. Mason *you shall ere long* lesen wollte. Die Ver-

*Com.* He 'll never hear him.
*Sic.* Not?
*Com.* I tell you, he does sit in gold,[20] his eye
Red as 't would burn Rome, and his injury
The gaoler to his pity. I kneel'd before him;
'T was very faintly he said, »Rise;« dismiss'd me
Thus,[21] with his speechless hand: what he would do,
He sent in writing after me, — what he would not;
Bound with an oath to yield to his conditions:[22]
So that all hope is vain,[23]
Unless his noble mother, and his wife,
Who, as I hear, mean to solicit him
For mercy to his country. Therefore, let 's hence,
And with our fair entreaties haste them on. *[Exeunt.*

## SCENE II.

The Volscian Camp before Rome. The Guards at their stations.

*Enter to them* MENENIUS.

*1. G.* Stay! Whence are you?
*2. G.* Stand, and go back.
*Men.* You guard like men: 't is well; but, by your leave,
I am an officer of state, and come
To speak with Coriolanus.
*1. G.* From whence?
*Men.* From Rome.
*1. G.* You may not pass; you must return: our general
Will no more hear from thence.
*2. G.* You 'll see your Rome embrac'd with fire, before
You 'll speak with Coriolanus.
*Men.* Good my friends,
If you have heard your general talk of Rome,
And of his friends there, it is lots to blanks,[1]
My name hath touch'd your ears: it is Menenius.
*1. G.* Be it so; go back: the virtue of your name
Is not here passable.[2]
*Men.* I tell thee, fellow,
Thy general is my lover:[3] I have been
The book of his good acts, whence men have read
His fame unparallel'd, haply amplified;
For I have ever verified[4] my friends
(Of whom he 's chief) with all the size that verity
Would without lapsing suffer: nay, sometimes,
Like to a bowl upon a subtle[5] ground,
I have tumbled past the throw, and in his praise
Have almost stamp'd the leasing.[6] Therefore, fellow,
I must have leave to pass.
*1. G.* 'Faith, Sir, if you had told as many lies in his behalf, as you have uttered words in your own, you should not pass here; no, though it were as virtuous to lie as to live chastely. Therefore, go back.
*Men.* Pr'ythee, fellow, remember my name is Menenius, always factionary[7] on the party of your general.
*2. G.* Howsoever you have been his liar, as you say you have, I am one that, telling true under him, must say, you cannot pass. Therefore, go back.
*Men.* Has he dined, canst thou tell? for I would not speak with him till after dinner.
*1. G.* You are a Roman, are you?
*Men.* I am, as thy general is.

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bindung von *speed how it will* mit dem Folgenden macht Alles deutlich: Möge es gehen, wie es will, jedenfalls erfahre ich bald, wie ich daran bin. — Diese richtige Interpunction hat auch Staunton. 20) Die entsprechende Stelle bei Plutarch lautet *he was set in a chair of state with a marvellous and unspeakable majesty.* 21) *thus* bezeichnet die stumme Handbewegung, mit welcher Coriolan den Cominius entliess. — Vgl. A. 3, Sc. 2, Anm. 21. 22) Die Hgg. haben angenommen, dass hier ein halber oder ganzer Vers fehle. Indess ist solche Ellipse und Anakoluthie, wie sie hier vorliegt, in der Manier Sh.'s. Der Sinn ist: Er sandte mir schriftlich nach, was er thun wollte, was er nicht thun wollte (d. h. was er uns gewähren wollte und was nicht); er verpflichtete mich durch einen Eid, seinen Bedingungen mich zu fügen. — *bound*, das die Hgg. für ein Particip halten, ist eher dem *sent* coordinirt, und aus *after me* ist *me* dazu zu suppliren. Ohne Ellipse wäre zu construiren: *he sent in writing after me, what he would do, (and) what he would not; and bound me with an oath to yield to his conditions.* — Cominius ist dabei als Vertreter der Römer aufgefasst. — Als Präteritum fasst auch Staunton *bound*, der es freilich mit *bound himself* erklärt und *no conditions* für *his conditions* zu lesen vorschlägt: Was er gewähren wollte, das sendete er schriftlich; was nicht, das verpflichtete er sich eidlich, auf keine Bedingungen hin zu gewähren. — Leo erklärt: *In his writing he said what he would do, and what not; and that an oath, given to the Volscians, bound him in this way.* Plausibler als diese Erklärung, die sich kaum mit *yield to his conditions* verträgt, ist eine von Leo erwähnte Conjectur Solly's *hold* für *yield.* 23) So dass alle Hoffnung eitel ist, ausgenommen seine edle Mutter u. s. w., d. h. wenn seine Mutter u. s. w. nicht eine Hoffnung ist. — So erklärt auch Staunton, der mit Malone *unless* als synonym mit *except* fasst. — Dyce vermuthet *in 's* für *his* vor *noble mother.* — Leo stellt *(Who, as I hear)* in Parenthese, mit welcher Construction, ist nicht klar.

1) *lot* = Lotterieloos, *blank* = Niete in der Lotterie. Wie sich also alle Loose zu den Nieten verhalten, so verhält sich die Wahrscheinlichkeit, dass sie von Menenius gehört haben, zu der Unwahrscheinlichkeit, dass dies nicht der Fall war. 2) Euer Name hat nicht die Kraft, Euch hier durchzubringen. 3) *lover* = Freund. So in Merchant of Venice (A. 3, Sc. 4) *How dear a lover of my lord, your husband.* 4) *to verify* gebraucht Sh. hier = zeugen von Jemandem. Menenius hat immer seinen Freunden ein Zeugniss ausgestellt, in dem ganzen Umfange, den die Wahrheit, ohne zu straucheln, verstattet. — Dieses Zeugniss vergleicht Menenius dann einer Kugel, die auf einem trügerischen Boden über den Wurf hinausrollt, über die Absicht des Menenius, bei der Wahrheit zu bleiben, hinausgeht, und so die Unwahrheit als gangbar stempelt. — Für *verefied* der Fol., das allerdings leicht durch Versehen aus dem *verity* in der folgenden Zeile entstehen konnte, vermuthet Hanmer *magnified*, Staunton *rarefied*, = *stretched out*, wie er erklärend hinzufügt, und Leo *glorified.* 5) *subtle* eigentlich = schlau angelegt, daher = trügerisch, oder mit Vorsicht zu behandeln. So in Titus Andronicus (A. 2, Sc. 4) *what subtle hole is this?* — Statt dieser Erklärung giebt Steevens zwei andere, die sich schnurstracks widersprechen: *subtle* = *smooth, level*, und = *artificially unlevel.* 6) *leasing* = Lüge. 7) *factionary* = zur Partei gehörig, von *faction* = Partei. 8) d. h. wenn Ihr ein Römer wäret, wie Coriolan, so müsstet ihr Rom auch hassen, wie er.

*1. G.* Then you should hate Rome,[8] as he does. Can you, when you have pushed out your gates the very defender of them, and, in a violent popular[9] ignorance, given your enemy your shield, think to front his revenges with the easy groans[10] of old women, the virginal palms[11] of your daughters, or with the palsied intercession of such a decayed dotant[12] as you seem to be? Can you think to blow out the intended fire your city is ready to flame in, with such weak breath as this? No, you are deceived; therefore, back to Rome, and prepare for your execution. You are condemned, our general has sworn you out of reprieve and pardon.

*Men.* Sirrah, if thy captain knew I were here, he would use me with estimation.

*2. G.* Come, my captain[13] knows you not.

*Men.* I mean, thy general.

*1. G.* My general cares not for you. Back, I say: go, lest I let forth your half-pint of blood; — back, — that 's the utmost of your having:[14] — back.

*Men.* Nay, but, fellow, fellow, —

*Enter* CORIOLANUS *and* AUFIDIUS.

*Cor.* What 's the matter?

*Men.* Now, you companion,[15] I 'll say an errand for you: you shall know now that I am in estimation; you shall perceive that a Jack-guardant[16] cannot office[17] me from my son Coriolanus: guess, but by my entertainment with him,[18] if thou stand'st not i' the state of hanging, or of some death more long in spectatorship,[19] and crueller in suffering: behold now presently, and swoond[20] for what 's to come upon thee. — The glorious gods sit in hourly synod about thy particular prosperity, and love thee no worse than thy old father Menenius does! O my son! my son! thou art preparing fire for us; look thee, here 's water[21] to quench it. I was hardly moved to come to thee; but being assured, none but myself could move thee, I have been blown out of your gates with sighs, and conjure thee to pardon Rome, and thy petitionary countrymen. The good gods assuage thy wrath, and turn the dregs of it[22] upon this varlet here; this, who, like a block, hath denied my access to thee.

*Cor.* Away!

*Men.* How! away!

*Cor.* Wife, mother, child, I know not. My affairs
Are servanted to others: though I owe
My revenge properly, my remission lies
In Volscian breasts.[23] That we have been familiar,
Ingrate forgetfulness shall poison, rather
Than pity note how much.[24] — Therefore, be gone:
Mine ears against your suits are stronger than
Your gates against my force. Yet, for[25] I lov'd thee,
Take this along; I writ it for thy sake, *[Gives a paper.*
And would have sent it. Another word, Menenius,
I will not hear thee speak. — This man, Aufidius,
Was my belov'd[26] in Rome; yet thou behold'st —

*Auf.* You keep a constant temper.

*[Exeunt* CORIOLANUS *and* AUFIDIUS.

*1. G.* Now, Sir, is your name Menenius?

*2. G.* 'T is a spell, you see, of much power. You know the way home again.

*1. G.* Do you hear how we are shent[27] for keeping your greatness back?

*2. G.* What cause, do you think, I have to swoond?[28]

*Men.* I neither care for the world, nor your general: for such things as you, I can scarce think there 's any, you are so slight. He that hath a will to die by himself, fears it not from another. Let your general do his worst. For you, be that you are, long; and your misery increase with your age. I say to you, as I was said to, Away! *[Exit.*

*1. G.* A noble fellow, I warrant him.

*2. G.* The worthy fellow is our general: he is the rock, the oak not to be wind-shaken.[29] *[Exeunt.*

## SCENE III.

The Tent of CORIOLANUS.

*Enter* CORIOLANUS, AUFIDIUS, *and Others.*

*Cor.* We will before the walls of Rome to-morrow
Set down our host. — My partner in this action,
You must report to the Volscian lords, how plainly
I have borne this business.[1]

*Auf.* Only their ends
You have respected; stopp'd your ears against

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9) *popular* = gemein, dem Pöbel gemäss. 10) *easy groans* ist ein Gestöhn, mit dem man leicht fertig wird. 11) Unter *virginal palms* ist das flehende Aufheben der jungfräulichen Hände zu verstehen. — Dasselbe Adjectiv hat Sh. in K. Henry VI. Second Part (A. 5, Sc. 2) *tears virginal*, und in Pericles (A. 4, Sc. 6) *virginal fencing*. 12) *dotant* = *dotard*, wie die vierte Folioausg. für diese sonst nicht vorkommende Form setzt. 13) Der Soldat versteht *captain* im eigentlichen Sinne = Hauptmann, Menenius aber = General. 14) Wenn es hoch kommt, besitzt Ihr nur so viel Blut, nämlich *half-pint*. 15) Vgl. A. 4, Sc. 5, Anm. 1. 16) *Jack-guardant* = Hans Wachtposten. Solche verächtlichen oder vertraulichen Zusammensetzungen mit *Jack* hat Sh. mehr, so *Jack-slave* in Cymbeline (A. 2, Sc. 1). 17) *to office from* = Einen mit Amtsmiene wegbringen. — In ähnlich eigenthümlicher Anwendung hat Sh. *to o'er-office* in Hamlet (A. 5, Sc. 1). 18) Errathe nur nach der Aufnahme, die ich bei ihm finde, ob Du nicht u. s. w. — Die Fol. lässt aus Versehen *by* aus. 19) Eine Todesart, bei der man länger den Zuschauer abgeben kann, als beim Hängen. 20) *to swoond, to swound* und *to sound* sind Sh.'s Formen für das moderne *to swoon*. 21) Dabei deutet Menenius auf seine Thränen. — Zwei Zeilen weiter wäre vielleicht richtiger mit der vierten Folioausg. *our gates* zu lesen. 22) Was von dem Zorn, wenn er sich gelegt hat, übrig bleibt. So in Tempest (A. 2, Sc. 2) *I will here shroud, till the dregs of the storm be past.* 23) Die Rache gehört dem Coriolan selbst an, ist sein Eigenthum, aber die Verzeihung oder das Erbarmen steht nur seinen Bundesgenossen, nicht ihm selber zu. 24) Eine undankbare Vergesslichkeit soll lieber die Erinnerung an unsere ehemalige Vertraulichkeit vergiften oder vertilgen, als dass das Mitleid es sich merke, wie sehr wir vertraut waren. 25) *for* = *because*. 26) *beloved*, wie vorher *lover*, = Freund. Vgl. Anm. 3 dieser Scene. — *behold'st* — interpungirt die dritte Folioausg., um anzudeuten, dass der Satz unvollendet bleibt. 27) *to shend* = ausschelten, schimpfen. So in Twelfth-Night (A. 4, Sc. 2) *I am shent for speaking to you.* 28) Vgl. Anm. 20 dieser Scene. 29) In Othello (A. 2, Sc. 1) hat Sh. das Compositum *wind-shak'd*.

1) *business* ist, was vorher *action* hiess: wie offen, rückhaltlos *(plainly)* ich diese Kriegsführung gehandhabt habe. 2) *them* für *themselves*: solche Freunde, die Euer gewiss zu sein glaubten. 3) *to god* = zum

The general suit of Rome; never admitted
A private whisper, no, not with such friends
That thought them [2] sure of you.
*Cor.* This last old man,
Whom with a crack'd heart I have sent to Rome,
Lov'd me above the measure of a father;
Nay, godded [3] me, indeed. Their latest refuge
Was to send him; for whose old love I have
(Though I show'd sourly to him) once more offer'd
The first conditions, which they did refuse,
And cannot now accept, to grace him only [4]
That thought he could do more. A very little
I have yielded to: [5] fresh embassies, and suits,
Nor from the state, nor private friends, hereafter
Will I lend ear to. — *[Shout within.]* Ha! what shout is this?
Shall I be tempted to infringe my vow
In the same time 't is made? I will not. —

*Enter, in mourning habits,* VIRGILIA, VOLUMNIA, *leading young* MARCIUS, VALERIA, *and Attendants.*

My wife comes foremost; then the honour'd mould
Wherein this trunk was fram'd, and in her hand
The grandchild to her blood. But out, affection!
All bond and privilege of nature, break!
Let it be virtuous to be obstinate. —
What is that curt'sy worth? or those doves' eyes,
Which can make gods forsworn? — I melt, and am not
Of stronger earth [6] than others. — My mother bows,
As if Olympus to a molehill should
In supplication nod; and my young boy
Hath an aspect [7] of intercession, which
Great nature cries, »Deny not.« — Let the Volsces
Plough Rome, and harrow Italy; I 'll never
Be such a gosling to obey instinct, but stand,
As if a man were author of himself,
And knew no other kin.

*Vir.* My lord and husband!
*Cor.* These eyes are not the same I wore in Rome.
*Vir.* The sorrow that delivers us thus chang'd,
Makes you think so. [8]
*Cor.* Like a dull actor [9] now,
I have forgot my part, and I am out,
Even to a full disgrace. Best of my flesh,
Forgive my tyranny; but do not say
For that, »Forgive our Romans.« — O! a kiss
Long as my exile, sweet as my revenge!
Now, by the jealous queen of heaven, [10] that kiss
I carried from thee, dear; and my true lip
Hath virgin'd it [11] e'er since. — You gods! I prate, [12]
And the most noble mother of the world
Leave insaluted. Sink, my knee, i' the earth;
*[Kneels.*
Of thy deep duty more impression [13] show
Than that [14] of common sons.
*Vol.* O, stand up bless'd!
Whilst, with no softer cushion than the flint,
I kneel before thee, and unproperly
Show duty, as mistaken all this while
Between the child and parent. *[Kneels.*
*Cor.* What is this?
Your knees [15] to me? to your corrected son?
Then let the pebbles on the hungry beach [16]
Fillip the stars; then let the mutinous winds
Strike the proud cedars 'gainst the fiery sun,
Murd'ring impossibility, [17] to make
What cannot be, slight work.
*Vol.* Thou art my warrior;
I holp [18] to frame thee. Do you know this lady?
*Cor.* The noble sister of Publicola,
The moon [19] of Rome; chaste as the icicle,
That 's curdied [20] by the frost from purest snow,
And hangs on Dian's temple: dear Valeria!
*Vol.* This is a poor epitome of yours,

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Gotte machen, als Gott verehren. So hatte Sh. in der vorhergehenden Scene *to servant* = zum Diener machen, gebildet: *my affairs are servanted to others.* 4) *to grace him only* bezieht sich auf *I have once more offer'd etc.* 5) *to* in der zweiten Folioausg., *too* in der ersten. 6) In demselben uneigentlichen Sinne hat Sh. *earth* in Julius Cæsar (A. 3, Sc. 1) *O, pardon me, thou bleeding piece of earth.* 7) *aspect* betont Sh. auf der letzten Sylbe; ebenso *instinct* drei Zeilen weiter. 8) Wenn Coriolan sagt, dass er die Seinigen mit andern Augen ansehe, als früher in Rom, so schiebt Virgilia diese Veränderung vielmehr auf ihr durch Trauer verändertes Ansehen, ihre abgehärmten Mienen und die Trauerkleider, in denen sie erscheinen. 9) Ein Schauspieler, der schlecht lernt oder begreift, und so aus seiner Rolle fällt, dass er vor dem Publicum ganz blamirt ist *(even to a full disgrace).* — Dasselbe Bild hat Sh. in seinen Sonnets (23) *As an unperfect actor on the stage, || Who with his fear is put besides his part.* 10) So in Pericles (A. 2, Sc. 3) *by Juno, that is queen of marriage.* — Juno, als die eifersüchtige Hüterin der ehelichen Treue, kann es dem Coriolan bezeugen, dass er seit seinem Weggange von Rom keine andere Frau geküsst hat, dass der Kuss, den er der Virgilia jetzt giebt, noch derselbe ist, den er von ihr mitnahm. 11) *to virgin it* = die Jungfrau spielen, jungfräulich sein. — So *to queen it* = die Königin spielen, sich als Königin geberden, in Winter's Tale (A. 4, Sc. 3), und in K. Henry VIII. (A. 2, Sc. 3). 12) *prate* ist Theobald's Verbesserung des *pray* der Fol. — So sagt Volumnia nachher *yet here he lets me prate.* 13) *impression* ist die Spur, die das Knie, als Zeichen seiner tief empfundenen Pflicht, dem Boden eindrückt. — In Bezug darauf ist auch doppelsinnig das Epitheton *deep* zu *duty* hinzugesetzt. 14) *that* scil. *knee.* 15) *knee* ist nicht nur = Knie, sondern = Kniebeugung. So in Othello (A. 2, Sc. 1) *let her have your knees.* 16) Der Seestrand sieht in seiner Unfruchtbarkeit hungrig aus. 17) Indem die Kieselsteine vom Strand bis an die Sterne fliegen, und indem der Sturm die vom Winde aus dem Boden gerissenen Cedern gegen die Sonne schleudert, wird die scheinbare Unmöglichkeit vernichtet, und das, was nicht geschehen kann, wird eine geringfügige Arbeit. — Das Unnatürlichste erscheint natürlich, gegen die grössere Unnatur, dass die Mutter vor dem ihrer Zucht unterworfenen Sohne *(corrected son)* kniet. 18) *holp* verbesserte Pope das *hope* der Fol. — Schon vorher hatte Coriolan seine Mutter bezeichnet als *the honour'd mould wherein this trunk was fram'd.* 19) *moon* ist hier die keusche Mondgöttin, wie A. 2, Sc. 1, wo Menenius zu den Frauen sagt *my as fair as noble ladies (and the moon, were she earthly, no nobler).* — Sh. fand das Motiv zu diesem Lobe bei Plutarch: *His (*scil. *Publicola's) sister Valeria was greatly honoured and reverenced among all the Romans, and did so modestly and wisely behave herself that she did not shame nor dishonour the house she came of.* 20) *curdied* ist die Lesart der Fol., von vielen Hggn. in das synonyme *curdled* oder *curded*

Which, by the interpretation[21] of full time,
May show like all yourself.
*Cor.* The god of soldiers,
With the consent of supreme Jove, inform
Thy thoughts with nobleness; that thou may'st prove
To shame unvulnerable, and stick i' the wars
Like a great sea-mark, standing every flaw,[22]
And saving those that eye thee!
*Vol.* Your knee, sirrah.[23]
*Cor.* That 's my brave boy!
*Vol.* Even he, your wife, this lady, and myself,
Are suitors to you.
*Cor.* I beseech you, peace;
Or, if you 'd ask, remember this before:
The things I have forsworn to grant may never
Be held by you denials. Do not bid me
Dismiss my soldiers, or capitulate
Again with Rome's mechanics: tell me not
Wherein I seem unnatural: desire not
To allay my rages and revenges with
Your colder[24] reasons.
*Vol.* O! no more, no more!
You have said, you will not grant us anything;
For we have nothing else to ask but that
Which you deny already: yet we will ask;
That, if you fail in our request,[25] the blame
May hang upon your hardness. Therefore, hear us.
*Cor.* Aufidius, and you Volsces, mark; for we 'll
Hear nought from Rome in private. — Your request?
*Vol.* Should we be silent and not speak, our raiment
And state of bodies would bewray what life
We have led since thy exile. Think with thyself,
How more unfortunate than all living women
Are we come hither: since that thy sight, which should
Make our eyes flow with joy, hearts dance with comforts,
Constrains them weep, and shake[26] with fear and sorrow;
Making the mother, wife, and child, to see
The son, the husband, and the father, tearing
His country's bowels out. And to poor we[27]
Thine enmity 's most capital: thou barr'st us
Our prayers to the gods, which is a comfort
That all but we enjoy; for how can we,
Alas! how can we for our country pray,
Whereto we are bound, together with thy victory,[28]
Whereto we are bound? Alack! or we must lose
The country, our dear nurse; or else thy person,
Our comfort in the country. We must find
An evident calamity, though we had
Our wish, which side should win;[29] for either thou
Must, as a foreign recreant, be led
With manacles through our streets, or else
Triumphantly tread on thy country's ruin,
And bear the palm, for having bravely shed
Thy wife and children's blood. For myself, son,
I purpose not to wait on fortune, till
These wars determine:[30] if I cannot persuade thee
Rather to show a noble grace to both parts,
Than seek the end of one, thou shalt no sooner
March to assault thy country than to tread
(Trust to 't, thou shalt not[31]) on thy mother's womb,
That brought thee to this world.
*Vir.* Ay, and mine,
That brought you forth this boy, to keep your name
Living to time.
*Boy.* 'A[32] shall not tread on me:
I 'll run away till I am bigger, but then I 'll fight.
*Cor.* Not of a woman's tenderness to be,
Requires nor child nor woman's face[33] to see.
I have sat too long. *[Rising.*
*Vol.* Nay, go not from us thus.
If it were so, that our request did tend
To save the Romans, thereby to destroy
The Volsces whom you serve, you might condemn us,
As poisonous of your honour: no; our suit
Is, that you reconcile them:[34] while the Volsces
May say, »This mercy we have show'd;« the Romans,
»This we receiv'd;« and each in either side
Give the all-hail[35] to thee, and cry, »Be bless'd
For making up this peace!« Thou know'st, great son,
The end of war 's uncertain: but this certain,
That, if thou conquer Rome, the benefit
Which thou shalt thereby reap is such a name,
Whose repetition will be dogg'd with curses;
Whose chronicle thus writ,[36] — »The man was noble,
But with his last attempt he wip'd it out,
Destroy'd his country, and his name remains
To the ensuing age abhorr'd.« Speak to me, son!
Thou hast affected the fine[37] strains of honour,
To imitate the graces of the gods;
To tear with thunder the wide cheeks o' the air,

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verändert. — *to curdy* = *to curd* ist so von dem adjectivischen *curdy* gebildet, wie *to muddy* = *to mud* in All 's well that ends well (A. 5, Sc. 2) und *to outcrafty* = *to outcraft* in Cymbeline (A. 3, Sc. 4) von den entsprechenden Adjectiven gebildet sind. 21) *interpretation* ist die Ausarbeitung, mit der die Jahre den jungen Marcius, der jetzt nur ein verkürzter Auszug seines Vaters ist, demselben gleich machen können. — *epitome of yours* ist = ein Auszug dessen, was Ihr seid, also nicht ganz dasselbe mit *epitome of you*, wie die Hgg. es erklären. 22) Eine Bake, die jedem Sturm Trotz bietet und den sie in's Auge fassenden Schiffer rettet vor Schiffbruch und Strandung. 23) Auch der Knabe Marcius soll vor seinem Vater niederknieen. — Vgl. Anm. 15 dieser Scene. 24) Der Comparativ bezieht sich auf *rages* und *revenges*. Was die Frauen anführen könnten, ist kalt, im Vergleich mit der heissen Rache und Wuth in Coriolan. 25) Wenn Ihr unser Gesuch nicht erfüllt, unsern Bitten nicht entsprecht. — Für die folgenden Reden der Volumnia hat Sh. den Plutarch zum Theil wörtlich benutzt. 26) *weep* bezieht sich auf *our eyes*, und *shake* auf *hearts*. 27) Sh. gebraucht den Nominativ der Personalpronomina, wenn sie ohne Verbum stehen, öfter statt des Accusativs. So in Cymbeline (A. 5, Sc. 3) *he hath more ministers than we*, wo *we* ebenfalls für *us* steht. 28) Wir können nicht zugleich für unser Vaterland beten und für Deine Siege, obwohl wir an Beides geknüpft sind. 29) Wenn wir auch unsere Wünsche, wer von Beiden siegen möchte, erfüllt sähen. 30) Vgl. A. 3, Sc. 3, Anm. 8. 31) scil. *thou shalt no sooner march etc.* 32) Die Fol. hat das familiäre *'a*, das im Munde des Knaben ganz passend erscheint. Die meisten Hgg. setzen *he* dafür. 33) d. h. *neither the face of child nor of woman.* 34) *them* geht sowohl auf *the Volsces* als auf *the Romans*. 35) *all-hail* ist der Segensgruss: Alles Heil! So in Macbeth (A. 1, Sc. 5) *by the all-hail hereafter*. 36) scil. *will be thus writ*. 37) *fine* ist Johnson's Emendation des *five* der Fol. — Coriolan hat nach den erlesenen Eigenthümlichkeiten der Ehre gestrebt, er hat sich die Ehre in ihrer höchsten Feinheit zu eigen zu machen gesucht.

And yet to charge[38] thy sulphur with a bolt
That should but rive an oak. Why dost not speak?
Think'st thou it honourable for a noble man
Still to remember wrongs? — Daughter, speak you:
He cares not for your weeping. — Speak thou, boy:
Perhaps thy childishness will move him more
Than can our reasons. — There is no man in the world
More bound to 's mother; yet here he lets me prate,
Like one i' the stocks.[39] — Thou hast never in thy life
Show'd thy dear mother any courtesy;
When she, (poor hen!) fond of no second brood,
Has cluck'd thee to the wars, and safely home,
Loaden with honour. Say, my request 's unjust,
And spurn me back; but, if it be not so,
Thou art not honest, and the gods will plague thee,
That thou restrain'st from me the duty which
To a mother's part belongs. — He turns away:
Down, ladies; let us shame him with our knees.
To his surname Coriolanus 'longs more pride,
Than pity to our prayers.[40] Down: an end;
This is the last: — so[41] we will home to Rome,
And die among our neighbours. — Nay, behold 's.
This boy, that cannot tell what he would have,
But kneels and holds up hands for fellowship,
Does reason our petition[42] with more strength
Than thou hast to deny 't. — Come, let us go.
This fellow had a Volscian to his mother;
His wife is in Corioli, and his child
Like him by chance. — Yet give us our despatch:
I am hush'd until our city be a-fire,
And then I 'll speak a little.

*[He holds* Volumnia *by the hands, silent.*[43]

*Cor.* O mother, mother!
What have you done? Behold! the heavens do ope,
The gods look down, and this unnatural scene
They laugh at. O my mother! mother! O!
You have won a happy victory to Rome;
But, for your son, — believe it, O! believe it, —
Most dangerously you have with him prevail'd,
If not most mortal to him.[44] But let it come. —
Aufidius, though I cannot make true wars,
I 'll frame convenient peace. Now, good Aufidius,
Were you in my stead, would you have heard
A mother less,[45] or granted less, Aufidius?

*Auf.* I was mov'd withal.

*Cor.* I dare be sworn, you were:
And, Sir, it is no little thing to make
Mine eyes to sweat compassion.[46] But, good Sir,
What peace you 'll make, advise me. For my part,
I 'll not to Rome, I 'll back with you; and pray you,
Stand to me in this cause. — O mother! wife!

*Auf. [Aside.]* I am glad thou hast set thy mercy and thy honour
At difference in thee: out of that I 'll work
Myself a former fortune.[47]

*[The Ladies make signs to* Coriolanus.

*Cor. [To* Volumnia, Virgilia, *etc.]* Ay, by and by;
But we will drink together;[48] and you shall bear
A better witness back than words, which we,
On like conditions, will have counter-seal'd.
Come, enter with us. Ladies, you deserve
To have a temple built you:[49] all the swords
In Italy, and her confederate arms,
Could not have made this peace. *[Exeunt.*

## SCENE IV.

Rome. A public Place.

*Enter* Menenius *and* Sicinius.

*Men.* See you yond coign o' the Capitol, yond corner-stone?

*Sic.* Why, what of that?

*Men.* If it be possible for you to displace it with your little finger, there is some hope the ladies of Rome, especially his mother, may prevail with him. But I say, there is no hope in 't. Our throats are sentenced, and stay upon execution.[1]

*Sic.* Is 't possible, that so short a time can alter the condition[2] of a man?

*Men.* There is differency between a grub and a butterfly; yet your butterfly was a grub. This Marcius is grown from man to dragon: he has wings; he 's more than a creeping thing.

*Sic.* He loved his mother dearly.

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38) *change* ist die Lesart der Fol., wofür Warburton zuerst *charge* setzt: Coriolan lädt das Geschütz seines schwefelichten Blitzes mit einem Donnerkeil, der keinen weiteren Schaden thut, als dass er eine Eiche spaltet. — Als Schwefel wird der Blitz und Donner bei Sh. auch sonst bezeichnet; so *stones of sulphur* in Cymbeline (A. 5, Sc. 5), und *thy sharp and sulphurous bolt* in Measure for Measure (A. 2, Sc. 2). 39) Wie einen Vagabunden, der im Fussblock sitzt, von dessen Bitten und Reden Niemand Notiz nimmt. 40) Er verwendet mehr Stolz auf seinen Beinamen Coriolanus, als Mitleid auf unsere Bitten; deshalb müssen wir seinem Stolze schmeicheln, indem wir vor ihm knieen. 41) d. h. wenn das Letzte geschehen ist, dann wollen wir heim nach Rom. 42) *to reason a petition* = ein Bittgesuch beredt und mit Gründen vertreten. — Drei Zeilen weiter las Theobald *this child* für *his child*. Indess scheint die alte Lesart geeigneter: sein Kind ist nicht wirklich sein Kind, sondern sieht ihm nur zufällig ähnlich. 43) *Holds her by the hand silent* ist die Bühnenweisung der Fol., die an dieser Stelle eine längere Pause voraussetzen lässt. 44) *to him* gehört auch zu *most dangerously*. 45) Würdet Ihr eine Mutter weniger angehört, oder ihr weniger gewährt haben, als ich? 46) Die Thränen sind ein Symptom des Erbarmens, das die Augen gleichsam ausschwitzen. 47) *former fortune* erklärt Johnson = ehemaliges Glück, ein Glück, wie Aufidius es besass, ehe Coriolan zu ihm kam. — Da aber *former* in der älteren Sprache nicht bloss von der Zeit, sondern auch vom Rang und der Stellung gebraucht wird, so ist es auch hier wohl eher ein gefördertes Glück, ein Glück, das mehr im Vorrange, in der vordersten Reihe steht. So kommt in Julius Cæsar (A. 5, Sc. 1) *our former ensign* vor. — Die folgende Bühnenweisung haben die Hgg. hinzugefügt, zur Erklärung von Coriolan's Worten *ay, by and by*. Die Frauen rüsten sich zum Aufbruch und Coriolan hält sie noch zurück. 48) Wir wollen einander zur Besiegelung des abgeschlossenen Friedens zutrinken. 49) Sh. fand im Plutarch: *Whereupon the senate ordained that the magistrates, to gratify and honour these ladies, should grant them all that they would require. And they only requested that they would build a temple of Fortune for the women etc.*

*Men.* So did he me; and he no more remembers his mother now, than an eight-year-old horse. The tartness of his face sours ripe grapes. When he walks, he moves like an engine,[3] and the ground shrinks before his treading. He is able to pierce a corslet with his eye; talks like a knell,[4] and his hum is a battery. He sits in his state,[5] as a thing made for Alexander. What he bids be done, is finished with his bidding.[6] He wants nothing of a god but eternity, and a heaven to throne in.

*Sic.* Yes, mercy,[7] if you report him truly.

*Men.* I paint him in the character. Mark what mercy his mother shall bring from him: there is no more mercy in him, than there is milk in a male tiger; that shall our poor city find: and all this is 'long of you.

*Sic.* The gods be good unto us!

*Men.* No, in such a case the gods will not be good unto us. When we banished him, we respected not them; and, he returning to break our necks, they respect not us.[8]

*Enter a Messenger.*

*Mess.* Sir, if you 'd save your life, fly to your house.
The plebeians have got your fellow-tribune,
And hale him up and down; all swearing, if
The Roman ladies bring not comfort home,
They 'll give him death by inches.[9]

*Enter another Messenger.*

*Sic.* What 's the news?

*Mess.* Good news, good news! — The ladies have prevail'd,
The Volscians are dislodg'd, and Marcius gone.
A merrier day did never yet greet Rome,
No, not the expulsion of the Tarquins.

*Sic.* Friend,
Art thou certain this is true? is it most certain?

*Mess.* As certain as I know the sun is fire.[10]
Where have you lurk'd, that you make doubt of it?
Ne'er through an arch[11] so hurried the blown tide,
As the recomforted through the gates. Why, hark you!
*[Trumpets and hautboys sounded, and drums beaten, all together. Shouting also within.*
The trumpets, sackbuts, psalteries, and fifes,
Tabors, and cymbals, and the shouting Romans,
Make the sun dance. Hark you! *[Shouting again.*

*Men.* This is good news.
I will go meet the ladies. This Volumnia
Is worth of consuls, senators, patricians,
A city full; of tribunes, such as you,
A sea and land full. You have pray'd well to-day:
This morning for ten thousand of your throats
I 'd not have given a doit. Hark, how they joy!
*[Shouting and music.*

*Sic.* First, the gods bless you for their tidings; next,
Accept my thankfulness.

*Mess.* Sir, we have all
Great cause to give great thanks.

*Sic.* They are near the city?

*Mess.* Almost at point to enter.

*Sic.* We will meet them,
And help the joy. *[Going.*

*Enter the Ladies, accompanied by Senators, Patricians, and People. They pass over the stage.*

*1. Sen.* Behold our patroness, the life of Rome!
Call all your tribes together, praise the gods,
And make triumphant fires; strew flowers before them:
Unshout the noise that banish'd Marcius;[12]
Repeal him with the welcome of his mother;[13]
Cry, — Welcome, ladies, welcome! —

*All.* Welcome, ladies, welcome!
*[A flourish with drums and trumpets. Exeunt.*

## SCENE V.

Antium. A public Place.

*Enter* Tullus Aufidius, *with Attendants.*

*Auf.* Go tell the lords of the city, I am here:
Deliver them this paper: having read it,
Bid them repair to the market-place; where I,
Even in theirs and in the commons' ears,
Will vouch the truth of it. Him I accuse[1]
The city ports[2] by this hath enter'd, and

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1) *stay for execution* erklärt Steevens. Indess ist es vielleicht nicht so sehr = auf die Hinrichtung warten, als = zur Hinrichtung bereit stehen. 2) *condition* = Naturell. 3) *engine* ist hier, wie anderswo, eine im Kriege und bei der Belagerung der Städte gebrauchte Maschine von schwerfälliger, verderblicher Bewegung. So in Fairfax' Tasso's Jerusalem: *This is our engine, towers that overthrows,* also = Mauerbrecher. 4) Seine Rede klingt so unheilverkündend, wie das Läuten einer Todtenglocke. 5) Vgl. A. 5, Sc. 1, Anm. 20. — Nach der Stelle bei Plutarch ist *state* hier der mit einem Baldachin versehene Prachtsessel. So in K. Henry IV. First Part (A. 2, Sc. 4) *thy state is taken for a joint-stool.* — In diesem Prachtsessel sitzt Coriolan wie ein Wesen, das den macedonischen Alexander vorstellen soll, wie ein Bild dieses Helden. 6) Was er befiehlt, geschieht in demselben Augenblicke, da er es befiehlt. 7) Es fehlt ihm zu einem Gotte auch die Barmherzigkeit. 8) *to respect* = ehren, und = berücksichtigen. 9) *death by inches* = einen langsamen, qualvollen Tod, wo der Mensch gleichsam zollweise stirbt. So in Cymbeline (A. 5, Sc. 5) *a mortal mineral; which, being took,* || *Should by the minute feed on life, and ling'ring* || *By inches waste you.* 10) So in Hamlet (A. 2, Sc. 2) *Doubt thou the stars are fire,* || *Doubt that the sun doth move.* 11) *arch* ist der Brückenbogen, durch welchen die hochgeschwollene Fluth hindurchströmt. Sh. hat dasselbe Bild in Lucrece: *As through an arch the violent roaring tide* || *Outruns the eye that doth behold his haste.* — *blown* = geschwollen, wie in Pericles (A. 5, Sc. 2) *our blown sails,* und in Antony and Cleopatra (A. 5, Sc. 2) *here, on her breast,* || *There is a vent of blood, and something blown.* 12) *to unshout the noise* = den früheren Lärmen, der den Marcius verbannte, mit einem Jubelgeschrei widerrufen, vernichten. — *unshout* ist gebildet nach der Analogie von *unspeak, unswear etc.* 13) Ruft ihn zurück, indem Ihr seine Mutter bewillkommnet. — Dyce beginnt mit dem Auftreten der heimkehrenden Frauen eine neue, fünfte Scene, die er bezeichnet *A street near the gate.* — Die folgende Scene verlegt Staunton, nach Singer's Vorgange, nach Corioli, im Widerspruch mit Plutarch (vgl. Einleitung pag. 60), dem Sh. durch dieses ganze Drama hindurch getreu folgt. Leo verzeichnet zwar mit allen übrigen Hggn. *Antium* als den Schauplatz im Text, spricht aber in den Noten seinen Zweifel aus, ob nicht *Corioli* dafür zu setzen sei.

Intends to appear before the people, hoping
To purge himself with words. Despatch.
*[Exeunt Attendants.*

*Enter Three or Four Conspirators of* Aufidius' *faction.*

Most welcome!
*1. Con.* How is it with our general?
*Auf.* Even so
As with a man by his own alms empoison'd,
And with his charity slain.[3]
*2. Con.* Most noble Sir,
If you do hold the same intent, wherein
You wish'd us parties, we 'll deliver you
Of your great danger.
*Auf.* Sir, I cannot tell:
We must proceed, as we do find the people.
*3. Con.* The people will remain uncertain, whilst
'Twixt you there 's difference; but the fall of either
Makes the survivor heir of all.
*Auf.* I know it;
And my pretext to strike at him admits
A good construction. I rais'd him, and I pawn'd
Mine honour for his truth: who being so heighten'd,
He water'd his new plants with dews of flattery,
Seducing so my friends; and, to this end,
He bow'd his nature, never known before
But to be rough, unswayable, and free.
*3. Con.* Sir, his stoutness,
When he did stand for consul, which he lost
By lack of stooping,[4] —
*Auf.* That I would have spoke of.
Being banish'd for 't, he came unto my hearth;
Presented to my knife his throat: I took him;
Made him joint-servant[5] with me; gave him way
In all his own desires; nay, let him choose
Out of my files, his projects to accomplish,
My best and freshest men; serv'd his designments
In mine own person; holp to reap the fame,
Which he did end all his;[6] and took some pride
To do myself this wrong: till, at the last,
I seem'd his follower, not partner; and
He wag'd me with his countenance,[7] as if
I had been mercenary.
*1. Con.* So he did, my lord:
The army marvell'd at it; and, in the last,
When he had carried Rome, and that we look'd
For no less spoil than glory, —
*Auf.* There was it;
For which my sinews shall be stretch'd upon him.[8]
At a few drops[9] of women's rheum, which are
As cheap as lies, he sold the blood and labour
Of our great action: therefore shall he die,
And I 'll renew me in his fall. But, hark!
*[Drums and trumpets sound, with great shouts of the People.*
*1. Con.* Your native town you enter'd like a post,[10]
And had no welcomes home; but he returns,
Splitting the air with noise.
*2. Con.* And patient fools,
Whose children he hath slain, their base throats tear
With giving him glory.
*3. Con.* Therefore, at your vantage,
Ere he express himself, or move the people
With what he would say, let him feel your sword,
Which we will second. When he lies along,
After your way his tale pronounc'd shall bury
His reasons with his body.[11]
*Auf.* Say no more:
Here come the lords.

*Enter the Lords of the city.*

*Lords.* You are most welcome home.
*Auf.* I have not deserv'd it.
But, worthy lords, have you with heed perus'd
What I have written to you?
*Lords.* We have.
*1. Lord.* And grieve to hear 't.
What faults he made before the last, I think,
Might have found easy fines; but there to end,
Where he was to begin, and give away
The benefit of our levies,[12] answering us
With our own charge, making a treaty where
There was a yielding, — this admits no excuse.
*Auf.* He approaches: you shall hear him.

*Enter* Coriolanus, *with drums and colours; a crowd of Citizens with him.*

*Cor.* Hail, lords! I am return'd your soldier;[13]
No more infected with my country's love

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1) d. h. *he whom I accuse.* In ähnlicher Weise, in Folge von Attraction oder wenn das Personalpronomen absolut steht, setzt Sh. auch sonst *him* für *he;* so in As you like it (A. 1, Sc. 1) *better than him I am before knows me.* Ueber den umgekehrten Fall vgl. A. 5, Sc. 3, Anm. 27. 2) Vgl. A. 1, Sc. 7, Anm. 2. 3) Die Freundlichkeit, welche Aufidius dem Coriolan erwies, gereicht dem Erstern so zum Verderben, wie Einem, der umkommen muss, weil er seine Habe in Almosen und Mildthätigkeit verthan hat. — Auf diese Gefahr, die dem Aufidius von Seiten des Coriolan droht, spielt auch die Antwort des zweiten Verschwornen an. 4) Der unvollendete Satz wäre etwa zu ergänzen: ist ein Beweis seines rauhen und unlenksamen Naturells. Eben davon hatte Aufidius noch sprechen wollen; deshalb unterbricht er den dritten Verschwornen. — *which* steht, als ob etwa *consulship* statt *consul* vorhergegangen wäre. 5) scil. *in the wars.* 6) Ich half ihm den Ruhm erwerben, den er ganz als den seinigen abschloss, zu Ende führte, den er am Ende ganz zu dem seinigen machte, ohne mir einen Antheil daran zu lassen. — Staunton vermuthet *bind* für *end.* Dieses *bind* = in Garben binden, würde zu dem vorhergehenden *reap* allerdings trefflich passen. 7) *to wage* = besolden, zum Söldling machen; *countenance* = Protection, wie in Hamlet (A. 4, Sc. 2) *that soaks up the king's countenance.* — Coriolan nahm den Aufidius gleichsam in Dienst und bezahlte ihn mit seiner Protection, als ob er ein gemeiner Söldling *(mercenary)* wäre. — So erklärt auch Staunton, der *countenance* geradezu als synonym mit *entertainment* fasst. 8) Das Bild ist von einem Ringkampf entlehnt, in welchem Aufidius alle seine Sehnen anspannen wird gegen den Coriolan. 9) Zu dem Preise von wenigen Tropfen, um wenige Tropfen. 10) Wie ein blosser Eilbote, von dem Niemand Notiz nimmt. 11) Wenn er erschlagen daliegt, so wird der nach Eurem Sinne über ihn abgestattete Bericht seine Raisonnements zugleich mit seinem Leichnam begraben: *his tale pronounc'd after your way etc.* 12) *the benefit of our levies* = der Gewinn oder Vortheil, der unsern Kriegsrüstungen zukam. Diesen hatte Coriolan fahren lassen und dafür den An-

Than when I parted hence, but still subsisting
Under your great command. You are to know,
That prosperously I have attempted, and
With bloody passage led your wars even to
The gates of Rome. Our spoils we have brought home
Do more than counterpoise, a full third part,
The charges of the action.[14] We have made peace,
With no less honour to the Antiates,
Than shame to the Romans; and we here deliver,
Subscribed by the consuls and patricians,
Together with the seal o' the senate, what
We have compounded on.

*Auf.* Read it not, noble lords;
But tell the traitor in the highest degree[15]
He hath abus'd your powers.

*Cor.* Traitor! — How now! —

*Auf.* Ay, traitor, Marcius.

*Cor.* Marcius!

*Auf.* Ay, Marcius, Caius Marcius. Dost thou think
I 'll grace thee with that robbery, thy stol'n name
Coriolanus in Corioli?[16] —
You lords and heads of the state, perfidiously
He has betray'd your business, and given up,
For certain drops of salt,[17] your city Rome,
(I say, your city,) to his wife and mother;
Breaking his oath and resolution, like
A twist of rotten silk; never admitting
Counsel o' the war, but at his nurse's tears
He whin'd and roar'd away your victory,[18]
That pages blush'd at him, and men of heart
Look'd wondering each at other.

*Cor.* Hear'st thou, Mars?

*Auf.* Name not the god, thou boy of tears.

*Cor.* Ha!

*Auf.* No more.[19]

*Cor.* Measureless liar, thou hast made my heart
Too great for what contains it. Boy! O slave! —
Pardon me, lords, 't is the first time that ever
I was forc'd to scold. Your judgments, my grave lords,
Must give this cur the lie:[20] and his own notion
(Who wears my stripes impress'd upon him, that
Must bear my beating to his grave) shall join
To thrust the lie unto him.

*1. Lord.* Peace, both, and hear me speak.

*Cor.* Cut me to pieces, Volsces; men and lads,
Stain[21] all your edges on me. — Boy! False hound!
If you have writ your annals true, 't is there,
That, like an eagle in a dove-cote, I
Flutter'd your Volscians[22] in Corioli:
Alone I did it. — Boy!

*Auf.* Why, noble lords,
Will you be put in mind of his blind fortune,
Which was your shame, by this unholy[23] braggart,
'Fore your own eyes and ears?

*All Con.* Let him die for 't.

*All People.* Tear him to pieces: do it presently. He killed my son; — my daughter; — he killed my cousin Marcus; — he killed my father. —

*2. Lord.* Peace, ho! — no outrage: — peace!
The man is noble, and his fame folds in
This orb o' the earth.[24] His last offences to us
Shall have judicious[25] hearing. — Stand, Aufidius,
And trouble not the peace.

*Cor.* O! that I had him,
With six Aufidiuses, or more, his tribe,[26]
To use my lawful sword!

*Auf.* Insolent villain!

*All Con.* Kill, kill, kill, kill, kill him!

[AUFIDIUS *and the Conspirators draw, and kill* CORIOLANUS, *who falls:* AUFIDIUS *stands on his body.*[27]

*Lords.* Hold, hold, hold, hold!

*Auf.* My noble masters, hear me speak.

*1. Lord.* O Tullus! —

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tiaten die von ihnen selbst aufgebrachten Kriegskosten wieder zurückgebracht, oder sie damit befriedigt. 13) *soldier* ist hier dreisylbig, wie in Taming of the Shrew (A. 2, Sc. 1) *I think, she 'll sooner prove a soldier.* 14) Unsere Beute beträgt um ein volles Drittel mehr als die Kosten des Feldzuges. 15) Es kann zweifelhaft erscheinen, ob *in the highest degree* mit *traitor* oder mit *he hath abus'd* zu verbinden sei. Die erstere Auffassung ist die natürlichere; so kommt auch in K. Richard III. (A. 5, Sc. 3) vor *perjury in the high'st degree.* 16) d. h. *thy name Coriolanus stolen in Corioli.* — Andre Hgg. verbinden *in Corioli* mit *I' l grace thee.* Vgl. A. 5, Sc. 4, Anm. 13. 17) Für einige Tropfen Salz, d. h. für einige Thränen. 18) *to roar* = brüllen, heulen, bezeichnet verächtlich das laute Schluchzen des Coriolan bei dem Wiedersehen mit den Seinigen. — Ueber das transitive *to roar away* vgl. A. 4, Sc. 6, Anm. 28. 19) *No more* bekräftigt Aufidius' letztes Wort: Du bist nichts weiter als ein weinender Knabe. — Tyrwhitt wollte diese Worte, deren Sinn er missverstand, dem *First Lord* zutheilen, indem er hinzufügt: *It was not the business of Aufidius to put a stop to the altercation.* Darüber belehrte ihn M. Mason: *It appears to me that by these words Aufidius does not mean to put a stop to the altercation, but to tell Coriolanus that he was no more than a boy of tears.* — Und wenn man, wie alle Hgg. thun, diese Worte dem Aufidius lässt, dem die Fol. sie zutheilt, kann *No more* keinen andern, als den von M. Mason entwickelten Sinn haben. 20) Es ist nicht Coriolan's Sache, den Aufidius Lügen zu strafen, sondern die Senatoren von Antium müssen ihn in gerichtlichem Urtheil für einen Lügner erklären. Dazu wird sich dann das eigene Bewusstsein des von Coriolan durchgepeitschten Aufidius gesellen, und ihn ebenfalls der Lüge beschuldigen. 21) *to stain* = mit Blut beflecken. — Das folgende *Boy!* ist wie das *Boy!* in Coriolan's voriger Rede eine ingrimmige Wiederholung des ihm von Aufidius entgegengeschleuderten Schimpfwortes *thou boy of tears.* 22) Für *Volscians* lesen viele Hgg. willkürlich *Volsces.* — Die Fol. hat *flatter'd* für *flutter'd,* von der dritten Folioausg. verbessert. 23) *unholy* = ruchlos, frevelhaft. 24) Sein Ruhm umfasst diese Scheibe der Erde, sein Ruhm ist auf unserm ganzen Erdtheil verbreitet. — So in Hamlet (A. 1, Sc. 1) *our valiant Hamlet || (For so this side of our known world esteem'd him).* 25) Steevens hält *judicious* hier für synonym mit *judicial.* Indess reicht die gewöhnliche Bedeutung = besonnen, überlegt, hier aus, denn zur Besonnenheit ermahnt der Redner auch vorher und nachher. 26) Mit sechs Aufidius oder mit noch mehreren, mit seinem ganzen Geschlecht wollte ich es aufnehmen. 27) Nach der Bühnenweisung der Fol. *Draw both the Conspirators, and kils Martius, who falles, Aufidius stands on him* ziehen bloss »zwei Verschworne« das Schwert und tödten den Coriolan; Aufidius tritt nur auf den Leichnam. Das folgende Wort des »zweiten Senators« zeigt jedoch die Betheiligung des

*2. Lord.* Thou hast done a deed whereat valour will weep.

*3. Lord.* Tread not upon him. — Masters all, be quiet. — Put up your swords.

*Auf.* My lords, when you shall know (as in this rage, Provok'd by him, you cannot) the great danger Which this man's life did owe you,[28] you 'll rejoice That he is thus cut off. Please it your honours To call me to your senate, I 'll deliver Myself your loyal servant, or endure Your heaviest censure.[29]

*1. Lord.* Bear from hence his body, And mourn you for him. Let him be regarded As the most noble corse that ever herald Did follow to his urn.[30]

*2. Lord.* His[31] own impatience Takes from Aufidius a great part of blame. Let 's make the best of it.

*Auf.* My rage is gone, And I am struck with sorrow. — Take him up: — Help, three o' the chiefest soldiers; I 'll be one. — Beat thou the drum, that it speak mournfully; Trail your steel pikes.[32] — Though in this city he Hath widow'd and unchilded many a one, Which to this hour bewail the injury, Yet he shall have a noble memory.[33] — Assist.

*[Exeunt, bearing the body of* Coriolanus. *A dead march sounded.*

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Aufidius. 28) Die grosse Gefahr, die das Leben dieses Mannes für Euch hatte. 29) *censure* = gerichtliches Urtheil. 30) *urn* steht hier eben so uneigentlich, wie in Hamlet (A. 1, Sc. 4) *to in-urn*, = Grab, und = begraben. — Steevens erinnert daran, dass bei den Leichenbegängnissen englischer Fürsten ein Herold hinterdrein ging, der die Titel des Verstorbenen ausrief. Diese Sitte überträgt Sh. nach seiner Art auf die Alten. 31) *his* bezieht sich auf Coriolanus. 32) Als Zeichen der Trauer sollen die Soldaten ihre Piken nicht aufrecht, sondern gesenkt tragen. 33) Vgl. A. 4, Sc. 5, Anm. 9.

# TITUS ANDRONICUS.

## Einleitung.

Die älteste Ausgabe des Titus Andronicus, welche auf uns gekommen ist, stammt aus dem Jahre 1600. Der Titel dieser Quartausgabe (Q. A.) ist folgender: The most lamentable Romaine Tragedie of Titus Andronicus. As it hath sundry times beene playde by the Right Honourable the Earle of Pembrooke, the Earle of Darbie, the Earle of Sussex, and the Lorde Chamberlaine theyr Seruants. At London, Printed by J. R. for Edward White, 1600. — Von den vier Schauspielergesellschaften, welche hier namhaft gemacht werden, war die letzte diejenige, der Shakspere selbst angehörte, und der er in einer späteren Zeit, als in die das vorliegende Drama fällt, die ausschliessliche Aufführung seiner Dramen zuzusichern suchte.

Von dieser ersten, im Ganzen ziemlich correcten, Quartausgabe unterscheidet sich die zweite vom Jahre 1611 (Q. B.), welche nur die Shakspere'sche Gesellschaft auf dem Titelblatt erwähnt (As it hath sundrie times beene plaide by the Kings Maiesties Seruants), durch einzelne, geringfügige Abweichungen, und diese Ausgabe scheint, mit Benutzung handschriftlicher Varianten und Hinzufügung einer, in den beiden Quartausgaben (Qs.) nicht enthaltenen, Scene (A. 3, Sc. 2), dem Abdruck in der Gesammtausgabe der Shakspere'schen Dramen, 1623, in Folio, zu Grunde gelegt zu sein. In dieser Ausgabe (Fol.) steht The lamentable Tragedie of Titus Andronicus als zweites Drama in der Reihe der Tragedies, in Acte, aber nicht in Scenen eingetheilt.

Die Shakspere'sche Autorschaft, welche man namentlich aus inneren Gründen hat anfechten wollen, ist unzweifelhaft festgestellt durch die Aufnahme dieses Dramas in die von den Freunden und Kunstgenossen des Dichters, Heminge und Condell, veranstaltete erste Gesammtausgabe seiner Schauspiele, sowie durch das entscheidende Zeugniss des literaturkundigen Francis Meres, der in seiner 1598 erschienenen Palladis Tamia unter Shakspere's Tragödien den Titus Andronicus neben Romeo and Juliet anführt. Dass auf dem Titelblatte der Quartausgaben der Name des Dichters fehlt, kann eben so wenig gegen den Shakspere'schen Ursprung des Titus Andronicus sprechen, wie bei anderen unzweifelhaft ächten Werken Shakspere's, bei Richard II., Richard III., Henry IV. First Part, Henry V., Romeo and Juliet, deren erste Ausgaben gleichfalls den Namen des Verfassers nicht angeben.

Die inneren Gründe, mit denen man, in Ermangelung ausreichender äusserlicher Zeugnisse, den Titus Andronicus unserem Dichter als seiner unwürdig hat absprechen wollen: Wahl und Behandlung des Stoffes, Styl und Vers, Charakteristik und Entwickelung, — diese finden ihre Erledigung in dem Zeitpunkte der Abfassung des Dramas, das nach allen angeführten Eigenthümlichkeiten sich als einen sehr frühen, wenn nicht als den frühesten Versuch Shakspere's im Fache der Tragödie darstellt. Dahin deutet auch eine Stelle in dem Vorspiel zu Ben Jonson's 1614 aufgeführtem Lustspiele Bartholomew Fair, wo es heisst: *He that will swear Jeronimo or Andronicus are the best plays yet, shall pass unexcepted at here, as a man, whose judgment shows it is constant, and hath stood still these five-and-twenty or thirty years.* Dieser Andeutung zufolge muss Titus Andronicus, wie Kyd's Jeronimo, oder vielmehr dessen Spanish Tragedy, spätestens im Jahre 1589, wahrscheinlich einige Jahre früher, entstanden sein. — In die Register der Buchhändlergilde wurde das Drama, als zum Drucke bereit, am 6. Februar 1593 eingetragen, und im folgenden Jahre auch wirklich gedruckt, obwohl von dieser ersten Ausgabe sich keine andere Spur, als die betreffende Notiz in Langbaine's Account of English Dramatic Poets, 1691, erhalten hat. — Zugleich mit dem Drama liess derselbe Verleger in die Register der Buchhändler eine Ballade gleichen Inhalts eintragen, die schon vorher Eigenthum eines anderen Verlegers gewesen war, um Beides gemeinschaftlich herauszugeben. Höchst wahrscheinlich ist das dieselbe Ballade, welche Percy in seinen Reliques of Ancient English Poetry unter dem Titel The Lamentable and Tragical History of Titus Andronicus mittheilt. Diese Ballade, welche Percy aus einer undatirten Gedichtsammlung: The Golden Garland of Princely Delights entnommen hat, ist eine Klage, die der Dichter dem Geiste des durch eigene Hand gefallenen Titus Andronicus in den Mund legt, und lautet so:

*You noble minds, and famous martiall wights,*
*That in defence of native country fights,*
*Give eare to me, that ten yeeres fought for Rome,*
*Yet reapt disgrace at my returning home.*

*In Rome I lived in fame fulle threescore yeeres,*
*My name beloved was of all my peeres;*
*Fulle five-and-twenty valiant sonnes I had,*
*Whose forwarde vertues made their father glad.*

*For when Romes foes their warlike forces bent,*
*Against them stille my sonnes and I were sent;*
*Against the Goths full ten yeares weary warre*
*We spent, receiving many a bloudy scarre.*

*Just two-and-twenty of my sonnes were slaine*
*Before we did returne to Rome againe:*
*Of five-and-twenty sonnes, I brought but three*
*Alive, the stately towers of Rome to see.*

*When wars were done, I conquest home did bring,*
*And did present my prisoners to the king,*
*The queene of Goths, her sons, and eke a Moore,*
*Which did such murders, like was nere before.*

*The emperour did make this queene his wife,*
*Which bred in Rome debate and deadly strife;*
*The Moore, with her two sonnes did growe soe proud,*
*That none like them in Rome might be allowd.*

*The Moore soe pleas'd this new-made empress' eie,*
*That she consented to him secretlye*
*For to abuse her husbands marriage bed,*
*And soe in time a blackamore she bred.*

*Then she, whose thoughts to murder were inclinde,*
*Consented with the Moore of bloody minde*
*Against myselfe, my kin, and all my friendes,*
*In cruell sort to bring them to their endes.*

*Soe when in age I thought to live in peace,*
*Both care and griefe began then to increase:*
*Amongst my sonnes I had one daughter brighte,*
*Which joy'd, and pleased best my aged sight;*

*My deare Lavinia was betrothed than*
*To Cesars sonne, a young and noble man:*
*Who, in a hunting by the emperours wife,*
*And her two sonnes, bereaved was of life.*

*He being slaine, was cast in cruel wise,*
*Into a darksome den from light of skies:*
*The cruell Moore did come that way as then*
*With my three sonnes, who fell into the den.*

*The Moore then fetcht the emperour with speed,*
*For to accuse them of that murderous deed:*
*And when my sonnes within the den were found,*
*In wrongfull prison they were cast and bound.*

*But nowe, behold! what wounded most my mind,*
*The empresses two sonnes of savage kind*
*My daughter ravished without remorse,*
*And took away her honour, quite perforce.*

*When they had tasted of soe sweete a flowre,*
*Fearing this sweete should shortly turne to sowre,*
*They cutt her tongue, whereby she could not tell*
*How that dishonoure unto her befell.*

*Then both her hands they basely cutt off quite,*
*Whereby their wickednesse she could not write;*
*Nor with her needle on her sampler sowe*
*The bloudye workers of her direfull woe.*

*My brother Marcus found her in the wood,*
*Staining the grassie ground with purple bloud,*
*That trickled from her stumpes, and bloudlesse armes:*
*Noe tongue at all she had to tell her harmes.*

*But when I sawe her in that woeful case,*
*With teares of bloud I wet mine aged face:*
*For my Lavinia I lamented more*
*Then for my two-and-twenty sonnes before.*

*When as I sawe she could not write nor speake,*
*With grief mine aged heart began to breake;*
*We spred an heape of sand upon the ground,*
*Whereby those bloudy tyrants out we found.*

*For with a staffe, without the helpe of hand,*
*She writt these wordes upon the plat of sand:*
*„The lustfull sonnes of the proud emperesse*
*Are doers of this hateful wickednesse"*

*I tore the milk-white hairs from off mine head,*
*I curst the houre, wherein I first was bred,*
*I wisht this hand, that fought for countrie's fame,*
*In cradle rockt, had first been stroken lame.*

*The Moore delighting still in villainy*
*Did say, to sett my sonnes from prison free,*
*I should unto the king my right hand give,*
*And then my three imprisoned sonnes should live.*

*The Moore I caus'd to strike it of with speede,*
*Whereat I grieved not to see it bleed,*
*But for my sonnes would willingly impart,*
*And for their ransome send my bleeding heart.*

*But as my life did linger thus in paine,*
*They sent to me my bootlesse hand againe,*
*And therewithal the heades of my three sonnes,*
*Which filld my dying heart with fresher moanes.*

*Then past reliefe, I upp and downe did goe,*
*And with my tears writ in the dust my woe:*
*I shot my arrowes towards heaven hie*
*And for revenge to hell did often crye.*

*The empresse then, thinking that I was mad,*
*Like Furies she and both her sonnes were clad,*
*(She nam'd Revenge, and Rape and Murder they)*
*To undermine and heare what I would say.*

*I fed their foolish veines a certaine space,*
*Untill my friendes did find a secret place,*
*Where both her sonnes unto a post were bound,*
*And just revenge in cruell sort was found.*

*I cut their throates, my daughter held the pan*
*Betwixt her stumpes, wherein the bloud it ran:*
*And then I ground their bones to powder small,*
*And made a paste for pyes streight therewithall.*

*Then with their fleshe I made two mighty pyes,*
*And at a banquet served in stately wise:*
*Before the empresse set this loathsome meat;*
*So of her sonnes own flesh shee well did eat.*

*Myselfe bereav'd my daughter then of life,*
*The empresse then I slewe with bloudy knife,*
*And stabb'd the emperour immediatelie,*
*And then myself: even so did Titus die.*

*Then this revenge against the Moore was found,*
*Alive they sett him halfe into the ground,*
*Whereas he stood untill such time he starv'd.*
*And soe God send all murderers may be serv'd.*

Ueber das Prioritätsverhältniss der Ballade und des Dramas, ob jene diesem oder dieses jener zum Grunde gelegen, besteht einige Meinungsverschiedenheit unter den Kritikern. Percy hält die Ballade für älter als das Drama, weil, sagt er, jene von diesem abweiche in verschiedenen Einzelnheiten, welche ein simpler Balladenschreiber nicht so leicht anders darstellen würde, als ein schöpferischer Dramatiker. Eine genauere Vergleichung beider Stücke führt uns eher zu dem entgegengesetzten Resultat. Shakspere hätte, wenn die Ballade die Quelle für sein Drama gewesen wäre, nicht nur dem grössten Theile seiner Personen erst Namen und Charakter verleihen müssen;

er hätte auch die Handlung selbst in ihrem ganzen Fortgange zu motiviren und vermittelst seiner Dramatisirung erst in manche Strophen der Ballade (z. B. Str. 24) einen Sinn zu legen gehabt, der sich aus den blossen Versen des Bänkelsängers kaum errathen lässt. So erscheint uns die Ballade vielmehr als ein weiteres Zeugniss für die grosse Popularität des Dramas, dessen Inhalt in dieser leichten Weise sangbarer Volksdichtung alsbald zu einem Gemeingut auch desjenigen Publicums gemacht werden sollte, dem der Theaterbesuch nicht vergönnt war; denn dass diese »Klage des Titus Andronicus« dazu bestimmt war, wie unsere Bänkelsängerlieder und gereimten Mordgeschichten auf den Märkten und Strassen abgesungen zu werden, lässt sich daraus schliessen, dass in dem Golden Garland, der Gedichtsammlung, aus der Percy das Lied abdruckte, zugleich die bekannte Melodie angegeben steht, nach der sie vorzutragen war („*To the Tune of Fortune*“ steht auf dem Titel). — Uebrigens brauchte Shakspere der Ballade den Stoff zu seinem Drama auch deshalb nicht zu entlehnen, weil die fabelhafte Geschichte vom Titus Andronicus längst vorher populär war, wenn sie uns auch zufällig in keiner frühern novellistischen oder dramatischen Bearbeitung mehr erhalten ist. So spricht Paynter in dem 1567 erschienenen zweiten Bande seiner unter dem Namen The Palace of Pleasure bekannten, von Shakspere für mehrere seiner Dramen benutzten Novellensammlung beiläufig von der Geschichte des Titus und erwähnt dabei namentlich auch die Grausamkeit der Tamora. Ebenso citirt Steevens aus dem Drama A Knack to know a Knave, 1594, folgende Anspielung darauf: *as welcome shall you be* || *To me, my daughters, and my son-in-law,* || *As Titus was unto the Roman Senators* || *When he had made a conquest on the Goths.*

## DRAMATIS PERSONÆ.[1]

SATURNINUS, Son to the late Emperor of Rome.
BASSIANUS, Brother to Saturninus.
TITUS ANDRONICUS, a noble Roman.
MARCUS ANDRONICUS, Brother to Titus.
LUCIUS, QUINTUS, MARTIUS, MUTIUS, } Sons to Titus Andronicus.
Young LUCIUS, a Boy, Son to Lucius.
PUBLIUS, Son to Marcus Andronicus.
ÆMILIUS, a noble Roman.
ALARBUS, DEMETRIUS, CHIRON, } Sons to Tamora.

AARON, a Moor.
A Captain, Tribune, Messenger, and Clown; Romans.
Goths and Romans.

TAMORA, Queen of the Goths.
LAVINIA, Daughter to Titus Andronicus.
A Nurse, and a black Child.

Kinsmen of Titus, Senators, Tribunes, Officers, Soldiers, and Attendants.

SCENE, Rome, and the Country near it.

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# ACT I.

## SCENE I.

### Rome.

*Flourish. Enter the Tribunes and Senators aloft; and then enter* SATURNINUS *and his Followers at one door, and* BASSIANUS *and his Followers at the other, with drum and colours.*[2]

*Sat.* Noble patricians, patrons of my right,
Defend the justice of my cause with arms;
And, countrymen, my loving followers,
Plead my successive title[3] with your swords.
I am his first-born son, that[4] was the last
That wore[5] the imperial diadem of Rome:
Then let my father's honours live in me,
Nor wrong mine age[6] with this indignity.

*Bass.* Romans, friends, followers, favourers of my right,
If ever Bassianus, Cæsar's son,
Were gracious in the eyes of royal Rome,
Keep then this passage to the Capitol;[7]
And suffer not dishonour to approach
The imperial seat, to virtue consecrate,
To justice, continence, and nobility:
But let desert in pure election shine;[8]
And, Romans, fight for freedom in your choice.

*Enter* MARCUS ANDRONICUS, *aloft,*[9] *with the crown.*

*Marc.* Princes, that strive by factions and by friends
Ambitiously for rule and empery,[10]
Know, that the people of Rome, for whom we stand
A special party,[11] have by common voice,
In election for the Roman empery,
Chosen Andronicus, surnamed Pius,
For many good and great deserts to Rome:
A nobler man, a braver warrior,
Lives not this day within the city walls.
He by the senate is accited[12] home,
From weary wars against the barbarous Goths;

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1) Ein Personenverzeichniss fügte zuerst Rowe hinzu, in seiner Ausgabe von 1709, wo er auch die Eintheilung in Scenen vornahm. Die Fol. giebt nur die Acte an. 2) So ist die Bühnenweisung der Fol., von der die der Qs. nur insofern abweicht, dass sie *Flourish* und *at the other* auslässt, und *drum and trumpets* für *drum and colours* setzt. Der obere Balcon im Hintergrunde der Bühne, auf welchem die Tribunen und Senatoren erscheinen, stellte das Capitol vor. Die *doors*, durch welche Saturninus und Bassianus mit ihren Anhängern eintreten, sollen nicht die Thüren des Capitols bedeuten, sondern sind die Thüren zu beiden Seiten der Sh.'schen Bühne. Die Hgg. setzen daher auch meistentheils *on one side* und *on the other*. 3) *my successive title* ist der Anspruch, der mir als Nachfolger zusteht, mein erbliches Anrecht an die Thronfolge. 4) *that* bezieht sich auf *his:* der Erstgeborene Dessen, welcher u. s. w. — Für die Lesart der Qs. *I am his* hat die Fol. *I was the*. 5) Die Qs. haben die veraltete Form *ware*, die Fol. *wore*, wie die alten Ausgg. an allen übrigen Stellen Sh.'s lesen. 6) *age* erklären die Hgg. mit *seniority*, also das Altersrecht, welches Saturninus vor seinem Bruder voraus hat. Schwerlich aber kann *age* so viel sagen; es ist wohl nur = Alter, in relativem Sinne, d. h. jugendliches Alter, das sich selbst noch nicht Recht zu verschaffen vermag. Als einen Jüngling bezeichnet auch Tamora den Saturninus A. 1, Sc. 2. Sh. gebraucht *age* hier in demselben Sinne wie in Much Ado about Nothing (A. 1, Sc. 1) *he hath borne himself beyond the promise of his age*. 7) Bassianus' Anhänger sollen den Zugang zum Capitol besetzt halten, damit der Nebenbuhler nicht auf diesem Wege vordringe, und sich in den Besitz des Thrones setze. 8) Während Saturninus den Thron kraft des Erbrechts in Anspruch nahm, will Bassianus denselben nur der freien Wahl der Römer und seinem Verdienste verdanken, das in solcher Wahl glänzend hervortreten wird. 9) *aloft* bezeichnet auch hier, wie oben, das Capitol, in oder vor welchem Marcus sichtbar wird. 10) *rule and empery* = Herrschaft und Kaiserwürde. 11) Marcus spricht als einer der Tribunen, denen die besondere Vertretung des Volkes übertragen ist.

That, with his sons, a terror to our foes, [13]
Hath yok'd a nation strong, train'd up in arms.
Ten years are spent since first he undertook
This cause of Rome, and chastised with arms
Our enemies' pride: five times he hath return'd
Bleeding to Rome, bearing his valiant sons
In coffins from the field;
And now at last, laden with honour's spoils,
Returns the good Andronicus to Rome,
Renowned Titus, flourishing in arms.
Let us entreat, — by honour of his name,
Whom worthily you would have now succeed, [14]
And in the Capitol and senate's right, [15]
Whom you pretend to honour and adore, —
That you withdraw you, and abate your strength:
Dismiss your followers, and, as suitors should,
Plead your deserts in peace and humbleness.

*Sat.* How fair the tribune speaks to calm my thoughts!

*Bass.* Marcus Andronicus, so I do affy [16]
In thy uprightness and integrity,
And so I love and honour thee and thine,
Thy noble brother Titus and his sons,
And her to whom my thoughts are humbled all,
Gracious Lavinia, Rome's rich ornament,
That I will here dismiss my loving friends;
And to my fortune's and the people's favour [17]
Commit my cause in balance to be weigh'd.

*[Exeunt the Followers of* Bassianus. [18]

*Sat.* Friends, that have been thus forward in my right,
I thank you all, and here dismiss you all;
And to the love and favour of my country
Commit myself, my person, and the cause.

*[Exeunt the Followers of* Saturninus.

Rome, be as just and gracious unto me,
As I am confident and kind to thee. —
Open the gates, [19] and let me in.

*Bass.* Tribunes, and me, a poor competitor.

*[They go up into the Senate-house.* [20]

## SCENE II.

The Same.

*Enter a Captain, and Others.* [1]

*Cap.* Romans, make way! The good Andronicus,
Patron of virtue, Rome's best champion,
Successful in the battles that he fights,
With honour and with fortune is return'd
From where he circumscribed [2] with his sword,
And brought to yoke, the enemies of Rome.

*Sound drums and trumpets, and then enter Two of* Titus' *Sons. After them Two Men bearing a coffin covered with black; then Two other Sons. After them* Titus Andronicus; *and then* Tamora, *with* Alarbus, Chiron, Demetrius, Aaron, *and other Goths, prisoners; Soldiers and People following. They set down the coffin, and* Titus *speaks.* [3]

*Tit.* Hail, Rome, victorious in thy mourning weeds!
Lo! as the bark, that hath discharg'd her fraught, [4]
Returns with precious lading to the bay,
From whence at first she weigh'd her anchorage,
Cometh Andronicus, bound with laurel boughs,
To re-salute his country with his tears,
Tears of true joy for his return to Rome.
Thou great defender of this Capitol,
Stand gracious to the rites that we intend! [5]
Romans, of five-and-twenty valiant sons,
Half of the number that king Priam had,
Behold the poor remains, alive, and dead!
These, that survive, let Rome reward with love;
These, that I bring unto their latest home,
With burial amongst their ancestors.
Here Goths have given me leave to sheathe my sword.
Titus, unkind, and careless of thine own,
Why suffer'st thou thy sons, unburied yet,
To hover on the dreadful shore of Styx? [6] —
Make way to lay them by their brethren. [7]

*[The tomb is opened.*

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12) *to accite* = herbeirufen, vorladen, ein veraltetes Wort, gebraucht Sh. zweimal in K. Henry IV. Second Part (A. 2, Sc. 2 und A. 5, Sc. 2). 13) *a terror to our foes* bezieht sich auf Andronicus. 14) *worthily* gehört zu *succeed.* Die Nebenbuhler müssen wünschen, dass ein würdiger Nachfolger den Thron ihres Vaters besteige. 15) d. h. *in the right of the Capitol and of the senate.* Das folgende *whom* bezieht sich zunächst auf *senate*, das mit *Capitol* zu einem Begriffe verschmilzt. 16) *to affy in* = auf Etwas vertrauen, kommt in dieser Bedeutung als Verbum Neutrum bei Sh. nur an dieser Stelle vor. 17) d. h. *to the favour of my fortune and of the people.* Bassianus will seine Sache der Gunst seines Glückes und des Volkes zur Abwägung überlassen. Die Hgg. lesen *fortunes*, was kaum einen guten Sinn giebt. In den alten Ausgg. steht freilich auch *fortunes*, aber nur, weil sie den Apostroph in solchen Fällen nicht anwenden, und z. B. vorher *senates*, und in dieser nämlichen Zeile *peoples* haben. 18) Qs. und Fol. haben *Exit Souldiours*, und übergehen den Weggang der Anhänger des Saturninus mit Stillschweigen. 19) Die Thore, die zum Capitol führen. 20) So lautet die alte Bühnenweisung, der zufolge Saturninus und Bassianus zu dem Balcon emporsteigen, wo die Senatoren und Tribunen zu Anfang der Scene sichtbar werden. Da die oben Befindlichen die Bühne nicht verlassen, und Qs. wie Fol. kein *Exit* hier verzeichnen, so wäre hier keine andere neue Scene anzunehmen, wie auch Rowe keine solche hier angemerkt hat; indess ist es des Citirens wegen nicht rathsam, von der Eintheilung der späteren Hgg. hier abzuweichen.

1) *and Others* ist ein Zusatz der späteren Hgg. 2) *to circumscribe* = in seine Schranken zurückdrängen. Sh. gebraucht das Wort auch in Hamlet (A. 1, Sc. 3). 3) Die Bühnenweisung ist grösstentheils in Uebereinstimmung mit der der Qs. und der Fol., nur dass diese für *and other Goths* die für die damalige Aufführung gültige Weisung haben: *and others as many as can be*, d. h. so viele Leute das Theater nur aufzutreiben vermochte. Rowe bezeichnete zuerst Mutius und Martius als die dem Sarge vorangehenden Söhne, Lucius und Quintus als die ihm nachfolgenden. 4) Qs. und Fol. haben *his fraught*, was die vierte Folioausg. von 1685 zuerst verbesserte. 5) Jupiter, der capitolinische Gott, wird angerufen, der Todtenfeier gnädig zu sein, mit welcher die im Kriege erschlagenen Söhne des Titus in dem am Capitol befindlichen Erbbegräbnisse der Androniker beigesetzt werden sollen. 6) So lange ihre Leichen nicht begraben sind, müssen ihre Geister am Styx umherirren, ohne Ruhe zu finden. 7) Qs. und Fol. lesen *bretheren*, dreisylbig, wie Sh. das Wort hier ausgesprochen haben wollte. Ebenso ist das Wort auch später in dieser Scene noch zweimal zu lesen. 8) *to greet* = sich begrüssen. Die schon

There greet[8] in silence, as the dead are wont,
And sleep in peace, slain in your country's wars!
O sacred receptacle of my joys,
Sweet cell of virtue and nobility,
How many sons of mine hast thou in store,
That thou wilt never render to me more!
*Luc.* Give us the proudest prisoner of the Goths,
That we may hew his limbs, and on a pile
*Ad manes fratrum* sacrifice his flesh,
Before this earthy[9] prison of their bones;
That so the shadows be not unappeas'd,
Nor we disturb'd with prodigies[10] on earth.
*Tit.* I give him you, the noblest that survives,
The eldest son of this distressed queen.
*Tam.* Stay, Roman brethren! — Gracious conqueror,
Victorious Titus, rue[11] the tears I shed,
A mother's tears in passion for her son:
And if thy sons were ever dear to thee,
O, think my son to be as dear to me.
Sufficeth not, that we are brought to Rome,
To beautify thy triumphs and return,[12]
Captive to thee, and to thy Roman yoke;
But must my sons be slaughter'd in the streets,
For valiant doings in their country's cause?
O! if to fight for king and commonweal
Were piety in thine, it is in these.[13]
Andronicus, stain not thy tomb with blood:
Wilt thou draw near the nature of the gods?
Draw near them then in being merciful:
Sweet mercy is nobility's true badge;
Thrice-noble Titus, spare my first-born son.
*Tit.* Patient yourself,[14] Madam, and pardon me.
These are their brethren,[15] whom you Goths beheld
Alive, and dead; and for their brethren slain[16]
Religiously they ask a sacrifice:
To this your son is mark'd, and die he must,
To appease their groaning shadows that[17] are gone.
*Luc.* Away with him! and make a fire[18] straight;
And with our swords, upon a pile of wood,
Let 's hew his limbs, till they be clean consum'd.

*[Exeunt* Lucius, Quintus, Martius, *and* Mutius, *with* Alarbus.

*Tam.* O cruel, irreligious piety!
*Chi.* Was ever Scythia half so barbarous?
*Dem.* Oppose not Scythia to ambitious Rome.
Alarbus goes to rest, and we survive
To tremble under Titus' threatening look.
Then, Madam, stand resolv'd;[19] but hope withal,
The self-same gods that arm'd the queen of Troy[20]
With opportunity of sharp revenge
Upon the Thracian tyrant in his tent,
May favour Tamora, the queen of Goths
(When Goths were Goths, and Tamora was queen),
To quit the bloody wrongs upon her foes.

*Re-enter* Lucius, Quintus, Martius, *and* Mutius, *with their swords bloody.*[21]

*Luc.* See, lord and father, how we have perform'd
Our Roman rites. Alarbus' limbs are lopp'd,
And entrails[22] feed the sacrificing fire,
Whose smoke, like incense, doth perfume the sky.
Remaineth nought, but to inter our brethren,
And with loud 'larums welcome them to Rome.
*Tit.* Let it be so; and let Andronicus
Make this his latest farewell to their souls.

*[Trumpets sounded, and the coffins laid in the tomb.*[23]

In peace and honour rest you here, my sons;
Rome's readiest champions, repose you here in rest,
Secure from worldly chances and mishaps!
Here lurks no treason, here no envy swells;
Here grow no damned drugs;[24] here are no storms,
No noise, but silence and eternal sleep.
In peace and honour rest you here, my sons!

*Enter* Lavinia.

*Lav.* In peace and honour live Lord Titus long;
My noble lord and father, live in fame.
Lo! at this tomb my tributary tears
I render for my brethren's obsequies:
And at thy feet I kneel, with tears of joy
Shed on the earth for thy return to Rome.
O! bless me here with thy victorious hand,
Whose fortune[25] Rome's best citizens applaud.
*Tit.* Kind Rome, that hast thus lovingly reserv'd
The cordial of mine age to glad my heart! —

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früher Beigesetzten und die jetzt Bestatteten sollen einander schweigend begrüssen. 9) So die Qs.; die Fol. hat *earthly.* 10) *prodigies* sind hier Geistererscheinungen und ähnliche Phänomene, von den Todten herrührend, deren Tod noch keine Sühne gefunden hat. 11) *to rue* = sich erbarmen, bemitleiden. — In der vorhergehenden Zeile redet Tamora den Lucius und seine Brüder als *Roman brethren* an. — Drei Zeilen weiter hat die Fol. *my sonnes*, die Qs. *my sonne.* 12) *triumphs and return* ist die triumphirende Rückkehr des Titus nach Rom. 13) Das Präteritum *were*, auf die nicht mehr lebenden Androniker bezüglich, wird dem Präsens *is*, das von den noch lebenden Söhnen der Tamora gebraucht wird, gegenübergestellt. 14) *to patient one's self* = sich in Geduld fügen, kommt zwar sonst nicht bei Sh., wohl aber bei dessen Zeitgenossen vor. 15) Nach der Lesart der Fol. *the brethren* würde Titus nur auf die todten Söhne hinweisen, während die Lesart der Qs. *their brethren* Beide, die todten wie die überlebenden, rachedürstigen, zusammenfasst: Hier stehen die Brüder Derjenigen, welche u. s. w. 16) Für ihre erschlagenen Brüder verlangen sie fromm ein Sühnopfer. 17) *that* bezieht sich auf *their*, nicht auf *shadows.* 18) *fire* ist bei Sh. ein- und zweisylbig. 19) Tamora soll sich auf das Unvermeidliche gefasst machen. 20) Hecuba, welche dem thracischen Könige Polymnestor die Augen auskratzte, weil er ihren Sohn Polydoros ermordet hatte. — Für *in his tent* wollte Theobald *in her tent* lesen, nach dem Berichte in Euripides. 21) Die Bühnenweisung ist modern; Qs. und Fol. haben nur *Enter the sons of Andronicus again.* 22) scil. *Alarbus' entrails*, nach dem vorhergehenden *Alarbus' limbs.* 23) Die Bühnenweisung der Fol. hat hier den Plural *coffins*, die der Qs. nur den Singular *coffin.* Vorher (vgl. Anm. 3) ist in allen alten Ausgg. nur von einem Sarge die Rede, obgleich offenbar mehrere Söhne des Andronicus bestattet werden. 24) So Q. A. in der alten Orthographie *drugges*, was dann leicht, als vermeintlicher Druckfehler, zu *grudgges* in Q. B. und *grudges* in der Fol. verändert werden konnte. Es sind damit Pflanzen gemeint, aus denen Gifte bereitet werden, wie in Cymbeline (A. 1, Sc. 6) *a drug of such damn'd nature* steht. Die meisten Hgg. lesen *grudges*, was neben *treason* und *envy* ziemlich matt stände, und durch das Epitheton *damned* nicht deutlicher würde. 25) So die Fol.; die Qs. *fortunes.*

Lavinia, live; outlive thy father's days,
And fame's eternal date, for virtue's praise![26]

*Enter* MARCUS ANDRONICUS, SATURNINUS, BASSIANUS, *and Others.*[27]

*Marc.* Long live Lord Titus, my beloved brother,
Gracious triumpher in the eyes of Rome![28]
*Tit.* Thanks, gentle tribune, noble brother Marcus.
*Marc.* And welcome, nephews, from successful wars,
You that survive, and you that sleep in fame.
Fair lords, your fortunes are alike in all,
That in your country's service drew your swords;
But safer triumph is this funeral pomp,
That hath aspir'd to Solon's happiness,[29]
And triumphs over chance in honour's bed. —
Titus Andronicus, the people of Rome,
Whose friend in justice thou hast ever been,
Send thee by me, their tribune and their trust,
This palliament[30] of white and spotless hue,
And name thee in election for the empire,
With these our late-deceased emperor's sons.
Be *candidatus* then, and put it on,
And help to set a head on headless Rome.
*Tit.* A better head her glorious body fits,
Than his that shakes for age and feebleness.
What should I don this robe, and trouble you?[31]
Be chosen with proclamations to-day,
To-morrow yield up rule, resign my life,
And set abroad new business for you all?[32] —
Rome, I have been thy soldier forty years,
And led my country's strength successfully,
And buried one-and-twenty valiant sons,
Knighted in field, slain manfully in arms,
In right and service of their noble country.
Give me a staff of honour for mine age,
But not a sceptre to control the world:
Upright he held it, lords, that held it last.[33]
*Marc.* Titus, thou shalt obtain and ask the empery.[34]
*Sat.* Proud and ambitious tribune, canst thou tell?[35]
*Tit.* Patience, prince Saturninus.
*Sat.* Romans, do me right. —
Patricians, draw your swords, and sheathe them not
Till Saturninus be Rome's emperor. —
Andronicus, 'would thou wert shipp'd to hell,[36]
Rather than rob me of the people's hearts.
*Luc.* Proud Saturnine, interrupter of the good
That noble-minded Titus means to thee!
*Tit.* Content thee, prince: I will restore to thee
The people's hearts, and wean them from themselves.
*Bass.* Andronicus, I do not flatter thee,
But honour thee, and will do till I die:
My faction if thou strengthen with thy friends,[37]
I will most thankful be; and thanks to men
Of noble minds is honourable meed.
*Tit.* People of Rome, and noble tribunes[38] here,
I ask your voices and your suffrages:
Will you bestow them friendly on Andronicus?
*Trib.* To gratify the good Andronicus,
And gratulate his safe return to Rome,
The people will accept whom he admits.
*Tit.* Tribunes, I thank you; and this suit I make,
That you create[39] your emperor's eldest son,
Lord Saturnine, whose virtues will, I hope,
Reflect on Rome as Titan's rays on earth,
And ripen justice in this commonweal:
Then, if you will elect by my advice,
Crown him, and say, — »Long live our emperor!«
*Marc.* With voices and applause of every sort,[40]
Patricians, and plebeians, we create
Lord Saturninus Rome's great emperor,
And say, — »Long live our emperor Saturnine!«
*[A long flourish.*[41]
*Sat.* Titus Andronicus, for thy favours done
To us in our election this day,
I give thee thanks in part of thy deserts,
And will with deeds requite thy gentleness:
And for an onset, Titus, to advance
Thy name and honourable family,

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26) Lavinia's Tugend soll noch über die dem Ruhme beschiedene ewige Frist hinaus gepriesen werden, und in diesem Sinne soll Lavinia selbst ebenso auf ewig leben. 27) Das Auftreten des Marcus u. s. w. ist in den Qs. und der Fol. nicht bezeichnet, da nach der alten Bühneneinrichtung diese fortwährend auf dem Balcon sich befanden. Vgl. A. 1, Sc. 1, Anm. 20. 28) *gracious* wird näher erklärt durch *in the eyes of Rome.* Der Triumph des Titus ist den Römern ein freudiges Schauspiel. 29) d. h. das von Solon für das einzige erklärte Glück, das erst nach dem Tode als ein solches mit Sicherheit gelten kann. Diesen sicheren Triumph feiern die Androniker, welche im Bette der Ehre, im Sarge, heimkehren. 30) *palliament* = römischer Mantel, Obergewand, aus dem lateinischen *pallium* gebildet, ein nur an dieser Stelle bei Sh. vorkommendes Wort. Mit diesem Gewande soll Titus neben dem Saturninus und Bassianus als Bewerber um den erledigten Kaiserthron bezeichnet werden. 31) Was, d. h. wozu, soll ich dieses Kleid anlegen u. s. w. Manche Hgg. fassen *What!* als Ausruf, und trennen es von dem folgenden Satze, zu dem es nach der Interpunction der Qs. und Fol. gehört. — *to don*, für *to do on*, = anlegen. 32) Die »neue Arbeit« würde die nach Titus' baldigem Tode nothwendige neue Kaiserwahl sein. — Die dritte Folioausg. liest *set abroach.* 33) Titus deutet an, er würde nicht im Stande sein, das Scepter so kräftig aufrecht zu halten, wie der letzte Kaiser es hielt. 34) *obtain* wird dem *ask* vorangestellt als das, worauf der Nachdruck liegt: Du sollst die Kaiserwürde erhalten, sobald Du sie nur begehrt haben wirst. 35) Viele Hgg. setzen hinter *tell* einen Gedankenstrich, als ob der Satz unterbrochen würde, der indess ganz vollständig ist: *canst thou tell?* = weisst Du das? d. h. weisst Du, dass Titus Kaiser wird? 36) In ähnlichem übertragenen Sinne steht *to ship* in Hamlet (A. 5, Sc. 1) *And hath shipped me intil the land.* 37) Qs. und Fol. haben *friend*, was die vierte Folioausg. verbessert. 38) So die Fol.; die Qs. haben *people's tribunes*, was den Gegensatz zwischen *noble* und *people* verwischt. 39) *to create* steht hier ausnahmsweise = ernennen, erwählen, ohne Angabe der Würde, mit der der Erwählte bekleidet wird, was sonst bei Sh. nicht vorkommt. Auch wird gleich nachher *create* mit dem Prädicat verbunden: *we create* || *Lord Saturninus Rome's great emperor*, wo die Hgg. mit Unrecht ein Comma vor *Rome's* setzen. 40) *applause of every sort* ist der Beifall, in den alle Stände einstimmen, Patricier sowohl wie Plebejer (*plebeans* in Qs. und Fol.). 41) Die Fol. hat die Bühnenweisung *A long Flourish till they come down*, d. h. während die Trompeter blasen, kommen die bis dahin auf dem Balcon, d. h. dem Capitol, befindlichen Senatoren, Tribunen u. s. w. herunter auf die vordere Bühne, auf welcher Andronicus mit den Seinigen steht. Vgl.

Lavinia will I make my empress,[42]
Rome's royal mistress, mistress of my heart,
And in the sacred Pantheon[43] her espouse.
Tell me, Andronicus, doth this motion please thee?
*Tit.* It doth, my worthy lord; and in this match
I hold me highly honour'd of your grace:
And here, in sight of Rome, to Saturnine,
King and commander of our commonweal,
The wide world's emperor, do I consecrate
My sword, my chariot,[44] and my prisoners;
Presents well worthy Rome's imperious lord:[45]
Receive them then, the tribute that I owe,
Mine honour's ensigns humbled at thy feet.
*Sat.* Thanks, noble Titus, father of my life!
How proud I am of thee, and of thy gifts,
Rome shall record; and when I do forget
The least of these unspeakable deserts,
Romans, forget your fealty to me.
*Tit.* *[To* Tamora.*]* Now, Madam, are you prisoner to an emperor;
To him that, for your honour and your state,
Will use you nobly, and your followers.
*Sat.* A goodly lady, trust me, of the hue
That I would choose, were I to choose anew. —
Clear up, fair queen, that cloudy countenance:
Though chance of war hath wrought this change of cheer,[46]
Thou com'st not to be made a scorn in Rome:
Princely shall be thy usage every way.
Rest on my word, and let not discontent
Daunt all your hopes: Madam, he comforts you,
Can make[47] you greater than the queen of Goths. —
Lavinia, you are not displeas'd with this?
*Lav.* Not I, my lord; sith true nobility
Warrants these words in princely courtesy.[48]
*Sat.* Thanks, sweet Lavinia. — Romans, let us go.
Ransomless here we set our prisoners free:
Proclaim our honours, lords, with trump and drum.[49]
*Bass.* Lord Titus, by your leave, this maid is mine.
*[Seizing* Lavinia.
*Tit.* How, Sir? Are you in earnest then, my lord?
*Bass.* Ay, noble Titus; and resolv'd withal,
To do myself this reason and this right.
Marc. *Suum cuique* is our Roman justice:
This prince in justice seizeth but his own.
*Luc.* And that he will, and shall, if Lucius live.
*Tit.* Traitors, avaunt! Where is the emperor's guard?
Treason, my lord! Lavinia is surpris'd.
*Sat.* Surpris'd! by whom?
*Bass.* By him that justly may
Bear his betroth'd from all the world away.
*[Exeunt* Marcus *and* Bassianus, *with* Lavinia.[50]
*Mut.* Brothers, help to convey her hence away,
And with my sword I 'll keep this door safe.
*[Exeunt* Lucius, Quintus, *and* Martius.
*Tit.* Follow, my lord, and I 'll soon bring her back.
*Mut.* My lord, you pass not here.
*Tit.* What, villain boy!
Barr'st me my way in Rome? *[Kills* Mutius.
*Mut.* Help, Lucius, help!

*Re-enter* Lucius.

*Luc.* My lord, you are unjust, and more than so;
In wrongful quarrel you have slain your son.
*Tit.* Nor thou, nor he, are any sons of mine:
My sons would never so dishonour me.
Traitor, restore Lavinia to the emperor.
*Luc.* Dead, if you will; but not to be his wife,
That is another's lawful promis'd love.[51] *[Exit.*
*Sat.* No, Titus, no; the emperor needs her not,
Nor[52] her, nor thee, nor any of thy stock:
I 'll trust, by leisure, him that mocks me once;
Thee never, nor thy traitorous haughty sons,
Confederates all thus to dishonour me.
Was there none else in Rome to make a stale,[53]
But Saturnine? Full well, Andronicus,
Agree these deeds with that proud brag of thine,
That saidst, I begg'd the empire at thy hands.
*Tit.* O monstrous! what reproachful words are these?

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A. 1, Sc. 1, Anm. 20 und A. 1, Sc. 2, Anm. 27. 42) *empress* ist hier dreisylbig = *emperess*, wie auch in einem folgenden Verse: *And will create thee empress of Rome.* Doch lesen Qs. und Fol. zweisylbig *empress.* 43) Qs. und Fol. entstellen dieses Wort zu *Pathan.* — Die zweite Folioausg. von 1632 hat das Richtige. 44) Er meint den Triumphwagen, auf dem er seinen Einzug in Rom hielt, oder halten sollte. 45) Q. A. hat *imperious*, was auch sonst synonym mit *imperial*, wie die andern alten Ausgg. lesen, gebraucht wurde; so in Marlowe's Massacre of Paris: *'T is more than kingly or imperious.* 46) *change of cheer* wird erklärt durch das vorhergehende *cloudy countenance.* 47) Das Relativpronomen ist vor *can*, nicht vor *comforts*, zu suppliren: Der tröstet Euch, der Euch zu etwas Grösserem, als zur Königin der Gothen, machen kann. 48) Lavinia sieht die von Saturninus an Tamora gerichteten Worte als dem fürstlichen Anstande gemäss und aus Saturninus' adligem Wesen entsprungen an. 49) Rowe fügte hier die Bühnenweisung ein: *The Emperor courts Tamora in dumb-show*, und die späteren Hgg. behielten sie bei, ziemlich überflüssig, da Saturninus seine Neigung zu Tamora schon vorher deutlich genug in Worten ausgesprochen hatte, also keines *dumb-show* mehr bedurfte. 50) Dieses *Exeunt* sowie das folgende fehlen in Qs. und Fol., die demgemäss auch das Wiederauftreten des Lucius nicht bezeichnen. 51) Das relative Pronomen *that* bezieht sich auf Lavinia: Todt, immerhin, aber nicht, damit sie sein, d. h. des Kaisers, Weib werde, die eines Anderen Verlobte ist. — Während Andronicus mit seinen Söhnen streitet, und Bassianus die Lavinia entführt, begiebt sich Saturninus mit Tamora und den Ihrigen auf den Balcon im Hintergrunde, und von dort, wo er vor dem Zorne der Androniker sicher erscheint, verschmäht er den Ehebund mit Lavinia. Deshalb haben die Qs. und die Fol. vor der folgenden Rede des Saturninus die Bühnenweisung *Enter aloft the Emperor with Tamora and her two Sons and Aaron the Moor.* 52) *nor* ist hier = *neither.* 53) *stale*, eigentlich Alles, was zum Scheine vorgeschoben oder zur Täuschung hingestellt wird, nennt sich Saturninus, insofern er mit Lavinia angeführt werden sollte, die schon seinem Bruder verlobt war. So sagt Warwick in K. Henry VI. Third Part (A. 3, Sc. 3), als König Eduard ihn als Brautwerber nach Frankreich gesandt, und mittlerweile sich anderweitig verlobt hatte: *Had he none else to make a stale but me? — there* und *else* finden sich zuerst in der zweiten Folioausg.; die Qs. und Fol. haben nur *Was none in Rome to make a stale* || *But Saturnine?* Solche unvollständige Verse, wie sie in späteren Dramen Sh.'s nicht befremden könnten, passen

*Sat.* But go thy ways; go, give that changing piece[54]
To him that flourish'd for her with his sword.
A valiant son-in-law thou shalt enjoy;
One fit to bandy with thy lawless sons,
To ruffle[55] in the commonwealth of Rome.
*Tit.* These words are razors[56] to my wounded heart.
*Sat.* And therefore, lovely Tamora, queen of Goths,
That, like the stately Phœbe 'mongst her nymphs,
Dost overshine the gallant'st dames of Rome,
If thou be pleas'd with this my sudden choice,
Behold, I choose thee, Tamora, for my bride,
And will create thee empress[57] of Rome.
Speak, queen of Goths, dost thou applaud my choice?
And here I swear by all the Roman gods, —
Sith priest and holy water are so near,
And tapers burn so bright, and every thing
In readiness for Hymenæus stand, —
I will not re-salute the streets of Rome,
Or climb my palace, till from forth this place
I lead espous'd my bride along with me.
*Tam.* And here, in sight of heaven, to Rome I swear,
If Saturnine advance the queen of Goths,
She will a handmaid be to his desires,
A loving nurse, a mother to his youth.[58]
*Sat.* Ascend, fair queen, Pantheon.[59] — Lords, accompany
Your noble emperor, and his lovely bride,
Sent by the heavens for prince Saturnine,
Whose wisdom hath her fortune conquered.[60]
There shall we consummate[61] our spousal rites.

[*Exeunt* Saturninus *and his Followers;* Tamora *and her Sons;* Aaron *and Goths.*

*Tit.* I am not bid[62] to wait upon this bride.
Titus, when wert thou wont to walk alone,
Dishonour'd thus, and challenged of wrongs?

*Re-enter* Marcus, Lucius, Quintus, *and* Martius.

*Marc.* O Titus, see! O, see what thou hast done!
In a bad quarrel slain a virtuous son.
*Tit.* No, foolish tribune, no; no son of mine,
Nor thou, nor these, confederates in the deed
That hath dishonour'd all our family:
Unworthy brother, and unworthy sons!
*Luc.* But let us give him burial, as becomes:
Give Mutius burial with our brethren.[63]
*Tit.* Traitors, away! he rests not in this tomb.
This monument five hundred years hath stood,
Which I have sumptuously re-edified:
Here none but soldiers, and Rome's servitors,
Repose in fame; none basely slain in brawls.
Bury him where you can; he comes not here.
*Marc.* My lord, this is impiety in you.
My nephew Mutius' deeds do plead for him:
He must be buried with his brethren.
*Quint., Mart.* And shall, or him we will accompany.[64]
*Tit.* And shall! What villain was it spake that word?
*Quint.* He that would vouch it in any place but here.
*Tit.* What! would you bury him in my despite?
*Marc.* No, noble Titus; but entreat of thee
To pardon Mutius, and to bury him.
*Tit.* Marcus, even thou hast struck upon my crest,[65]
And with these boys mine honour thou hast wounded:
My foes I do repute you every one;
So, trouble me no more, but get you gone.
*Mart.* He is not with himself:[66] let us withdraw.
*Quint.* Not I, till Mutius' bones be buried.

[Marcus *and the Sons of* Titus *kneel.*

*Marc.* Brother, for in that name doth nature plead, —
*Quint.* Father, and in that name doth nature speak, —
*Tit.* Speak thou no more, if all the rest will speed.[67]
*Marc.* Renowned Titus, more than half my soul, —
*Luc.* Dear father, soul and substance of us all, —
*Marc.* Suffer thy brother Marcus to inter
His noble nephew here in virtue's nest,
That died in honour and Lavinia's cause.
Thou art a Roman; be not barbarous:
The Greeks upon advice did bury Ajax,
That slew himself; and wise Laertes' son
Did graciously plead for his funerals.[68]
Let not young Mutius then, that was thy joy,
Be barr'd his entrance here.
*Tit.* Rise, Marcus, rise. —
The dismall'st day is this that e'er I saw,
To be dishonour'd by my sons in Rome! —
Well, bury him, and bury me the next.

[Mutius *is put into the tomb.*

*Luc.* There lie thy bones, sweet Mutius, with thy friends,
Till we with trophies do adorn thy tomb.
*All.*[69] No man shed tears for noble Mutius;
He lives in fame that died in virtue's cause.
*Marc.* My lord, — to step out of these dreary dumps,[70] —

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jedoch weniger in den regelmässigen Jambus des Titus Andronicus. 54) *piece* wird auch sonst von Personen gebraucht, und nicht bloss, wie hier, in verächtlichem Sinne. So in Tempest (A. 1, Sc. 2) *piece of virtue*, und in K. Henry VIII. (A. 3, Sc. 2) wird der Cardinal *a piece of scarlet* genannt. 55) *to ruffle* = den Raufbold spielen, sich raufen. 56) *razors* potenzirt das einfachere *knives*, wegen der grösseren Schärfe des Scheermessers. — Zwei Zeilen weiter haben Qs. und Fol. *Thebe* für *Phœbe*, was zuerst in der zweiten Folioausg. steht. 57) Vgl. Anm. 42 dieser Scene. — Hier liest Q. B. *Emperesse*, Q. A. und die Fol. *Empresse*. 58) Vgl. A. 1, Sc. 1, Anm. 6. 59) Qs. und Fol. drucken für *Pantheon* hier *Panthean*, und verbinden es als Epitheton mit *Lords*. 60) Der Himmel in seiner Weisheit hat das drohende Schicksal der Tamora unterdrückt, von ihr abgewandt. 61) *consummate* hat nach der alten Betonung den Accent auf der ersten Sylbe. 62) *to bid* = entbieten, einladen. 63) Vgl. Anm. 7 dieser Scene. 64) Sie wollen ihm in den Tod folgen, wenn er nicht bei seinen Brüdern bestattet wird. 65) *crest* bedeutet hier nicht das Haupt, sondern den Helmschmuck des Andronicus, als Symbol seiner ritterlichen Ehre, die durch die Parteinahme des Marcus gegen ihn gekränkt ist. Der folgende Vers dient zur Erklärung dieses Sinnes. 66) Er ist nicht bei sich, ist seiner selbst nicht mächtig. — Die Fol. lässt *with* aus. 67) Der Gegensatz ist zwischen *thou* und *all the rest:* Wenn alle Uebrigen bei mir Etwas ausrichten wollen, so sprich Du nicht mehr — Vielleicht wäre *speak* für *speed* zu lesen. 68) Wenn die Griechen vor Troja nach besserer Ueberlegung, und nachdem Odysseus sich dafür verwandt, den Ajax, obwohl er ein Selbstmörder war, feierlich bestatteten, so darf Mutius wohl auch einen Platz in dem Erbbegräbniss der Androniker in Anspruch nehmen. 69) Qs. und Fol. haben hier die Bühnenweisung *They all kneel and say.* 70) So die Qs.; die Fol. hat *sudden dumps*, was Dyce für

How comes it that the subtle queen of Goths
Is of a sudden thus advanc'd in Rome?
*Tit.* I know not, Marcus, but I know it is;
Whether by device or no, the heavens can tell.
Is she not then beholding[71] to the man
That brought her for this high good turn so far?[72]
Yes, and will nobly him remunerate.

*Flourish. Re-enter, at one door,*[73] SATURNINUS, *attended;* TAMORA, DEMETRIUS, CHIRON, *and* AARON; *at the other door,* BASSIANUS, LAVINIA, *and Others.*

*Sat.* So, Bassianus, you have play'd your prize:[74]
God give you joy, Sir, of your gallant bride!
*Bass.* And you of yours, my lord! I say no more,
Nor wish no less; and so I take my leave.
*Sat.* Traitor, if Rome have law, or we have power,
Thou and thy faction shall repent this rape.
*Bass.* Rape call you it, my lord, to seize my own,
My true-betrothed love, and now my wife?
But let the laws of Rome determine all;
Meanwhile, I am possess'd of that is mine.
*Sat.* 'T is good, Sir: you are very short with us;
But, if we live, we 'll be as sharp with you.[75]
*Bass.* My lord, what I have done, as best I may,
Answer I must, and shall do with my life.
Only thus much I give your grace to know:
By all the duties that I owe to Rome,
This noble gentleman, Lord Titus here,
Is in opinion[76] and in honour wrong'd;
That, in the rescue of Lavinia,
With his own hand did slay his youngest son,
In zeal to you, and highly mov'd to wrath,
To be controll'd in that he frankly gave.
Receive him then to favour, Saturnine,
That hath express'd himself, in all his deeds,
A father, and a friend to thee and Rome.
*Tit.* Prince Bassianus, leave to plead my deeds:
'T is thou, and those,[77] that have dishonour'd me.
Rome and the righteous heavens be my judge,
How I have lov'd and honour'd Saturnine.
*Tam.* My worthy lord, if ever Tamora
Were gracious in those princely eyes of thine,
Then hear me speak indifferently[78] for all;
And at my suit, sweet, pardon what is past.
*Sat.* What, Madam! be dishonour'd openly,
And basely put it up without revenge?
*Tam.* Not so, my lord: the gods of Rome forfend,
I should be author to dishonour you!
But on mine honour dare I undertake[79]
For good Lord Titus' innocence in all,
Whose fury not dissembled speaks his griefs.[80]
Then, at my suit, look graciously on him;
Lose not so noble a friend on vain suppose,
Nor with sour looks afflict his gentle heart. —
*[Aside to* SATURNINUS.*]* My lord, be rul'd by me, be won at last;
Dissemble all your griefs and discontents:
You are but newly planted in your throne;
Lest then the people, and patricians too,
Upon a just survey, take Titus' part,
And so supplant you[81] for ingratitude,
Which Rome reputes to be a heinous sin.[82]
Yield at entreats, and then let me alone.
I 'll find a day to massacre them all,
And raze their faction and their family,
The cruel father, and his traitorous sons,
To whom I sued for my dear son's life;
And make them know what 't is to let a queen
Kneel in the streets, and beg for grace in vain. —
*[Aloud.]* Come, come, sweet emperor; — come, Andronicus; —
Take up this good old man, and cheer the heart
That dies in tempest of thy angry frown.
*Sat.* Rise, Titus, rise: my empress hath prevail'd.
*Tit.* I thank your majesty, and her, my lord.
These words, these looks, infuse new life in me.
*Tam.* Titus, I am incorporate in Rome,
A Roman now adopted happily,
And must advise the emperor for his good.
This day all quarrels die, Andronicus; —
And let it be mine honour, good my lord,
That I have reconcil'd your friends and you. —
For you, prince Bassianus, I have pass'd
My word and promise to the emperor,
That you will be more mild and tractable. —
And fear not, lords,[83] — and you, Lavinia; —
By my advice, all humbled on your knees,
You shall ask pardon of his majesty.
*Luc.* We do; and vow to heaven, and to his highness,
That what we did was mildly,[84] as we might,
Tend'ring our sister's honour, and our own.
*Marc.* That on mine honour here I do protest.
*Sat.* Away, and talk not: trouble us no more. —
*Tam.* Nay, nay, sweet emperor, we must all be friends:
The tribune and his nephews kneel for grace;
I will not be denied: sweet heart, look back.

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einen Druckfehler aus *sullen* hält. 71) *beholding* = verpflichtet, die gewöhnliche Form Sh.'s und seiner Zeit, von den Hggn. meistens in *beholden* modernisirt. 72) So weit, d. h. aus Gothenland nach Rom. — Die folgende Zeile findet sich nur in der Fol., und ist, nach Malone's Vermuthung, dem Marcus zuzutheilen. 73) Ueber die Bedeutung von *door*, wofür die Hgg. auch hier *side* setzen, vgl. A. 1, Sc. 1, Anm. 2. 74) Das Bild ist von einem Gewinne in einem Fechterspiele entlehnt. — Saturninus' Glückwunsch ist ironisch gemeint. 75) d. h. *as sharp with you as you are short with us.* 76) *opinion* ist der Ruf, dessen sich Titus in der öffentlichen Meinung erfreut. 77) *those* ist mit Hinweisung auf seine Söhne gesprochen, welche dem Bassianus in der Entführung der Lavinia beistanden: Nicht der Kaiser, sondern Du und die da haben mich entehrt. 78) *indifferently* = ohne einen Unterschied zu machen, gegen beide Parteien gleich. So in Julius Cæsar (A. 1, Sc. 2) *Set honour in one eye, and death i' the other,* || *And I will look on both indifferently.* 79) *to undertake* = sich verbürgen, die Verantwortlichkeit auf sich nehmen. 80) Titus' unverstellter Zorn verräth hinlänglich, dass er an der Entführung der Lavinia unschuldig ist, und sich dadurch gekränkt fühlt. 81) So Q. A., in natürlichem Gegensatze zu dem vorhergehenden *you are but newly planted.* — Q. B. und Fol. haben *supplant us.* 82) So interpungiren Qs. und Fol., indem sie in natürlicher Construction den mit *lest then* beginnenden Satz von *dissemble all your griefs etc.* abhängen lassen. — Die Hgg. verbinden den Satz *Lest then etc.* mit dem Nachsatze *yield at entreats etc.* 83) Diese Worte der Beruhigung sind an die Söhne des Titus gerichtet. 84) *mildly* = in friedlicher Absicht, so weit es sich thun liess. — Diese Rede hat in Q. A. keine Bezeichnung, in Q. B. steht *All* davor, in der Fol. *Son.*

*Sat.* Marcus, for thy sake, and thy brother's here,
And at my lovely Tamora's entreats,
I do remit these young men's heinous faults.
Stand up.
Lavinia, though you left me like a churl,[85]
I found a friend; and sure as death I swore,[86]
I would not part a bachelor from the priest.
Come; if the emperor's court can feast two brides,
You are my guest, Lavinia, and your friends. —
This day shall be a love-day,[87] Tamora.
*Tit.* To-morrow, an it please your majesty,
To hunt the panther and the hart with me,
With horn and hound we 'll give your grace *bon jour*.[88]
*Sat.* Be it so, Titus, and gramercy too.

*[Trumpets. Exeunt.*

# ACT II.

## SCENE I.

The Same. Before the Palace.

*Enter* Aaron.[1]

*Aar.* Now climbeth Tamora Olympus' top,
Safe out of fortune's shot; and sits aloft,
Secure of thunder's crack, or lightning flash,
Advanc'd above pale envy's threat'ning reach.
As when the golden sun salutes the morn,
And, having gilt the ocean with his beams,
Gallops the zodiac[2] in his glistering coach,
And overlooks the highest-peering hills;
So Tamora.
Upon her wit doth earthly honour wait,[3]
And virtue stoops and trembles at her frown.
Then, Aaron, arm thy heart, and fit thy thoughts,
To mount aloft with thy imperial mistress,
And mount her pitch, whom[4] thou in triumph long
Hast prisoner held, fetter'd in amorous chains,
And faster bound to Aaron's charming eyes,
Than is Prometheus tied to Caucasus.
Away with slavish weeds and servile thoughts![5]
I will be bright, and shine in pearl and gold,
To wait upon this new-made empress.[6]
To wait, said I? to wanton with this queen,
This goddess, this Semiramis, this nymph,[7]
This siren, that will charm Rome's Saturnine,
And see his shipwrack, and his commonweal's.
Holla! what storm is this?

*Enter* Demetrius *and* Chiron, *braving*.[8]

*Dem.* Chiron, thy years want wit, thy wit wants edge,
And manners, to intrude where I am grac'd,
And may, for aught thou know'st, affected be.[9]
*Chi.* Demetrius, thou dost overween in all,
And so in this, to bear me down with braves.[10]
'T is not the difference of a year, or two,
Makes me less gracious, or thee more fortunate:
I am as able, and as fit, as thou,
To serve, and to deserve my mistress' grace;
And that my sword upon thee shall approve,
And plead my passions for Lavinia's love.
*Aar.* Clubs, clubs![11] these lovers will not keep the peace.
*Dem.* Why, boy, although our mother, unadvis'd,
Gave you a dancing-rapier[12] by your side,
Are you so desperate grown, to threat your friends?
Go to; have your lath glued within your sheath,
Till you know better how to handle it.

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85) *like a churl* bezieht sich auf *you*, nicht auf *me*, denn Lavinia benahm sich grob und unfreundlich, indem sie den Saturninus verliess. So sagt Julia in Two Gentlemen of Verona (A. 1, Sc. 2) *How churlishly I chid Lucetta hence.* — Dyce und Staunton halten mit Pope die Worte der vorhergehenden Zeile *Stand up* für eine blosse Bühnenweisung. 86) So die Qs.; die Fol. *sware*. Vgl. A. 1, Sc. 1, Anm. 5. 87) *love-day* war der zur gütlichen Beilegung von Streitigkeiten festgesetzte Tag. *Si ante judicium capiatur dies amoris* kommt in den alten Gesetzen vor, und in Chaucer's Canterbury Tales, Prologue, heisst es von dem Mönche, als einem Vermittler von Streitigkeiten: *in lovedays there coude he mochel help.* 88) *bon jour* kommt als modische Begrüssung auch sonst bei Sh. vor, z. B. in Romeo and Juliet (A. 2, Sc. 4). — Titus versteht hier darunter den mit Jagdhörnern und dem melodischen Gebelle der Hunde dargebrachten Morgengruss und Aufruf zur Jagd, welcher sonst *hunts-up* heisst; so in Romeo and Juliet (A. 3, Sc. 5) *Hunting thee hence with hunts-up to the day.*

1) Den zweiten Act beginnt hier die Fol.; in den Qs. läuft die vorhergehende Scene fort, indem nach dem Weggange der Uebrigen Aaron auf der Bühne zurückbleibt. Die Bühnenweisung lautet dort: *Exeunt. Sound Trumpets, manet Moore.* In der Fol. ist irrthümlich die Bezeichnung *Flourish*, die am Ende des ersten Actes stehen sollte, zu Anfang des zweiten gesetzt. — Vgl. A. 2, Sc. 2, Anm. 1. 2) Die Sonne jagt auf ihrem glänzenden Wagen durch den Thierkreis. — Das Wort *zodiac* gebraucht Sh. auch in Measure for Measure (A. 1, Sc. 3) zur Bezeichnung des Jahreslaufes: *So long, that nineteen zodiacs have gone round.* 3) Tamora verdankt ihre jetzige Macht ihrer Klugheit. — Für *wit* wollte Warburton *will* lesen. 4) *whom* bezieht sich auf *her:* Aaron will in seinem Fluge eben so hoch steigen, wie Diejenige, die er so lange gefangen hielt. — *pitch* ist der technische Ausdruck von der Höhe, bis zu welcher ein Jagdfalke hinansteigt. So in K. Henry VI. Second Part (A. 2, Sc. 1) *And bears his thoughts above his falcon's pitch.* 5) So Q. A.; Q. B. und die Fol. haben *idle thoughts.* 6) Vgl. A. 1, Sc. 2, Anm. 42. 7) So Q. A.; Q. B. und die Fol. wiederholen aus Versehen für *nymph* das *queen* der vorigen Zeile. 8) d. h. sie treten auf, indem sie in lautem Gezänke einander Trotz bieten. — Die Bühnenweisung soll Aaron's letzte Worte erklären. 9) Chiron drängt sich da ein, wo Demetrius Huld, und vielleicht, ohne dass Chiron darüber urtheilen kann, auch Zuneigung findet. 10) *braves* = prahlerische, herausfordernde Reden. — Zwei Zeilen weiter streicht Hanmer das *or* vor *thee.* 11) Ein gewöhnlicher Ausruf bei einer Strassenrauferei, um die Händelsüchtigen mit Knütteln aus einander zu bringen. So in K. Henry VI. First Part (A. 1, Sc. 3) *I 'll call for clubs, if you will not away.* 12) Auf die Sitte, einen Degen beim Tanze an der Seite hängen zu haben, wird auch sonst bei Sh. angespielt; so in All 's well that ends well (A. 2, Sc. 1) *no sword worn, but one to dance with.* Solch einen nur zur Zier getragenen ungefährlichen Degen bezeichnet Demetrius gleich nachher als einen hölzernen (*lath*, wie die Narrenpritsche genannt wird), den Chiron in der Scheide festleimen

*Chi.* Meanwhile, Sir, with the little skill[13] I have,
Full well shalt thou perceive how much I dare.
*Dem.* Ay, boy, grow ye so brave? *[They draw.*
*Aar.* Why, how now, lords?
So near the emperor's palace dare you draw,
And maintain such a quarrel openly?
Full well I wot the ground of all this grudge:
I would not for a million of gold
The cause were known to them it most concerns;
Nor would your noble mother, for much more,[14]
Be so dishonour'd in the court of Rome.
For shame, put up.
*Dem.* Not I, till I have sheath'd
My rapier in his bosom, and, withal,
Thrust those[15] reproachful speeches down his throat,
That he hath breath'd in my dishonour here.
*Chi.* For that I am prepar'd and full resolv'd,
Foul-spoken[16] coward, that thunder'st with thy tongue,
And with thy weapon nothing dar'st perform.
*Aar.* Away, I say!
Now, by the gods that warlike Goths adore,
This petty brabble will undo us all. —
Why, lords, — and think you not how dangerous
It is to jet upon a prince's right?[17]
What! is Lavinia then become so loose,
Or Bassianus so degenerate,
That for her love such quarrels may be broach'd,
Without controlment, justice,[18] or revenge?
Young lords, beware! — an[19] should the empress know
This discord's ground,[20] the music would not please.

*Chi.* I care not, I, knew she and all the world:
I love Lavinia more than all the world.
*Dem.* Youngling,[21] learn thou to make some meaner choice:
Lavinia is thine elder brother's hope.
*Aar.* Why, are ye mad? or know ye not, in Rome
How furious and impatient they be,
And cannot brook competitors in love?
I tell you, lords, you do but plot your deaths
By this device.
*Chi.* Aaron, a thousand deaths
Would I propose,[22] to achieve her whom I love.
*Aar.* To achieve her, how?
*Dem.* Why mak'st thou it so strange?[23]
She is a woman, therefore may be woo'd;
She is a woman, therefore may be won;[24]
She is Lavinia, therefore must be lov'd.
What, man! more water glideth by the mill
Than wots the miller of;[25] and easy it is
Of a cut loaf to steal a shive, we know:
Though Bassianus be the emperor's brother,
Better than he have worn Vulcan's badge.[26]
*Aar. [Aside.]* Ay, and as good as Saturninus may.
*Dem.* Then, why should he despair that knows to court it[27]
With words, fair looks, and liberality?
What! hast thou not full often struck a doe,
And borne her cleanly by the keeper's nose?[28]
*Aar.* Why, then, it seems, some certain snatch or so
Would serve your turns.
*Chi.* Ay, so the turn were serv'd.[29]
*Dem.* Aaron, thou hast hit it.

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lassen müsse, um keinen Schaden damit anzurichten. 13) *skill* ist hier die Geschicklichkeit im Fechten. 14) *for much more*, scil. *than a million of gold.* Tamora möchte auch für viel mehr als eine Million Goldes sich nicht so entehren lassen, wie es durch den Streit ihrer Söhne zu befürchten steht. 15) So Q. A.; Q. B. und die Fol. haben *these.* — Er will mit dem Schwerte gleichsam die Schmähreden des Bruders in die Kehle zurückstossen, aus der sie hervorgegangen sind, ihn auf so blutige Weise zwingen, dieselben zurück zu nehmen. 16) *foul-spoken* = schlecht beredt, schmähsüchtig. Sh. gebraucht an anderen Stellen das synonyme *foul-mouthed.* 17) *to jet upon* erklärt Dyce richtig mit *boldly to encroach upon.* Es ist gefährlich, dem Rechte, welches Bassianus auf Lavinia hat, offen und gewaltsam zu nahe zu treten. — *iet* ist die Lesart der Qs., woraus die Fol. *set* macht. Die meisten Hgg. lesen *jut*, = sich brüsten, triumphiren. 18) *justice* ist die strafende Gerechtigkeit, welche solche Händel zu erwarten haben. 19) Da in den alten Ausgg. die Partikel *an*, d. h. *if*, wie die Copula *and* geschrieben wird, so ist nicht wohl zu unterscheiden, ob Sh. hier die eine oder die andere gemeint habe. Die meisten Hgg. ziehen *an* vor. 20) *ground* ist doppelsinnig, = Grund, und = das musikalische Thema, das einer Musik zum Grunde liegt. In ähnlichem Doppelsinne steht *ground* in K. Richard III. (A. 3, Sc. 7) *For on that ground I'll make a holy descant.* 21) *youngling* gebraucht Sh. in verächtlichem Sinne = Gelbschnabel. So in Taming of the Shrew (A. 2, Sc. 1) *Youngling, thou canst not love so dear as I,* worauf die Antwort erfolgt: *Grey-beard, thy love doth freeze.* 22) *to propose* = sich vorstellen, sich auf Etwas gefasst machen. — Ein Anonymus vermuthet *oppose.* — Für *whom I love* der Q. A. lesen Q. B. und die Fol. *whom I do love.* 23) *it* bezieht sich auf *to achieve her.* Warum findest Du es so auffallend, dass ich sie gewinne? 24) Diese beiden Zeilen finden sich, mit einigen Modificationen, in K. Henry VI. First Part (A. 5, Sc. 3) so: *She 's beautiful, and therefore to be woo'd;* || *She is a woman, therefore to be won,* und der letzte Vers kommt in derselben Fassung schon in Greene's Planetomachia (1585) vor. — Sh. benutzte diese, wie es scheint sprichwörtliche, Antithese später noch einmal in K. Richard III. (A. 1, Sc. 2) *Was ever woman in this humour woo'd?* || *Was ever woman in this humour won?* 25) Steevens citirt eine schottische Variante dieses Sprichwortes: *Mickle water goes by the miller when he sleeps,* und ebenso eine andere des folgenden Sprichwortes: *It is safe taking a shive of a cut loaf.* — *shive* ist eine Scheibe Brodes. 26) Zur Vervollständigung des Verses möchte Malone *worn* zweisylbig lesen, Steevens dagegen mit der zweiten Folioausg. vor *worn* ein *yet* einschieben. — Anspielungen auf das Horn des Hahnreis, welches Venus ihrem Gatten Vulcan aufgesetzt, kommen auch sonst bei Sh. vor; so in Antony and Cleopatra (A. 1, Sc. 5) *Yet have I fierce affections, and think,* || *What Venus did with Mars.* 27) *to court it* = den Courmacher spielen. Das *it* steht so unbestimmt, wie in *to lord it, to king it,* etc. 28) Demetrius richtet diese Worte, in denen er auf das Glück eines Wilddiebes anspielt, an den Aaron, um ihm zu zeigen, dass seine Pläne auf Lavinia auch gelingen können. 29) Auf Aaron's Andeutung, dass ein sicheres Wegschnappen (d. h. der Lavinia) ihnen gelegen kommen würde, erwiedert Chiron mit geringer Umkehrung der Worte: Ja, wenn der Streich so gespielt würde. 30) *to square,* eigentlich = sich messen, ist bei Sh. auch = sich

*Aar.* 'Would you had hit it too;
Then should not we be tir'd with this ado.
Why, hark ye, hark ye, — and are you such fools,
To square[30] for this? would it offend you then,
That both should speed?[31]
*Chi.* Faith, not me.
*Dem.* Nor me, so I were one.
*Aar.* For shame, be friends, and join for that you jar.
'T is policy and stratagem must do
That you affect; and so must you resolve,
That what you cannot as you would achieve,
You must perforce accomplish as you may.
Take this of me: Lucrece was not more chaste
Than this Lavinia, Bassianus' love.
A speedier course than[32] lingering languishment
Must we pursue, and I have found the path.
My lords, a solemn hunting is in hand;
There will the lovely Roman ladies troop:
The forest walks are wide and spacious,
And many unfrequented plots there are,
Fitted by kind[33] for rape and villany.
Single you thither then this dainty doe,
And strike her home by force, if not by words:
This way, or not at all, stand you in hope.
Come, come; our empress, with her sacred wit,[34]
To villany and vengeance consecrate,
Will we acquaint with all that we intend;
And she shall file our engines with advice,
That will not suffer you to square yourselves,[35]
But to your wishes' height advance you both.
The emperor's court is like the house of Fame,[36]
The palace full of tongues, of eyes, of ears:
The woods are ruthless, dreadful, deaf, and dull;
There speak, and strike, brave boys, and take your turns;
There serve your lust, shadow'd from heaven's eye,
And revel in Lavinia's treasury.

*Chi.* Thy counsel, lad, smells of no cowardice.
Dem. *Sit fas aut nefas*, till I find the stream
To cool this heat, a charm to calm these fits,[37]
*Per Styga, per manes vehor.* *[Exeunt.*

## SCENE II.

A Forest.

*Horns and cry of hounds heard.*

*Enter* Titus Andronicus, *with Hunters, etc.*, Marcus, Lucius, Quintus, *and* Martius.[1]

*Tit.* The hunt is up, the morn is bright and grey,[2]
The fields are fragrant, and the woods are green.
Uncouple here, and let us make a bay,[3]
And wake the emperor and his lovely bride,
And rouse the prince, and ring a hunter's peal,
That all the court may echo with the noise.[4]
Sons, let it be your charge, as it is ours,
To attend the emperor's person carefully:
I have been troubled in my sleep this night,[5]
But dawning day new comfort hath inspir'd.
*[Horns wind a peal.*[6]

*Enter* Saturninus, Tamora, Bassianus, Lavinia, Demetrius, Chiron, *and Attendants.*

*Tit.* Many good morrows to your majesty;
Madam, to you as many and as good. —
I promised your grace a hunter's peal.[7]
*Sat.* And you have rung it lustily, my lords,
Somewhat too early for new-married ladies.
*Bass.* Lavinia, how say you?
*Lav.* I say, no;
I have been broad[8] awake two hours and more.
*Sat.* Come on then, horse and chariots let us have,
And to our sport. *[To* Tamora.*]* Madam, now shall ye see
Our Roman hunting.

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zanken, mit einander rechten. So in dieser Scene noch einmal, und in Midsummer-Night's Dream (A. 2, Sc. 1) *they never meet but they do square.* 31) *that both should speed* ist aus Versehen in der Fol. ausgelassen. 32) Qs. und Fol. lesen *this lingering languishment*, was Steevens mit *this coy languishing dame* erklärt, wie Sh. solche Abstracta, wie *languishment*, häufig von Personen anwendet: Diese zögernde Schmachtende müssen wir auf rascherem Wege verfolgen. — Indess ist Rowe's Emendation *than* für *this* um so plausibler, da beide Wörter in der vorhergehenden Zeile neben einander stehen, und der Setzer sie um so leichter verwechseln konnte: Wir müssen einen fördersameren Weg einschlagen, als den eines zögernden Schmachtens. 33) *kind* = angeborene Art, Natur. — *forest walks* = Waldreviere. 34) Malone fasst *sacred* als einen Latinismus auf, entsprechend dem lateinischen *sacer* = verflucht. Aaron spricht aber wohl in bitterer Ironie, und fasst *sacred* ironisch in seinem eigentlichen Sinne, den er in der folgenden Zeile weiter ausführt, da *consecrate* zur Erklärung des *sacred* dient. — Anders erklärt Dyce das Wort *sacred* = *belonging to an empress.* 35) Vgl. Anm. 30 dieser Scene. 36) Im kaiserlichen Palaste sich der Lavinia zu bemächtigen, ist nicht rathsam, da er, wie der Tempel der Fama, mit Zungen, Augen und Ohren ausgestattet ist, die Alles verrathen würden. — Für *of ears* in Q. B. und Fol. hat Q. A. *and ears.* 37) So Q. A.; Q. B. und die Fol. haben *their fits.*

1) Johnson bemerkt mit Recht gegen die Acteintheilung der Fol., dass erst mit dieser Scene der zweite Act beginnen sollte. Indess ist es der Uebereinstimmung wegen rathsam, bei der einmal getroffenen Anordnung zu bleiben. — Qs. und Fol. haben die Bühnenweisung, der zufolge die Androniker selbst die hier auftretenden Jäger waren: *Enter Andronicus and his three sons, making a noise with hounds and horns, and Marcus.* 2) *grey*, das ein helles Blau bedeutet, ist ein von Sh. auch sonst auf den Morgen angewandtes schmückendes Beiwort. So in Romeo and Juliet (A. 2, Sc. 3) *the grey-ey'd morn*, und zum Preise der Augen findet es sich, wie hier, in Verbindung mit *bright*, in Venus and Adonis: *Mine eyes are grey, and bright, and quick in turning.* — Für *morn* hat Q. A. *Moone.* 3) *bay* ist das Gebell der Meute beim Stellen des Wildes. 4) Nach diesem Verse wäre die Scene nicht in einem Walde zu denken, sondern vor dem kaiserlichen Palaste. Doch bedurfte es bei der Einrichtung der Sh.'schen Bühne keiner bestimmten Localisirung. 5) Titus hat in der Nacht böse Träume gehabt, deren niederschlagende Wirkung jedoch der Morgen verscheucht hat. 6) Die alte Bühnenweisung lautet *Here a cry of hounds: and wind horns in a peal.* 7) Vgl. A. 1, Sc. 2, Anm. 88. — In Saturninus' Antwort liest Dyce *my lord* für *my lords* der alten und neuern Ausgg. 8) *broad* fehlt in der Fol. 9) Qs. und Fol. haben *runnes*, nach einer bei Sh. sehr häufigen Vertauschung und Verwechselung des Numerus.

*Marc.* I have dogs, my lord,
Will rouse the proudest panther in the chase,
And climb the highest promontory top.
*Tit.* And I have horse will follow where the game
Makes way, and run[9] like swallows o'er the plain.
*Dem.* Chiron, we hunt not, we, with horse nor hound;
But hope to pluck a dainty doe to ground. *[Exeunt.*

## SCENE III.

A desert Part of the Forest.

*Enter* Aaron, *with a bag of gold.*

*Aar.* He that had wit would think that I had none,
To bury so much gold under a tree,
And never after to inherit it.[1]
Let him that thinks of me so abjectly
Know that this gold must coin a stratagem,
Which, cunningly effected, will beget
A very excellent piece of villany:
And so repose, sweet gold, for their unrest,
*[Hides the gold.*
That have their alms out of the empress' chest.[2]

*Enter* Tamora.

*Tam.* My lovely Aaron, wherefore look'st thou sad,
When every thing doth make a gleeful boast?[3]
The birds chaunt melody on every bush;
The snake lies rolled in the cheerful sun;
The green leaves quiver with the cooling wind,
And make a chequer'd shadow on the ground.
Under their sweet shade, Aaron, let us sit,
And, whilst the babbling echo mocks the hounds,
Replying shrilly to the well-tun'd horns,
As if a double hunt were heard at once,
Let us sit down and mark their yelping[4] noise:
And — after conflict, such as was suppos'd
The wandering prince and Dido once enjoy'd,
When with a happy storm they were surpris'd,
And curtain'd with a counsel-keeping cave[5] —
We may, each wreathed in the other's arms,
Our pastimes done, possess a golden slumber;
Whiles hounds, and horns, and sweet melodious birds,
Be unto us as is a nurse's song
Of lullaby,[6] to bring her babe asleep.
*Aar.* Madam, though Venus govern your desires,
Saturn[7] is dominator over mine.
What signifies my deadly-standing eye,
My silence, and my cloudy melancholy;
My fleece of woolly hair, that now uncurls[8]
Even as an adder, when she doth unroll
To do some fatal execution?
No, Madam, these are no venereal signs:[9]
Vengeance is in my heart, death in my hand,
Blood and revenge are hammering in my head.
Hark, Tamora, the empress of my soul,
Which never hopes more heaven than rests in thee,[10]
This is the day of doom for Bassianus;
His Philomel must lose her tongue to-day:[11]
Thy sons make pillage of her chastity,
And wash their hands in Bassianus' blood.
Seest thou this letter? take it up, I pray thee,
And give the king this fatal-plotted scroll.[12] —
Now question me no more; we are espied:
Here comes a parcel of our hopeful booty,
Which dreads not yet their lives' destruction.
*Tam.* Ah, my sweet Moor, sweeter to me than life!
*Aar.* No more, great empress. Bassianus comes:
Be cross with him; and I 'll go fetch thy sons
To back thy quarrels, whatsoe'er they be.[13] *[Exit*

*Enter* Bassianus *and* Lavinia.[14]

*Bass.* Whom have we here? Rome's royal empress,[15]
Unfurnish'd of her[16] well-beseeming troop?
Or is it Dian, habited like her,
Who hath abandoned her holy groves,
To see the general hunting in this forest?
*Tam.* Saucy controller of my private steps![17]
Had I the power that some say Dian had,
Thy temples should be planted presently
With horns as was Actæon's,[18] and the hounds
Should drive upon thy new-transformed limbs,[19]
Unmannerly intruder as thou art!

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1) *to inherit* = in Besitz nehmen, nicht bloss als Erbschaft, sondern auch in allgemeinerem Sinne. 2) Das Gold, welches Aaron verbirgt, stammt aus der Schatzkiste der Kaiserin, und ist für Die, welche es finden sollen, ein Almosen, das ihnen Unruhe zu bringen bestimmt ist. — Zugleich besteht ein Gegensatz zwischen *repose* und *unrest*. — Die Bühnenweisungen *with a bag of gold* und *Hides the gold* sind modern. 3) *boast* drückt aus, dass Alles wetteifernd seinen Frohsinn zur Schau trägt. 4) *yelping* ist die Lesart der Fol., die Qs. haben *yellowing*. — *to yelp* gebraucht Sh. auch sonst vom Gebell der Jagdhunde, so in K. Henry VI. First Part (A. 4, Sc. 2) *A little herd of England's timorous deer,* || *Maz'd with a yelping kennel of French curs!* — Die Hgg. lesen meistens *yelling* mit Pope. 5) Die »verschwiegene Höhle« bildete gleichsam einen Bettvorhang um das Lager des Æneas und der Dido. 6) *lullaby* ist sowohl das Wiegenlied selbst, als auch der gesungene Refrain eines Wiegenliedes. 7) Dem Planeten Saturn wurde, im Gegensatze zu dem erhitzenden Einflusse des Venusgestirns, eine abkühlende, niederschlagende Einwirkung auf die unter ihm Geborenen zugeschrieben. 8) Aaron's wolliges Negerhaar sträubt sich empor, und verliert so sein natürliches gelocktes Ansehen. 9) Zeichen, die auf Liebesgenuss hindeuten. 10) Aaron's Seele erwartet keinen anderen Himmel, als der in Tamora's Liebe ruht. 11) Als Philomele bezeichnet er die Lavinia, da sie, wie jene nach dem Mythus, ihre Zunge verlieren soll. 12) *fatal-plotted scroll* ist ein Papier, das einen verderblichen Anschlag enthält. 13) Tamora soll mit dem Bassianus irgend einen Streit anfangen, in welchem die von Aaron herbeigeholten Söhne die Partei ihrer Mutter ergreifen sollen, ohne dass es darauf ankomme, warum gestritten wird. — Für *quarrels* in Q. A. haben Q. B. und Fol. *quarrell*. 14) Qs. und Fol. lassen die Beiden schon vier Zeilen vorher auftreten. 15) Wie Sh. *imperial* von Königen gebraucht, wendet er umgekehrt auch *royal* auf Kaiser und Kaiserinnen an; so steht A. 5, Sc. 3 dieses Dramas: *Rome's royal emperor*. 16) So Q. A.; Q. B. und Fol. haben *our* für *her*. 17) *our private steps* in Q. B. und der Fol., *my private steps* in Q. A. 18) Zu *Actæon's* ist aus dem Plural *temples* ein Singular *temple* zu suppliren. 19) *to drive* = andringen, losstürzen auf Etwas. — Für *thy* haben Q. B. und Fol. *his*, als ob von Actæon, nicht von Bassianus, die Rede sei. Stände nicht das richtige *thy* in Q. A., so liesse sich dieses Versehen auf Rech-

*Lav.* Under your patience, gentle empress,
'T is thought you have a goodly gift in horning;[20]
And to be doubted that your Moor and you
Are singled forth to try experiments.
Jove shield your husband from his hounds to-day;
'T is pity they should take him for a stag.
*Bass.* Believe me, queen, your swarth Cimmerian[21]
Doth make your honour of his body's hue,
Spotted, detested, and abominable.
Why are you sequester'd[22] from all your train,
Dismounted from your snow-white goodly steed,
And wander'd hither to an obscure plot,
Accompanied but[23] with a barbarous Moor,
If foul desire had not conducted you?
*Lav.* And being intercepted in your sport,
Great reason that my noble lord be rated
For sauciness! — I pray you, let us hence,
And let her joy[24] her raven-colour'd love;
This valley fits the purpose passing well.
*Bass.* The king, my brother, shall have note[25] of this.
*Lav.* Ay, for these slips have made him noted long:
Good king, to be so mightily abus'd!
*Tam.* Why have I patience to endure all this?

*Enter* Demetrius *and* Chiron.

*Dem.* How now, dear sovereign, and our gracious mother,
Why doth your highness look so pale and wan?
*Tam.* Have I not reason, think you, to look pale?
These two have tic'd[26] me hither to this place:
A barren detested vale, you see, it is;
The trees, though summer, yet forlorn and lean,
O'ercome with moss and baleful mistletoe:
Here never shines the sun; here nothing breeds,
Unless the nightly owl or fatal raven.
And when they show'd me this abhorred pit,
They told me, here, at dead time of the night,
A thousand fiends, a thousand hissing snakes,
Ten thousand swelling toads, as many urchins,[27]
Would make such fearful and confused cries,
As any mortal body, hearing it,
Should straight fall mad, or else die suddenly.
No sooner had they told this hellish tale,
But straight they told me, they would bind me here
Unto the body of a dismal yew,[28]
And leave me to this miserable death:
And then they call'd me foul adulteress,
Lascivious Goth, and all the bitterest terms
That ever ear did hear to such effect;
And, had you not by wondrous fortune come,
This vengeance on me had they executed.
Revenge it, as you love your mother's life,
Or be ye not henceforth call'd my children.
*Dem.* This is a witness that I am thy son.
[*Stabs* Bassianus.
*Chi.* And this for me, struck home to show my strength.
[*Stabbing him likewise.*
*Lav.* Ay, come, Semiramis,[29] — nay, barbarous Tamora;
For no name fits thy nature but thy own.
*Tam.* Give me thy poniard: you shall know, my boys,
Your mother's hand shall right your mother's wrong.
*Dem.* Stay, Madam, here is more belongs to her:[30]
First thrash the corn, then after burn the straw.
This minion stood upon her chastity,
Upon her nuptial vow, her loyalty,
And, with that painted hope,[31] braves your mightiness:
And shall she carry this unto her grave?
*Chi.* An if she do, I would I were an eunuch.
Drag hence her husband to some secret hole,
And make his dead trunk pillow to our lust.
*Tam.* But when ye have the honey ye desire,[32]
Let not this wasp outlive, us both to sting.[33]
*Chi.* I warrant you, Madam, we will make that sure. —
Come, mistress, now perforce we will enjoy
That nice-preserved honesty of yours.
*Lav.* O Tamora! thou bear'st a woman's face, —
*Tam.* I will not hear her speak; away with her!
*Lav.* Sweet lords, entreat her hear me but a word.
*Dem.* Listen, fair Madam: let it be your glory
To see her tears; but be your heart to them
As unrelenting flint to drops of rain.

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nung Sh.'s setzen, der nach eingeschobenen Gleichnisssätzen leicht die Construction des vorhergehenden Hauptsatzes nur ungenau wieder aufnimmt. 20) Dass Ihr ein vortreffliches Talent habt, Hörner aufzusetzen. — Zu *and to be doubted* ist *'t is* zu suppliren: es ist zu vermuthen. 21) Ein Cimmerier heisst der dunkelfarbige Aaron nur in übertragenem Sinne, insofern Cimmerien ein Land ist, in welchem Dunkel, Finsterniss herrscht. — Für das *swarth* der Fol. haben die Qs. *swarty*. 22) Sh. betont *sequester* auch sonst auf der ersten Sylbe; so in Troilus and Cressida (A. 3, Sc. 3) *sequestering from me all*, und als Substantiv in Othello (A. 3, Sc. 4) *a sequester from liberty*. 23) *but* fehlt in Q. B. und Fol. 24) *to joy*, mit dem Accusativ, = sich einer Sache erfreuen, Etwas geniessen, kommt auch sonst bei Sh. vor; so in K. Henry VI. Second Part (A. 4, Sc. 9) *Was ever king that joy'd an earthly throne*. Die Hgg. setzen überflüssiger Weise *'joy*, als ob es aus *enjoy* abgekürzt wäre. 25) *note* setzte Pope für *notice* der alten Ausgg., dem Verse zu lieb, vielleicht auch, um das Wortspiel mit dem folgenden *noted* = gezeichnet, d. h. mit dem Abzeichen des Hahnreis, deutlicher hervortreten zu lassen. — In Tamora's folgenden Worten haben Qs. und Fol. *I have* für *have I;* die Verbesserung steht schon in der zweiten Folioausg. 26) *to tice*, das die meisten Hgg., als eine vermeintliche Abkürzung von *entice*, mit einem Apostroph versehen: *'tice*, kommt bei Sh.'s Zeitgenossen öfter vor, ebenso das davon abgeleitete *ticement* in einem Lexikon aus der Zeit Eduard's VI. 27) *urchin* ist ein anderer Name für *hedge-hog*, = Igel, der wegen des unheimlichen Aeusseren dieses Thieres dann auch auf Kobolde angewandt wurde. 28) Der auf Kirchhöfe gepflanzte Eibenbaum galt für verderblich, und sein Holz diente zu bösen Zaubern. So in Macbeth (A. 4, Sc. 1) *slips of yew, || Sliver'd in the moon's eclipse*, und in K. Richard II. (A. 3, Sc. 2) *their bows of double-fatal yew*. — In der letzten Zeile dieser Rede streicht Dyce das *ye* vor *not*. — *children* wäre dann dreisylbig *(childeren)* zu lesen. 29) Semiramis nennt sie die Tamora als ein Muster von Wollust und Grausamkeit. 30) Der Lavinia gebührt noch mehr, als der blosse Tod. 31) *painted hope* = geschminkte, zur Zier aufgetragene Zuversicht, bezieht sich auf *stood upon etc.*: sie verliess sich auf ihre Keuschheit, war stolz darauf. — Die zweite Folioausg. fügt zur Vervollständigung des Verses ein *she* vor *braves* ein. 32) Qs. und Fol. haben *we desire*. — Die Verbesserung findet sich in der zweiten Folioausg. 33) *to outlive* = länger leben, als Verbum Neutrum. — Unter *us both*, das von *to sting*

*Lav.* When did the tiger's young ones teach the dam?
O! do not learn [34] her wrath; she taught it thee;
The milk thou suck'dst from her did turn to marble;
Even at thy teat thou hadst thy tyranny.
Yet every mother breeds not sons alike:
*[To* CHIRON*]* Do thou entreat her show a woman pity.
*Chi.* What! wouldst thou have me prove myself a bastard? [35]
*Lav.* 'T is true, the raven doth not hatch a lark:
Yet have I heard, — O, could I find it now! —
The lion mov'd with pity did endure
To have his princely paws par'd all away.
Some say that ravens foster forlorn children,
The whilst their own birds famish in their nests:
O! be to me, though thy hard heart say no,
Nothing so kind, but something pitiful.
*Tam.* I know not what it means; away with her!
*Lav.* O! let me teach thee: for my father's sake,
That gave thee life, when well he might have slain thee,
Be not obdurate, open thy deaf ears.
*Tam.* Hadst thou in person ne'er offended me,
Even for his [36] sake am I pitiless. —
Remember, boys, I pour'd forth tears in vain,
To save your brother from the sacrifice;
But fierce Andronicus would not relent.
Therefore, away with her, and use her as you will:
The worse to her, the better lov'd of me. [37]
*Lav.* O Tamora! be call'd a gentle queen,
And with thine own hands kill me in this place;
For 't is not life that I have begg'd so long:
Poor I was slain when Bassianus died.
*Tam.* What begg'st thou then? fond [38] woman, let me go.
*Lav.* 'T is present death I beg; and one thing more,
That womanhood denies my tongue to tell.
O! keep me from their worse than killing lust, [39]
And tumble me into some loathsome pit,
Where never man's eye may behold my body:
Do this, and be a charitable murderer.
*Tam.* So should I rob my sweet sons of their fee:
No, let them satisfy their lust on thee.
*Dem.* Away! for thou hast stay'd us here too long.
*Lav.* No grace? no womanhood? Ah, beastly creature!
The blot and enemy to our general name! [40]
Confusion fall —
*Chi.* Nay, then I 'll stop your mouth. — Bring thou her husband: *[Dragging off* LAVINIA.
This is the hole where Aaron bid us hide him. [41]
*[Exeunt.*
*Tam.* Farewell, my sons: see, that you make her sure.
Ne'er let my heart know merry cheer indeed,
Till all the Andronici [42] be made away.
Now will I hence to seek my lovely Moor,
And let my spleenful [43] sons this trull deflour. *[Exit.*

## SCENE IV.

The Same.

*Enter* AARON, *with* QUINTUS *and* MARTIUS.

*Aar.* Come on, my lords, the better foot before: [1]
Straight will I bring you to the loathsome pit,
Where I espied the panther fast asleep.
*Quint.* My sight is very dull, whate'er it bodes. [2]
*Mart.* And mine, I promise you: were 't not for shame,
Well could I leave our sport to sleep awhile.
*[Falls into the pit.* [3]
*Quint.* What! art thou fall'n? — What subtle [4] hole is this,
Whose mouth is cover'd with rude-growing briers,
Upon whose leaves are drops of new-shed blood,
As fresh as morning's dew distill'd on flowers?
A very fatal place it seems to me.
Speak, brother, hast thou hurt thee with the fall?
*Mart.* O brother! with the dismall'st object hurt, [5]
That ever eye with sight made heart lament. [6]
*Aar. [Aside.]* Now will I fetch the king to find them here,
That he thereby may give a likely guess,
How these were they that made away his brother. *[Exit.*
*Mart.* Why dost not comfort me, and help me out
From this unhallow'd and blood-stained hole?
*Quint.* I am surprised with an uncouth [7] fear;
A chilling sweat o'erruns my trembling joints:
My heart suspects more than mine eye can see.
*Mart.* To prove thou hast a true-divining heart,
Aaron and thou look down into this den,
And see a fearful sight of blood and death.
*Quint.* Aaron is gone; and my compassionate heart
Will not permit mine eyes once to behold

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abhängt, sind einerseits die Söhne der Tamora, andererseits Tamora und Aaron zu verstehen. 34) *to learn* = lehren, wie oft bei Sh. — Demetrius soll seine Mutter keinen Grimm lehren, da sie ihn vielmehr darin unterrichtet, und schon an ihrer Brust mit Grausamkeit *(tyranny)* gesäugt hat. 35) Durch Weichherzigkeit würde sich Chiron als unrechtmässigen, unächten Sohn der hartherzigen Tamora erweisen. 36) Der Nachdruck liegt auf *his*. 37) Um so schlimmer Ihr gegen sie seid, um so mehr liebe ich Euch. 38) *fond* = thöricht, albern. 39) Ihre Wollust thut mir etwas Schlimmeres an, als dass sie mich tödtet. 40) d. h. der uns Allen gemeinsame Name Weib. 41) In das Loch, in welchem Aaron zu Anfang dieser Scene den Beutel mit Gold verborgen hatte, soll Demetrius den Leichnam des Bassianus schleppen, während Chiron die Lavinia mit sich fortreisst. 42) Diesen lateinischen Plural von *Andronicus* gebraucht Sh. nachher noch zweimal. 43) *spleenful* = voll jugendlicher Reizbarkeit oder Laune. So wird *spleen* in K. Henry VI. First Part (A. 4, Sc. 6) gebraucht: *leaden age, quicken'd with youthful spleen.*

1) Dieselbe sprichwörtliche Redensart, welche gewöhnlich *best foot foremost* lautet, gebraucht Sh. auch in K. John (A. 4, Sc. 2), wo der Eilende zu noch grösserer Eile angespornt werden soll. 2) Quintus hält die plötzliche Abstumpfung seiner Sehkraft für ein Omen, das er sich noch nicht zu deuten weiss. 3) Die Bühnenweisung ist von Rowe hinzugefügt. — Martius fällt in dasselbe Loch, worin der Mohr das Gold und Demetrius den Leichnam des Bassianus verborgen hat. 4) *subtle* nennt er das Loch, insofern es, verdeckt wie es war, den Martius täuschen und in die Falle locken konnte. 5) scil. *I have hurt myself with etc.* — Q. B. und Fol. lassen *hurt* aus. 6) *that* ist Object zu *lament:* das schrecklichste Bild, das zu beklagen die Augen, indem sie es sahen, jemals ein Herz veranlassten. 7) *uncouth*, eigentlich = unbekannt, ist dann = unheimlich, seltsam. 8) *surmise* ist dem *behold* entgegengesetzt. Quintus zittert schon bei dem, was er sich nur einbildet, und kann sich nicht entschliessen,

The thing whereat it trembles by surmise.[8]
O! tell me how it is;[9] for ne'er till now
Was I a child, to fear I know not what.
*Mart.* Lord Bassianus lies embrewed[10] here,
All on a heap, like to a slaughter'd lamb,
In this detested, dark, blood-drinking pit.
*Quint.* If it be dark, how dost thou know 't is he?
*Mart.* Upon his bloody finger he doth wear
A precious ring,[11] that lightens all the hole,
Which, like a taper in some monument,
Doth shine upon the dead man's earthy[12] cheeks,
And shows the ragged entrails of this pit:
So pale did shine the moon on Pyramus,[13]
When he by night lay bath'd in maiden blood.
O brother! help me with thy fainting hand —
If fear hath made thee faint, as me it hath —
Out of this fell devouring receptacle,[14]
As hateful as Cocytus' misty mouth.
*Quint.* Reach me thy hand, that I may help thee out;
Or, wanting strength to do thee so much good,
I may be pluck'd into the swallowing womb
Of this deep pit, poor Bassianus' grave.
I have no strength to pluck thee to the brink.
*Mart.* Nor I no strength to climb without thy help.
*Quint.* Thy hand once more; I will not loose again,
Till thou art here aloft, or I below.
Thou canst not come to me; I come to thee. *[Falls in.*

*Enter* SATURNINUS *and* AARON.

*Sat.* Along[15] with me: — I 'll see what hole is here,
And what he is that now is leap'd into it.
Say, who art thou, that lately didst descend
Into this gaping hollow of the earth?
*Mart.* The unhappy son of old Andronicus,
Brought hither in a most unlucky hour,
To find thy brother Bassianus dead.
*Sat.* My brother dead! I know, thou dost but jest:
He and his lady both are at the lodge,[16]
Upon the north side of this pleasant chase;
'T is not an hour since I left him there.[17]
*Mart.* We know not where you left him all alive,
But, out, alas! here have we found him dead.

*Enter* TAMORA, *with Attendants;* TITUS ANDRONICUS, *and* LUCIUS.

*Tam.* Where is my lord the king?[18]
*Sat.* Here, Tamora; though griev'd with killing grief.
*Tam.* Where is thy brother Bassianus?
*Sat.* Now to the bottom dost thou search my wound:
Poor Bassianus here lies murdered.
*Tam.* Then all too late I bring this fatal writ,
*[Giving a letter.*[19]
The complot of this timeless[20] tragedy;
And wonder greatly that man's face can fold
In pleasing smiles such murderous tyranny.
*Sat. [Reads.]* »An if we miss to meet him handsomely, —
Sweet huntsman, Bassianus 't is, we mean, —
Do thou so much as dig the grave for him.
Thou know'st our meaning: look for thy reward
Among the nettles at the elder-tree,
Which overshades the mouth of that same pit,
Where we decreed to bury Bassianus.
Do this, and purchase us thy lasting friends.«[21]
O Tamora! was ever heard the like?
This is the pit, and this the elder-tree.
Look, Sirs, if you can find the huntsman out,
That should have murder'd Bassianus here.
*Aar.* My gracious lord, here is the bag of gold.
*[Showing it.*
*Sat. [To* TITUS.*]* Two of thy whelps, fell curs of bloody kind,
Have here bereft my brother of his life. —
Sirs, drag them from the pit unto the prison:
There let them bide, until we have devis'd
Some never-heard-of torturing pain for them.

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das, was seine Phantasie ihm zeigt, nun auch noch mit den leiblichen Augen anzusehen. 9) *how it is*, wie Q. B. und Fol. lesen, bezieht sich auf das unbestimmte *a fearful sight of blood and death. — who it is*, die Lesart der Q. A., wäre nur statthaft, wenn Martius schon von einer bestimmten Person gesprochen hätte. 10) *to embrew*, auch *imbrue* geschrieben, = eintauchen, einweichen in Flüssigkeit, wird auch ohne weiteren Zusatz vorzugsweise vom vergossenen Blute verstanden. So ruft Pistol in K. Henry IV. Second Part (A. 2, Sc. 4) *shall we imbrue?* 11) Nach Johnson's Vermuthung ist ein Karfunkel gemeint, von dem die Dichter rühmen, dass er mit eigenem Lichte in der Dunkelheit leuchte. — Für *all the hole* hat Q. A. *all this hole.* 12) So Q. A.; Q. B. und Fol. *earthly.* — In der folgenden Zeile hat die Fol. *the pit.* 13) Den Umstand, dass bei Pyramus' Selbstmord der Mond schien, bei dessen Lichte er den blutigen Mantel der Thisbe erkannt hatte, benutzt Sh. auch in Midsummer-Night's Dream (A. 5, Sc. 1), um den Mondschein personificirt auftreten zu lassen. 14) *receptacle* hat den Ton auf der ersten Sylbe, und wird bei Sh. vorzugsweise von Grabmälern, als Aufbewahrungsorten von Leichen, gebraucht. So A. 1, Sc. 2 dieses Dramas: *O sacred receptacle of my joys.* — Auch hier nennt Martius den Schlund, in den er gefallen ist, bildlich so, weil die Leiche des Bassianus darin liegt. — In der folgenden Zeile lesen die alten Ausgg. *Ocitus* für *Cocytus'*. 15) scil. *come along with me.* 16) *lodge* = Jägerhaus, das den Jägern zum Ausruhen diente, und an der Nordseite des Jagdrevieres *(chase)* gelegen war. 17) Q. A. hat *left them there;* doch passt die Lesart der Q. B. und der Fol. besser zu Martius' Antwort. — *hour* ist zweisylbig, wie oft bei Sh., zu lesen. 18) Eine Verwechselung von *king* und *emperor*, wie vorher von *royal* und *imperial* (vgl. A. 2, Sc. 3, Anm. 15). Auch A. 2, Sc. 3 hatte Bassianus von *the king, my brother* gesprochen. — Die Qs. und Fol. setzen sogar vor die folgenden Reden des Saturninus in dieser Scene die Bezeichnung *King*, statt, wie bisher, *Saturnin.* — In der folgenden Zeile vermuthet Sidney Walker *gnaw'd* für *griev'd.* 19) *She giveth Saturnine a letter* ist die Bühnenweisung der Qs. und der Fol. — Der Brief ist das Papier *(fatal-plotted scroll)*, welches Aaron ihr gegeben hatte. Vgl. A. 2, Sc. 3, Anm. 12. 20) *timeless* gebraucht Sh. auch sonst von einem Morde oder Tode, der nicht den natürlichen Ablauf der Lebensfrist abwartet. So steht *timeless end* in K. Richard II. (A. 4, Sc. 1) und in Romeo and Juliet (A. 5, Sc. 3); *timeless grave* in Two Gentlemen of Verona (A. 3, Sc. 1). Die gewöhnlichste Verbindung ist bei Sh. *timeless death*, dessen Gegensatz dann *timely death* = ein rechtzeitiger Tod, ist; wie in Comedy of Errors (A. 1, Sc. 1). 21) *to purchase* = erwerben: mache uns dauernd zu Deinen

*Tam.* What! are they in this pit? O wondrous thing!
How easily murder is discovered!
*Tit.* High emperor, upon my feeble knee
I beg this boon with tears not lightly shed;
That this fell fault of my accursed sons,
Accursed, if the fault be prov'd in them, —
*Sat.* If it be prov'd! you see, it is apparent. —
Who found this letter? Tamora, was it you?
*Tam.* Andronicus himself did take it up.[22]
*Tit.* I did, my lord: yet let me be their bail;
For, by my fathers'[23] reverend tomb, I vow,
They shall be ready at your highness' will,
To answer their suspicion with their lives.[24]
*Sat.* Thou shalt not bail them: see, thou follow me.
Some bring the murder'd body, some the murderers:
Let them not speak a word, the guilt is plain;
For, by my soul, were there worse end than death,
That end upon them should be executed.
*Tam.* Andronicus, I will entreat the king:
Fear not thy sons,[25] they shall do well enough.
*Tit.* Come, Lucius, come; stay not to talk with them.
*[Exeunt severally.*

## SCENE V.

The Same.

*Enter* Demetrius *and* Chiron, *with* Lavinia, *ravished; her hands cut off, and her tongue cut out.*

*Dem.* So, now go tell, an if thy tongue can speak,
Who 't was that cut thy tongue, and ravish'd thee.
*Chi.* Write down thy mind, bewray[1] thy meaning so;
An if thy stumps will let thee, play the scribe.
*Dem.* See, how with signs and tokens she can scrawl.[2]
*Chi.* Go home, call for sweet water, wash thy hands.
*Dem.* She hath no tongue to call, nor hands to wash;
And so let 's leave her to her silent walks.
*Chi.* An 't were my case, I should go hang myself.
*Dem.* If thou hadst hands to help thee knit the cord.
*[Exeunt* Demetrius *and* Chiron.

*Enter* Marcus, *from hunting.*[3]

*Marc.* Who 's this? — my niece, that flies away so fast?
Cousin, a word: where is your husband? —
If I do dream, 'would all my wealth would wake me![4]
If I do wake, some planet strike me down,
That I may slumber in eternal sleep! —
Speak, gentle niece, what stern ungentle hands
Have lopp'd, and hew'd, and made thy body bare
Of her two branches,[5] those sweet ornaments,
Whose circling shadows kings have sought to sleep in,
And might not gain so great a happiness
As have thy love?[6] Why dost not speak to me? —
Alas! a crimson river of warm blood,
Like to a bubbling fountain stirr'd with wind,
Doth rise and fall between thy rosed lips,
Coming and going with thy honey breath.
But, sure, some Tereus hath defloured thee,
And, lest thou shouldst detect him,[7] cut thy tongue.
Ah! now thou turn'st away thy face for shame;
And, notwithstanding all this loss of blood,
As from a conduit with three issuing spouts,[8]
Yet do thy cheeks look red as Titan's face
Blushing to be encounter'd with a cloud.
Shall I speak for thee? shall I say, 't is so?
O, that I knew thy heart; and knew the beast,
That I might rail at him, to ease my mind!
Sorrow concealed, like an oven stopp'd,
Doth burn the heart to cinders where it is.
Fair Philomela, she but lost her tongue,
And in a tedious sampler[9] sew'd her mind:
But, lovely niece, that mean is cut from thee;
A craftier Tereus hast thou met withal,[10]
And he hath cut those pretty fingers off,
That could have better sew'd than Philomel.

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Freunden. 22) Dies ist einigermassen in Widerspruch mit dem, was Aaron mit der Tamora verabredet hatte (vgl. A. 2, Sc. 3, Anm. 12), wenn nicht anzunehmen ist, dass Tamora selbst Aaron's Anschlag dahin erweitert hat, dass sie den Brief unbemerkt fallen liess, um ihn von Titus wiederzuerhalten. 23) Das *Fathers* der Qs. und Fol. lässt sich sowohl *father's*, als auch *fathers'* lesen. Die Hgg. ziehen Ersteres vor; indess schwört Titus wohl eher bei dem Grabe seiner Väter, dem Grabmale der Andronike r, das im ersten Acte dieses Dramas sichtbar geworden war, und von dem Titus selbst erzählt hatte, dass er es prachtvoll habe wieder herstellen lassen. 24) Dass sie mit ihrem Leben dem Verdachte, der auf ihnen ruht, Rede stehen. 25) *to fear* mit dem Accusativ ist = um Etwas besorgt sein, für Etwas fürchten. So in K. Henry IV. First Part (A. 4, Sc. 1) *He was much fear'd by his physicians.*

1) *to bewray* = enthüllen, darlegen. — In der folgenden Zeile ist das *and if* der alten Ausgg. *an if* zu lesen. Vgl. A. 2, Sc. 1, Anm. 19. 2) Die Qs. haben *scrowle*, die Fol. *scowle*. Offenbar ist *scrawl* gemeint: Lavinia, deren Hände abgeschnitten sind, wird nur mit undeutlichen Zeichen kritzeln, nicht mit deutlichen Buchstaben schreiben können. — Vier Zeilen weiter lesen Qs. und Fol. *cause* für *case*, von Pope verbessert. 3) Die Fol. hat die Bühnenweisung *Wind horns*, um anzudeuten, dass die Jagd mittlerweile ihren Fortgang hat. 4) d. h. wenn mir so ein grässlicher Anblick, wie der der verstümmelten Lavinia, im Traume erscheint, so würde ich meine ganze Habe dahingeben, wenn sie mich von diesem Traume befreien könnte. 5) Das von einem Baume entlehnte Bild wird auch in dem folgenden *shadows* noch fortgesetzt. 6) *as have thy love* ist Theobald's sinnreiche Verbesserung für *as halfe thy love* der alten Ausgg. 7) Qs. und Fol. haben *detect them.* — In den alten Ausgg. werden *him* und *them* sehr oft verwechselt. — Auf die Sage vom Tereus, der die Philomele schändete, und ihr nachher die Zunge ausschnitt, damit sie ihn nicht verriethe, spielt Sh. auch in Cymbeline (A. 2, Sc. 2) an: *She hath been reading late || The tale of Tereus; here the leaf 's turn'd down, || Where Philomel gave up.* 8) *three* ist Hanmer's Emendation für *their* der alten Ausgg. 9) *tedious sampler* ist eine Stickerei, die ihr Zeit und Mühe kostete. Philomele hatte, ihrer Zunge beraubt, die Darstellung ihres Unglücks in ein Tuch gestickt, um ihrer Schwester Prokne so den Frevel des Tereus, des Gatten derselben, zu verrathen. — In der vorigen Zeile fügen die Qs. hinter *Philomela* ein *why* ein, weshalb die Cambridge Edd. lesen *Fair Philomel, why she lost but her tongue.* 10) So die Fol.; Q. A. hat *A craftier Tereus, cousin, hast thou met*, und Q. B. lässt *cousin*, das auf das *lovely niece* der vorigen Zeile ziemlich matt folgt, aus, ohne den Vers zu vervollständigen. 11) So

O! had the monster seen those lily hands
Tremble like aspen-leaves upon a lute,
And make the silken strings delight to kiss them,
He would not then have touch'd them for his life;
Or had he heard the heavenly harmony,
Which that sweet tongue hath made,
He would have dropp'd his knife, and fell asleep,
As Cerberus at the Thracian poet's feet.[11]
Come, let us go, and make thy father blind;
For such a sight will blind a father's eye:
One hour's storm[12] will drown the fragrant meads;
What will whole months of tears thy father's eyes?
Do not draw back, for we will mourn with thee:
O, could our mourning ease thy misery! *[Exeunt.*

# ACT III.

## SCENE I.

Rome. A Street.

*Enter Senators, Tribunes, and Officers of Justice, with* MARTIUS *and* QUINTUS, *bound, passing on to the place of execution;* TITUS *going before, pleading.*

*Tit.* Hear me, grave fathers! noble tribunes, stay!
For pity of mine age, whose youth was spent
In dangerous wars, whilst you securely slept;
For all my blood in Rome's great quarrel shed;
For all the frosty nights that I have watch'd;
And for these bitter tears, which now you see
Filling the aged wrinkles[1] in my cheeks;
Be pitiful to my condemned sons,
Whose souls are not corrupted as 't is thought.
For two-and-twenty sons I never wept,
Because they died in honour's lofty bed:[2]
For these, tribunes,[3] in the dust I write
*[Throwing himself on the ground.*
My heart's deep languor, and my soul's sad tears.
Let my tears stanch the earth's dry appetite;[4]
My sons' sweet blood will make it shame and blush.
*[Exeunt Senators, Tribunes, etc., with the Prisoners.*
O earth! I will befriend thee more with rain,
That shall distil from these two ancient urns,[5]
Than youthful April shall with all his showers:
In summer's drought, I 'll drop upon thee still;
In winter, with warm tears I 'll melt the snow,
And keep eternal spring-time on thy face,
So thou refuse to drink my dear sons' blood.

*Enter* LUCIUS, *with his weapon drawn.*

O reverend tribunes! O gentle-aged men![6]
Unbind my sons, reverse the doom of death;
And let me say, that never wept before,
My tears are now prevailing orators.[7]
*Luc.* O noble father, you lament in vain:
The tribunes hear you not, no man is by,
And you recount your sorrows to a stone.
*Tit.* Ah, Lucius, for thy brothers let me plead. —
Grave tribunes, once more I entreat of you, —
*Luc.* My gracious lord, no tribune hears you speak.
*Tit.* Why, 't is no matter, man: if they did hear,
They would not mark me, or if they did mark,
They would not pity me, yet plead I must,
And bootless unto them.[8]
Therefore I tell my sorrows to the stones,
Who, though they cannot answer my distress,
Yet in some sort they are better than the tribunes,
For that they will not intercept my tale.
When I do weep, they, humbly at my feet,
Receive my tears, and seem to weep with me;
And were they but attired in grave weeds,
Rome could afford no tribune like to these.
A stone is soft as wax,[9] tribunes more hard than stones;
A stone is silent, and offendeth not,
And tribunes with their tongues doom men to death.
*[Rises.*
But wherefore stand'st thou with thy weapon drawn?
*Luc.* To rescue my two brothers from their death;
For which attempt the judges have pronounc'd
My everlasting doom of banishment.
*Tit.* O happy man! they have befriended thee.
Why, foolish Lucius, dost thou not perceive,
That Rome is but a wilderness of tigers?[10]
Tigers must prey; and Rome affords no prey,
But me and mine: how happy art thou then,
From these devourers to be banished!
But who comes with our brother Marcus here?

*Enter* MARCUS *and* LAVINIA.

*Marc.* Titus, prepare thy aged[11] eyes to weep;
Or, if not so, thy noble heart to break:
I bring consuming sorrow to thine age.
*Tit.* Will it consume me? let me see it then.
*Marc.* This was thy daughter.

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nennt Sh. den Orpheus *the Thracian singer* in Midsummer-Night's Dream (A. 5, Sc. 1). 12) *storm* ist hier etwa ein Sturm, der mit einem Wolkenbruch verbunden ist. — Ueber *hour* vgl. A. 2, Sc. 4, Anm. 17.

1) *aged wrinkles* sind die Runzeln des Alters. Eben so kühn sagt Sh. in Merchant of Venice (A. 1, Sc. 1) *With mirth and laughter let old wrinkles come.* 2) Titus hatte A. 1, Sc. 2 gesagt *of five-and-twenty valiant sons || Behold the poor remains, alive, and dead!* 3) So Qs. und Fol. — Die zweite Folioausg. wiederholt emphatisch *for these, these, tribunes*, um den Vers zu vervollständigen. Malone fügt zu demselben Zwecke das Epitheton *good* vor *tribunes* ein. — Die folgende Bühnenweisung lautet in den alten Ausgg. *Andronicus lieth down and the Judges pass by him.* 4) *dry appetite* = Durst. So in Tempest (A. 1, Sc. 2) *so dry he was for sway.* 5) *urns* ist Hanmer's Emendation für *ruines* der alten Ausgg. 6) *gentle-aged* ist ein Compositum: Ihr Männer von freundlichem Alter, die das Alter sanft gemacht hat. — Rowe lässt *O* vor *gentle* aus. 7) Und macht, dass ich, der ich nie früher weinte, sagen kann, dass meine Thränen jetzt erfolgreiche Fürsprecher sind. 8) So Q. A. — Q. B. lässt den Vers *They would not pity me, yet plead I must* aus, und liest dann *All bootless unto them.* Die Fol. liest *They would not mark me: oh, if they did hear || They would not pity me,* lässt das folgende *yet plead — — unto them* aus, und fügt hinter *my sorrows* das Wort *bootless* ein. — Dyce ergänzt die offenbare Lücke: *And bootless unto them since I complain,* was er dann mit dem Folgenden verbindet. 9) So die Qs.; die Fol. *is as soft wax.* 10) d. h. eine Wildniss voll Tiger. So steht in Merchant of Venice (A. 3, Sc. 1) *a wilderness of monkeys.* 11) *aged* in Q. A.; *noble* in Q. B. und Fol. 12) So Qs. und

*Tit.* Why, Marcus, so she is.
*Luc.* Ah me! this object kills me.
*Tit.* Faint-hearted boy, arise, and look upon her. —
Speak, Lavinia,[12] what accursed hand
Hath made thee handless in thy father's sight?
What fool hath added water to the sea,
Or brought a faggot to bright-burning Troy?
My grief was at the height before thou cam'st,
And now, like Nilus, it disdaineth bounds.[13] —
Give me a sword, I 'll chop off my hands too;
For they have fought for Rome, and all in vain;
And they have nurs'd this woe, in feeding life;[14]
In bootless prayer have they been held up,
And they have serv'd me to effectless use:[15]
Now all the service I require of them
Is that the one will help to cut the other. —
'T is well, Lavinia, that thou hast no hands,
For hands, to do Rome service, are but vain.
*Luc.* Speak, gentle sister, who hath martyr'd thee?
*Marc.* O! that delightful engine of her thoughts,[16]
That blabb'd them with such pleasing eloquence,
Is torn from forth that pretty hollow cage,
Where, like a sweet melodious bird, it sung
Sweet varied notes, enchanting every ear.
*Luc.* O! say thou for her, who hath done this deed?
*Marc.* O! thus I found her, straying in the park,
Seeking to hide herself, as doth the deer,
That hath receiv'd some unrecuring[17] wound.
*Tit.* It was my deer;[18] and he that wounded her
Hath hurt me more, than had he kill'd me dead:
For now I stand as one upon a rock,
Environ'd with a wilderness of sea,
Who marks the waxing tide grow wave by wave,
Expecting ever when some envious[19] surge
Will in his brinish bowels swallow him.
This way[20] to death my wretched sons are gone;
Here stands my other son, a banish'd man,
And here my brother, weeping at my woes;
But that which gives my soul the greatest spurn,
Is dear Lavinia, dearer than my soul. —
Had I but seen thy picture in this plight,[21]
It would have madded me: what shall I do
Now I behold thy lively body so?
Thou hast no hands to wipe away thy tears,
Nor tongue to tell me who hath martyr'd thee:
Thy husband he is dead, and for his death
Thy brothers are condemn'd and dead by this.[22]
Look, Marcus; ah! son Lucius, look on her:
When I did name her brothers, then fresh tears
Stood on her cheeks, as doth the honey-dew[23]
Upon a gather'd lily almost wither'd.
*Marc.* Perchance, she weeps because they kill'd her husband;
Perchance, because she knows them[24] innocent.
*Tit.* If they did kill thy husband, then be joyful,
Because the law hath ta'en revenge on them. —
No, no, they would not do so foul a deed;
Witness the sorrow that their sister makes. —
Gentle Lavinia, let me kiss thy lips,
Or make some sign how I may do thee ease.
Shall thy good uncle, and thy brother Lucius,
And thou, and I, sit round about some fountain,
Looking all downwards, to behold our cheeks
How they are stain'd, like meadows yet not dry,
With miry slime left on them by a flood?[25]
And in the fountain shall we gaze so long,
Till the fresh taste[26] be taken from that clearness,
And made a brine-pit with our bitter tears?
Or shall we cut away our hands, like thine?
Or shall we bite our tongues, and in dumb shows
Pass the remainder of our hateful days?
What shall we do? let us, that have our tongues,
Plot some device of further misery,
To make us wonder'd at in time to come.
*Luc.* Sweet father, cease your tears; for at your grief,
See, how my wretched sister sobs and weeps.
*Marc.* Patience, dear niece. — Good Titus, dry thine eyes.
*Tit.* Ah, Marcus, Marcus! brother, well I wot,
Thy napkin[27] cannot drink a tear of mine,
For thou, poor man, hast drown'd it with thine own.
*Luc.* Ah, my Lavinia! I will wipe thy cheeks.
*Tit.* Mark, Marcus, mark! I understand her signs.
Had she a tongue to speak, now would she say

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Fol. — Die Hgg. setzen meistens mit der zweiten Folioausg. *my Lavinia.* 13) Die jährliche Ueberschwemmung des Nilstroms kommt auch in Antony and Cleopatra (A. 1, Sc. 2) vor: *Even as the o'erflowing Nilus presageth famine.* 14) Seine Hände, indem sie ihn speisten, und so am Leben erhielten, haben zugleich das Leid, das er jetzt erduldet, auferzogen, haben ihm zur Erduldung dieses Leides das Dasein gefristet. 15) *effectless use* = eine Verwendung der Hände, die kein Ergebniss geliefert, keine Früchte getragen hat. 16) So bezeichnet Sh. die Zunge auch in Venus and Adonis: *Once more the engine of her thoughts began.* 17) *unrecuring* = unheilbar. — *to recure* gebraucht Sh. sonst nur als transitives Verbum = heilen, wiederherstellen. 18) Das Wortspiel zwischen *deer* = Reh, und *dear* = theuer, ist Sh. sehr geläufig. So z. B. in K. Henry IV. First Part (A. 5, Sc. 4) *Death hath not struck so fat a deer to-day,* || *Though many dearer, in this bloody fray.* 19) *envious* = tückisch, boshaft. — So gebraucht Sh. *envious flood* in Taming of the Shrew (Induction Sc. 2) und in K. Richard III. (A. 1, Sc. 4). 20) *this way* ist hinweisend auf die Richtung, in welcher Martius und Quintus zum Hinrichtungsplatze abgeführt sind. 21) *plight* bezeichnet vorzugsweise einen kranken oder bedenklichen Zustand. — Den Gegensatz zu *thy picture* bildet *thy lively body* = Dein lebendiger Leib. 22) Sie sind mittlerweile, während ich dies sage *(by this)*, schon hingerichtet. 23) Der Thau wird wegen seiner Süssigkeit auch sonst mit dem Epitheton *honey* bezeichnet; so in Julius Cæsar (A. 2, Sc. 1) *the honey-heavy dew of slumber.* 24) So Q. A.; Q. B. und Fol. haben *him* für *them.* 25) Die durch Thränenspuren entstellten Wangen werden mit Wiesen verglichen, auf denen die kaum zurückgetretene Ueberschwemmung schmutzigen Schlamm zurückgelassen hat. — *like meadows* ist Rowe's Verbesserung der alten Lesart *in meadows;* Andere setzen *as meadows* dafür. 26) *fresh taste,* der Geschmack des süssen Wassers, — *freshes* nennt es Sh. in Tempest (A. 3, Sc. 2), — wird hier dem *brine-pit,* der Salzwassergrube, gegenübergestellt. — Titus will mit den Seinigen so lange in die Quelle, die ihnen zum Spiegel ihrer abgehärmten Wangen dienen soll, niederweinen, bis dieser klare Spiegel *(that clearness)* seinen süssen Geschmack verliert, und salzig wird. 27) *napkin* = Taschentuch. — Marcus will mit seinem, von den Thränen reichlich angefeuchteten, und deshalb dazu ungeeigneten, Taschentuche

That to her brother which I said to thee:
His napkin, with his[28] true tears all bewet,
Can do no service on her sorrowful cheeks.
O! what a sympathy of woe is this;[29]
As far from help as limbo[30] is from bliss!

*Enter* AARON.

*Aar.* Titus Andronicus, my lord the emperor
Sends thee this word, — that, if thou love thy sons,
Let Marcus, Lucius, or thyself, old Titus,
Or any one of you, chop off your hand,
And send it to the king: he, for the same,
Will send thee hither both thy sons alive,
And that shall be the ransom for their fault.
*Tit.* O gracious emperor! O gentle Aaron!
Did ever raven[31] sing so like a lark,
That gives sweet tidings of the sun's uprise?
With all my heart, I 'll send the emperor my hand.
Good Aaron, wilt thou help to chop it off?
*Luc.* Stay, father! for that noble hand of thine,
That hath thrown down so many enemies,
Shall not be sent: my hand will serve the turn.
My youth can better spare my blood than you,
And therefore mine shall save my brothers' lives.
*Marc.* Which of your hands hath not defended Rome,
And rear'd aloft the bloody battle-axe,
Writing destruction on the enemy's castle?[32]
O! none of both[33] but are of high desert.
My hand hath been but idle; let it serve
To ransom my two nephews from their death:
Then have I kept it to a worthy end.
*Aar.* Nay, come, agree, whose hand shall go along,[34]
For fear they die before their pardon come.
*Marc.* My hand shall go.
*Luc.* By heaven, it shall not go!
*Tit.* Sirs, strive no more: such wither'd herbs as these
Are meet for plucking up, and therefore mine.[35]
*Luc.* Sweet father, if I shall be thought thy son,
Let me redeem my brothers both from death.
*Marc.* And for our father's sake, and mother's care,
Now let me show a brother's love to thee.
*Tit.* Agree between you; I will spare my hand.
*Luc.* Then I 'll go fetch an axe.
*Marc.* But I will use the axe.
*[Exeunt* LUCIUS *and* MARCUS.
*Tit.* Come hither, Aaron; I 'll deceive them both:
Lend me thy hand, and I will give thee mine.
*Aar. [Aside.]* If that be call'd deceit, I will be honest,
And never, whilst I live, deceive men so: —
But I 'll deceive you in another sort,
And that you 'll say, ere half an hour pass.[36]
*[Cuts off* TITUS's *hand.*

*Re-enter* LUCIUS *and* MARCUS.

*Tit.* Now, stay your strife; what shall be, is despatch'd. —
Good Aaron, give his majesty my hand:
Tell him, it was a hand that warded him
From thousand dangers; bid him bury it:
More hath it merited; that let it have.[37]
As for my sons, say, I account of them
As jewels purchas'd at an easy price;
And yet dear too, because I bought mine own.
*Aar.* I go, Andronicus; and, for thy hand,
Look by and by to have thy sons with thee.
*[Aside.]* Their heads, I mean. — O, how this villany
Doth fat[38] me with the very thoughts of it!
Let fools do good, and fair[39] men call for grace,
Aaron will have his soul black like his face. *[Exit.*
*Tit.* O! here I lift this one hand up to heaven,
And bow this feeble ruin[40] to the earth:
If any power pities wretched tears,[41]
To that I call. — *[To* LAVINIA.*]* What! wilt thou kneel with me?

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noch die Augen seines Bruders trocknen. Einen gleich erfolglosen Versuch macht Lucius mit seinem Taschentuche bei seiner Schwester Lavinia. 28) Qs. und Fol. haben *her true tears*, was die Hgg. beibehielten, so deutlich auch der Zusammenhang zeigt, dass Lucius mit seinen Thränen das Taschentuch benetzt hat. Erst Knight hat das richtige *his*. — Auch Dyce und Staunton lesen *his true tears*, was, wie sie angeben, schon die vierte Folioausg. bietet. 29) *sympathy of woe* ist die eben geschilderte Uebereinstimmung zwischen Titus' Worten und Lavinia's Empfindungen. Ganz ähnlich kommt es in Romeo and Juliet (A. 3, Sc. 3) vor: *O woful sympathy!* 30) *limbo*, aus dem lateinischen *in limbo patrum*, das Sh. in K. Henry VIII. (A. 5, Sc. 3) scherzhaft = Gefängniss, gebraucht, wie er ähnlich in Comedy of Errors (A. 4, Sc. 2) *in Tartar limbo* anwendet, ist zunächst die Vorhölle, der Aufenthaltsort der Patriarchen, ehe Christus sie daraus befreite. Nach dieser Stelle und einer anderen in All's well that ends well (A. 5, Sc. 3) *he was mad for her, and talked of Satan, and of limbo, and of Furies*, scheint Sh. eine Art Hölle darunter verstanden zu haben. 31) Anspielung auf die Farbe des Mohren. 32) Da *writing destruction* Apposition zu *which of your hands* ist, so liesse sich *castle* hier allenfalls in seiner gewöhnlichen Bedeutung = Festung, Castell, fassen, ohne dass man dem Worte mit Steevens den Sinn: Helm, zuschreiben, oder mit Theobald *casque* für *castle* lesen müsste. Doch wird in dem Zusammenhange dieser Stelle *castle* besser = Helm, gefasst. 33) *both* geht auf die Hände des Titus und des Lucius, deren keine ohne hohes Verdienst ist. 34) scil. *along with me*, weil Aaron die abgehauene Hand dem Kaiser zu überbringen hat. 35) Zu *mine* ist aus dem Vorhergehenden *shall go* zu suppliren. 36) Das wirst Du gestehen, ehe noch eine halbe Stunde vorüber ist. — Aaron meint, wenn Titus erfahren haben wird, dass die Verstümmelung der Hand das Leben seiner Söhne nicht retten konnte. — *hour* ist, wie oft bei Sh. (vgl. A. 2, Sc. 5, Anm. 12), zweisylbig, weshalb es überflüssig ist, mit Steevens ein *can* nach *hour* einzuschieben. 37) *that* bezieht sich auf *bury it* oder auf ein dem entsprechendes Substantiv: meine Hand hat zwar mehr verdient, aber ein Begräbniss wenigstens lass sie empfangen. 38) *to fat* = fett machen, mästen, wird hier so tropisch gebraucht, wie Sh. *to feed* anwendet, z. B. in Macbeth (A. 1, Sc. 4) *And in his commendations I am fed.* 39) *fair* ist hier, im Gegensatz zu *black*, das bei Sh. zugleich schwarz und hässlich bedeutet, = hübsch und hell von Haar und Farbe. — Solche Leute mögen nach Frömmigkeit und Gnade (*grace* ist Beides) rufen, darauf Anspruch machen. 40) Unter *feeble ruin* versteht Titus seinen der Hand beraubten, daher schwachen Arm. 41) *wretched tears* = Thränen eines Unglücklichen. Vgl. *aged wrinkles* und Anm. 1 dieser Scene. — Sidney Walker vermuthet *wretches' tears* dafür. 42) Die Seufzer sind gleichsam

Do then, dear heart; for heaven shall hear our prayers,
Or with our sighs we 'll breathe the welkin dim,[42]
And stain the sun with fog, as sometime clouds,
When they do hug him in their melting bosoms.
*Marc.* O! brother, speak with possibilities,[43]
And do not break into these deep extremes.
*Tit.* Is not my sorrow deep, having no bottom?
Then be my passions bottomless with them.[44]
*Marc.* But yet let reason govern thy lament.
*Tit.* If there were reason for these miseries,
Then into limits could I bind my woes.
When heaven doth weep, doth not the earth o'erflow?
If the winds rage, doth not the sea wax mad,
Threat'ning the welkin with his[45] big-swoln face?
And wilt thou have a reason for this coil?
I am the sea; hark, how her sighs do blow![46]
She is the weeping welkin, I the earth:
Then must my sea be moved with her sighs;
Then must my earth with her continual tears
Become a deluge, overflow'd and drown'd:[47]
For why my bowels cannot hide her woes,
But like a drunkard must I vomit them.
Then give me leave, for losers will have leave
To ease their stomachs with their bitter tongues.[48]

*Enter a Messenger, with two heads and a hand.*

*Mess.* Worthy Andronicus, ill art thou repaid
For that good hand thou sentst the emperor.
Here are the heads of thy two noble sons,
And here 's thy hand, in scorn to thee sent back:
Thy griefs their sports, thy resolution[49] mock'd;
That woe is me to think upon thy woes,
More than remembrance of my father's death.[50] *[Exit.*
*Marc.* Now let hot Ætna cool in Sicily,
And be my heart an ever-burning hell!
These miseries are more than may be borne.
To weep with them that weep doth ease some deal,
But sorrow flouted at is double death.
*Luc.* Ah, that this sight should make so deep a wound,
And yet detested life not shrink thereat!
That ever death should let life bear his name,[51]
Where life hath no more interest but to breathe!
[Lavinia *kisses* Titus.[52]
*Marc.* Alas, poor heart! that kiss is comfortless,
As frozen water to a starved snake.[53]
*Tit.* When will this fearful slumber have an end?
*Marc.* Now farewell, flattery: die, Andronicus.
Thou dost not slumber: see thy two sons' heads,
Thy warlike hand, thy mangled daughter here;
Thy other banish'd son with this dear sight[54]
Struck pale and bloodless; and thy brother, I,
Even like a stony image, cold and numb.
Ah! now no more will I control thy griefs.[55]
Rent[56] off thy silver hair, thy other hand
Gnawing with thy teeth; and be this dismal sight
The closing up of our most wretched eyes!
Now is a time to storm; why art thou still?
*Tit.* Ha, ha, ha!
*Marc.* Why dost thou laugh? it fits not with this hour.
*Tit.* Why, I have not another tear to shed:
Besides, this sorrow is an enemy,
And would usurp upon my watery eyes,
And make them blind with tributary tears;
Then, which way shall I find Revenge's cave?[57]
For these two heads do seem to speak to me,
And threat me, I shall never come to bliss,
Till all these mischiefs be return'd again,
Even in their throats that have committed them.[58]
Come, let me see what task I have to do. —
You heavy[59] people, circle me about,
That I may turn me to each one of you,
And swear unto my soul to right your wrongs. —
The vow is made. — Come, brother, take a head;
And in this hand the other will I bear.
Lavinia, thou shalt be employed in these things:[60]
Bear thou my hand, sweet wench, between thy teeth.
As for thee, boy, go, get thee from my sight;

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Dünste, welche aufsteigend das Himmelsgewölbe verdunkeln. 43) Sprich mit Beobachtung dessen, was möglich ist! sagt Marcus in Bezug auf Titus' unmögliches Vorhaben, die Luft durch seine Seufzer zu verfinstern. — Q. A. hat *possibility*. 44) *them* kann sich nur auf *my sorrow* beziehen. Der Plural *passions*, = äussere, leidenschaftliche Darlegung des inneren Leides, hat, freilich ungrammatisch, das pluralische *them* veranlasst. 45) *his* bezieht sich auf *sea*. Das Meer, von Winden gepeitscht, schwillt so mächtig an, dass es mit seiner Oberfläche dem Himmel nahe kommt, den Himmel bedroht. 46) So die zweite Folioausg. vom Jahre 1632. — Qs. und Fol. haben *flow*. 47) *overflow'd and drown'd* ist Apposition zu *my earth*. — *for why* = *because*. 48) Das in dem vorhergehenden Satze angeknüpfte Bild: *like a drunkard etc.*, wird hier fortgeführt, in dem Doppelsinne von *stomachs* = Magen, und = Verdruss, und *bitter tongues*, das zugleich die Zunge, im eigentlichen Sinne als Hülfsmittel des Erbrechens, und bittere Reden bedeutet. 49) Die Entschlossenheit, mit der Du Dir die Hand abhauen liessest, dient dem Kaiser und den Seinigen zum Gespött. 50) So dass es mir schmerzlicher ist, an Deine Leiden zu denken, als die Erinnerung an meines Vaters Tod. — *more* gehört zu *woe is me* = es ist mir weh. 51) Der Tod sollte nicht dulden, dass das Leben da, wo es bloss als Athem noch existirt, fortfahre, sich Leben zu nennen, sich für ein wirkliches Leben auszugeben. 52) Die Bühnenweisung ist von den Hggn. hinzugefügt. 53) *to starve* ist hier nicht = vor Hunger, sondern = vor Kälte verschmachten lassen. So in Two Gentlemen of Verona (A. 4, Sc. 4) *The air hath starv'd the roses in her cheeks.* 54) *dear sight* = ein Anblick, der ihm nahe oder tief geht. So in K. Richard II. (A. 1, Sc. 3) *The dateless limit of thy dear exile.* 55) *thy griefs* verbessert Theobald das *my griefs* der alten Ausgg. 56) *to rent* ist das alte Sh.'sche Verbum, das Qs. und Fol. hier haben, von den Hggn. ohne Grund hier zu *rend* modernisirt. 57) Wenn meine Augen von Thränen, die der Gram, der feindliche Usurpator, als Tribut verlangt, blind geworden sind, wie werde ich da die Höhle finden können, wo die Rache, wie etwa ein reissendes Thier, ihren Wohnsitz hat? 58) Zurückerstattet bis in den Schlund Derer, die es begangen haben, also gründlich gerächt. 59) *heavy* = schwermüthig. 60) *these things*, indem Titus unbestimmt über sein noch nicht offenbartes Vorhaben spricht: Du sollst in den Dingen, die da kommen sollen, auch eine Rolle spielen. — Die Qs. lesen *arms* für *things*, worin Dyce einen Druckfehler für *aims* vermuthet. — Vor *Lavinia* haben Qs. und Fol. ein *And*, was die zweite Folioausg. weglässt. Vielleicht wäre eher *Lavinia* wegzulassen, das als Bühnenweisung eingefügt sein mag, um anzudeuten, an wen die Worte gerichtet sind. 61) *and if* kann nach dem Drucke

Thou art an exile, and thou must not stay:
Hie to the Goths, and raise an army there;
And if[61] you love me, as I think you do,
Let 's kiss and part, for we have much to do.
*[Exeunt* TITUS, MARCUS, *and* LAVINIA.
*Luc.* Farewell, Andronicus, my noble father;
The wofull'st man that ever liv'd in Rome.
Farewell, proud Rome: till Lucius come again,
He leaves[62] his pledges dearer than his life.
Farewell, Lavinia, my noble sister;
O, 'would thou wert as thou tofore[63] hast been!
But now nor Lucius, nor Lavinia lives,
But in oblivion, and hateful griefs.
If Lucius live, he will requite your wrongs,
And make proud Saturnine[64] and his empress
Beg at the gates like Tarquin and his queen.
Now will I to the Goths, and raise a power,
To be reveng'd on Rome and Saturnine. *[Exit.*

## SCENE II.

A Room in TITUS's House. A Banquet set out.[1]

*Enter* TITUS, MARCUS, LAVINIA, *and young* LUCIUS, *a Boy.*

*Tit.* So, so; now sit; and look, you eat no more
Than will preserve just so much strength in us
As will revenge these bitter woes of ours.
Marcus, unknit that sorrow-wreathen knot:[2]
Thy niece and I, poor creatures, want our hands,
And cannot passionate[3] our ten-fold grief
With folded arms. This poor right hand of mine
Is left to tyrannize upon my breast;
And[4] when my heart, all mad with misery,
Beats in this hollow prison of my flesh,
Then thus I thump it down. —
*[To* LAVINIA.*]* Thou map of woe,[5] that thus dost talk in signs,
When thy poor heart beats with outrageous beating
Thou canst not strike it thus to make it still.
Wound it with sighing, girl, kill it with groans;
Or get some little knife between thy teeth,
And just against thy heart make thou a hole;
That all the tears that thy poor eyes let fall
May run into that sink, and, soaking in,
Drown the lamenting fool[6] in sea-salt tears.
*Marc.* Fie, brother, fie! teach her not thus to lay
Such violent hands upon her tender life.
*Tit.* How now! has sorrow made thee dote already?
Why, Marcus, no man should be mad but I.
What violent hands can she lay on her life?
Ah! wherefore dost thou urge the name of hands;[7]
To bid Æneas tell the tale twice o'er,
How Troy was burnt, and he made miserable?
O! handle not the theme, to talk of hands,[8]
Lest we remember still that we have none.
Fie, fie! how frantickly I square my talk,
As if we should forget we had no hands,
If Marcus did not name the word of hands! —
Come, let 's fall to;[9] and, gentle girl, eat this. —
Here is no drink. Hark, Marcus, what she says;
I can interpret all her martyr'd signs.[10]
She says she drinks no other drink but tears,
Brew'd with her sorrow, mash'd upon her cheeks.[11]
Speechless complainer, I will learn thy thought;
In thy dumb action will I be as perfect,[12]
As begging hermits in their holy prayers:
Thou shalt not sigh, nor hold thy stumps to heaven,
Nor wink, nor nod, nor kneel, nor make a sign,

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der alten Ausgg. auch = *an if* hier sein. Vgl. A. 2, Sc. 1, Anm. 19. 62) *leaves* ist Rowe's Verbesserung des *loves* in Qs. und Fol. — Er lässt die Seinigen als Unterpfänder seiner Rückkehr zurück. 63) *tofore* = zuvor, ein zwar veraltetes Wort, das sich jedoch ebenso in der Prosa findet, und von manchen Hggn. mit Unrecht *'tofore* geschrieben wird, als sei es eine Abkürzung von *heretofore*. Vgl. A. 2, Sc. 3, Anm. 26. 64) So Qs. und Fol. — Die meisten Hgg. lesen mit der zweiten Folioausg. *Saturninus*, des Verses willen, dem jedoch aufgeholfen wird, wenn man auch hier *empress* dreisylbig liest und *and his* in *and 's* zusammenzieht.

1) Diese Scene findet sich zuerst in der Fol., gewiss nicht als ein späterer Zusatz des Dichters, wie die Uebereinstimmung der Sprache und des Styls mit dem Uebrigen darthut. In den Qs. fehlt sie wahrscheinlich nur deshalb, weil die Schauspieler sie als eine nur charakterisirende, den Gang der Handlung nicht fördernde, bei der Aufführung wegliessen. 2) *sorrow-wreathen knot* ist die im Schmerz geflochtene Armverschlingung. Sh. gebraucht *knot* von dem Kreuzen der Arme, als Zeichen der Traurigkeit, auch sonst; so in Tempest (A. 1, Sc. 2) *sitting, his arms in this sad knot*, und eben so wie hier das Verbum *to wreath* in Two Gentlemen of Verona (A. 2, Sc. 1) *to wreath your arms, like a malecontent.* 3) *to passionate* = Etwas zu einer leidenschaftlichen oder rührenden Darstellung *(passion)* bringen, — ein veraltetes Verbum, das Spenser in seiner Faerie Queene = leidenschaftlich afficiren, gebraucht. — *ten-fold* bildet mit *folded* ein Wortspiel. 4) Qs. und Fol. haben *Who when etc.* Vielleicht schrieb Sh. so, indem er *who* auf *hand* bezog, aber, durch den Zwischensatz den Faden der Construction verlierend, für *thus thumps it down* anakoluthisch *thus I thump it down* schloss. — Rowe setzte zuerst *and when.* 5) *map of woe* ist Lavinia, weil man an ihr, wie auf einer Landkarte jeden Ort, so jedes Leid finden kann, weil sie jedes Leid aufweist oder in sich begreift. So gebraucht Sh. *map of honour* in K. Richard II. (A. 5, Sc. 1) und in K. Henry VI. Second Part (A. 3, Sc. 1). 6) *fool* wird als scherzhaftes Liebkosungswort auch sonst auf das Herz angewandt; so sagt Rosaline in Love's Labour's Lost (A. 2, Sc. 1) von Biron's Herzen: *Is the fool sick?* 7) Dem Titus und der Lavinia gegenüber von Händen sprechen, sie also an ihr unheilbares Elend mahnen, ist eben so schlimm, als den Æneas den ihn so schmerzlich ergreifenden Bericht von Troja's Brande wiederholen lassen. 8) Das Wortspiel zwischen *to handle* und *hand* gebraucht Sh. auch in Troilus and Cressida (A. 1, Sc. 1) *thou handlest in thy discourse, O! that her hand.* 9) *to fall to* = sich über's Essen hermachen. So in Timon of Athens (A. 1, Sc. 2) *so fall to 't.* 10) *all her martyr'd signs* ist die Zeichensprache, deren sie sich in Folge ihrer Marter bedienen muss, alle durch ihre Marter veranlassten Zeichen. 11) Das von dem Brauen eines Getränkes hergeleitete Bild wird in *to brew* und *to mash* durchgeführt. Lavinia's Getränk wird aus ihren Thränen mit ihren Schmerzen gebraut, und auf ihren Wangen, wie in einem Zuber, verarbeitet, etwa wie Malz und Wasser untereinander gemischt. 12) *perfect* = vollkommen unterrichtet, seiner Sache gewiss, so dass er sich in der Deutung ihrer Pantomimen nicht irren kann. Er will Lavinia's Geberdenspiel so auswendig

But I, of these, will wrest an alphabet,
And, by still practice,[13] learn to know thy meaning.
*Boy.* Good grandsire, leave these bitter deep laments:
Make my aunt merry with some pleasing tale.
*Marc.* Alas, the tender boy, in passion mov'd,
Doth weep to see his grandsire's heaviness.[14]
*Tit.* Peace, tender sapling; thou art made of tears,
And tears will quickly melt thy life away. —
[Marcus *strikes the dish with a knife.*[15]
What dost thou strike at, Marcus, with thy knife?
*Marc.* At that that I have kill'd, my lord, — a fly.
*Tit.* Out on thee, murderer! thou kill'st my heart;
Mine eyes are cloy'd with view of tyranny:
A deed of death, done on the innocent,
Becomes not Titus' brother. Get thee gone;
I see, thou art not for my company.
*Marc.* Alas! my lord, I have but kill'd a fly.
*Tit.* But how, if that fly had a father and mother,[16]
How would he hang his slender gilded wings,
And buzz lamenting doings[17] in the air?
Poor harmless fly,
That, with his pretty buzzing melody,
Came here to make us merry! and thou hast kill'd him.
*Marc.* Pardon me, Sir: it was a black ill-favour'd fly,
Like to the empress' Moor; therefore I kill'd him.
*Tit.* O, O, O!
Then pardon me for reprehending thee,
For thou hast done a charitable deed.
Give me thy knife, I will insult on him;[18]
Flattering myself, as if it were the Moor,
Come hither purposely to poison me. —
There 's for thyself, and that 's for Tamora.
Ah, sirrah![19] —
Yet I think[20] we are not brought so low,
But that between us we can kill a fly,
That comes in likeness of a coal-black Moor.
*Marc.* Alas, poor man! grief has so wrought on him,
He takes false shadows for true substances.
*Tit.* Come, take away. — Lavinia, go with me:
I 'll to thy closet; and go read with thee
Sad stories, chanced in the times of old. —
Come, boy, and go with me: thy sight is young,
And thou shalt read, when mine begins to dazzle.
*[Exeunt.*

# ACT IV.

## SCENE I.

The Same. Before Titus's House.

*Enter* Titus *and* Marcus. *Then enter young* Lucius, Lavinia *running after him.*[1]

*Boy.* Help, grandsire, help! my aunt Lavinia
Follows me every where, I know not why. —
Good uncle Marcus, see, how swift she comes!
Alas! sweet aunt, I know not what you mean.
*Marc.* Stand by me, Lucius; do not fear thine aunt.
*Tit.* She loves thee, boy, too well to do thee harm.
*Boy.* Ay, when my father was in Rome, she did.
*Marc.* What means my niece Lavinia by these signs?
*Tit.* Fear her not, Lucius: — somewhat doth she mean.
See, Lucius, see, how much she makes of thee:
Somewhither would she have thee go with her.
Ah, boy! Cornelia never with more care
Read to her sons,[2] than she hath read to thee,
Sweet poetry, and Tully's Orator.[3]
*Marc.* Canst thou not guess wherefore she plies thee thus?
*Boy.* My lord, I know not, I, nor can I guess,
Unless some fit or frenzy do possess her;
For I have heard my grandsire say full oft,
Extremity of griefs would make men mad;
And I have read that Hecuba of Troy
Ran mad through sorrow:[4] that made me to fear;[5]
Although, my lord, I know, my noble aunt
Loves me as dear as e'er my mother did,
And would not, but in fury, fright my youth;
Which made me down to throw my books, and fly,[6]
Causeless, perhaps. But pardon me, sweet aunt;
And, Madam, if my uncle Marcus go,[7]
I will most willingly attend your ladyship.

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lernen, wie die nur dem Gebete sich widmenden Einsiedler ihre Gebetbücher. 13) *still practice* = beständige Uebung. In diesem Sinne gebraucht Sh. das adjectivische *still* auch in K. Richard III. (A. 4, Sc. 4) *But that still use of grief makes wild grief tame.* 14) Vgl. A. 3, Sc. 1, Anm. 59. 15) Die Bühnenweisung findet sich bereits in der Fol. — Das in der Fol. zufällig ausgefallene *thy* der folgenden Zeile ergänzt die zweite Folioausg. 16) Da das *he* des folgenden Verses sich nur auf *a father* beziehen kann, so schlug Steevens vor, *and mother* zu streichen. Indess ist solche Licenz bei Sh. nicht auffallend. — In Beziehung auf das vorhergehende *but* in *I have but kill'd a fly* wollte Ritson zu raffinirt den Vers so interpungiren: *But! — How if that fly had a father etc.* 17) *doings* besagt mit naiv rührender Einfachheit, dass die Fliege kein anderes Geschäft, nichts Anderes zu thun hat, als ihre Klagen in die Luft zu summen. — Theobald setzte *dolings* für *doings*. 18) *to insult on*, als neutrales Verbum, hat bei Sh. die Bedeutung von *to exult, to triumph*, ohne dass der Begriff der Kränkung, des Insultirens, darin zu liegen braucht. So in K. Henry VI. Third Part (A. 1, Sc. 4) *Hath that poor monarch taught thee to insult?* 19) Malone bemerkt dazu: *This was formerly not a disrespectful expression*, weil er glaubt, dass Titus mit *Ah, sirrah!* seinen Bruder Marcus anrede. Das Wort scheint aber eher an den Mohren gerichtet zu sein, den Titus zu erstechen meint, wenn er die Fliege sticht. 20) Vor *think* fügt Steevens, des Verses wegen, ein *do* ein.

1) Die Bühnenweisung der Qs. lautet *Enter Lucius' son and Lavinia running after him, and the boy flies from her with his books under his arm.* Dann erst folgt *Enter Titus and Marcus.* 2) Tiberius und Cajus Gracchus. 3) Cicero's Buch Orator, eine Abhandlung über die Beredsamkeit, muss gemeint sein. — *Tully* heisst Cicero auch in K. Henry VI. Second Part (A. 4, Sc. 1) *A Roman sworder and banditto slave || Murder'd sweet Tully.* — Den folgenden Vers, vor welchem in den alten Ausgg. kein Name verzeichnet steht, theilt Capell mit Recht dem Marcus zu. 4) Auf den Wahnsinn der Hecuba spielt Sh. auch in Cymbeline (A. 4, Sc. 2) an: *All curses madded Hecuba gave the Greeks.* 5) Das brachte mich dahin, dass ich mich fürchtete. 6) Vgl. die alte Bühnenweisung Anm. 1 dieser Scene. 7) d. h. wenn Marcus zur Beruhigung des Knaben mitgeht. — *your ladyship* nennt er in naiver Höflichkeit die Lavinia, um sein bisheriges Betragen wieder gut zu machen.

*Marc.* Lucius, I will.

[LAVINIA *turns over the books which* LUCIUS *had let fall.*[8]

*Tit.* How now, Lavinia? — Marcus, what means this?
Some book there is that she desires to see. —
Which is it, girl, of these? — Open them, boy. —
But thou art deeper read, and better skill'd;[9]
Come, and take choice of all my library,
And so beguile thy sorrow, till the heavens
Reveal the damn'd contriver of this deed. —
What book?[10]
Why lifts she up her arms in sequence[11] thus?

*Marc.* I think, she means that there was more than one
Confederate in the fact:[12] — ay, more there was;
Or else to heaven she heaves them for revenge.[13]

*Tit.* Lucius, what book is that she tosseth so?

*Boy.* Grandsire, 't is Ovid's Metamorphoses:[14]
My mother gave it me.

*Marc.* For love of her that 's gone,
Perhaps, she cull'd it from among the rest.

*Tit.* Soft! so busily[15] she turns the leaves!
Help her:
What would she find? — Lavinia, shall I read?
This is the tragic tale of Philomel,[16]
And treats of Tereus' treason and his rape;
And rape, I fear, was root of thine annoy.

*Marc.* See, brother, see! note, how she quotes the leaves.[17]

*Tit.* Lavinia, wert thou thus surpris'd, sweet girl,
Ravish'd and wrong'd, as Philomela was,
Forc'd in the ruthless,[18] vast, and gloomy woods? —
See, see![19] —
Ay, such a place there is, where we did hunt,
(O, had we never, never hunted there!)
Pattern'd by that the poet here describes,
By nature made for murders, and for rapes.

*Marc.* O! why should nature build so foul a den,
Unless the gods delight in tragedies?

*Tit.* Give signs, sweet girl, for here are none but friends,
What Roman lord it was durst do the deed:
Or slunk not Saturnine, as Tarquin erst,
That left the camp to sin in Lucrece' bed?

*Marc.* Sit down, sweet niece: — brother, sit down by me. —
Apollo, Pallas, Jove, or Mercury,
Inspire me, that I may this treason find! —
My lord, look here; — look here, Lavinia:
This sandy plot is plain;[20] guide, if thou canst,
This after me.

*[He writes his name with his staff, and guides it with feet and mouth.*

I have[21] writ my name
Without the help of any hand at all.
Curs'd be that heart that forc'd us to this shift! —
Write thou, good niece, and here display at last
What God will have discover'd for revenge.
Heaven guide thy pen to print thy sorrows plain,
That we may know the traitors and the truth!

*[She takes the staff in her mouth, and guides it with her stumps, and writes.*

*Tit.* O! do you read, my lord, what she hath writ?
*Stuprum — Chiron — Demetrius.*

*Marc.* What, what! — the lustful sons of Tamora
Performers of this heinous, bloody deed?

Tit. *Magni dominator poli,*
*Tam lentus audis scelera? tam lentus vides?*[22]

*Marc.* O! calm thee, gentle lord; although I know
There is enough written upon this earth,[23]
To stir a mutiny in the mildest thoughts,
And arm the minds of infants to exclaims.
My lord, kneel down with me; Lavinia, kneel;
And kneel, sweet boy, the Roman Hector's hope;[24]
And swear with me, — as with the woful feere,[25]
And father, of that chaste dishonour'd dame,
Lord Junius Brutus sware[26] for Lucrece' rape, —

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8) Die Bühnenweisung ist modern. 9) Diese Worte sind wieder an Lavinia gerichtet, welche an anderen Büchern, als an denen des Knaben, Geschmack finden müsse. 10) *What book?* fehlt in den Qs. — Es ist eine Wiederholung der vorhergehenden Frage *Which is it, girl, of these?* 11) *in sequence* = nacheinander, wiederholt. Das wiederholte Aufheben der Arme, wenn Titus von einem *damn'd contriver* im Singular spricht, soll andeuten, dass Mehrere sich an ihr vergingen. 12) *fact* ist bei Sh. immer = böse That, Missethat. 13) Wenn sie das nicht damit ausdrücken will, so hebt sie die Arme zum Himmel empor, um Rache zu erflehen. — *for revenge* in den Qs., *to revenge* in der Fol. 14) Qs. und Fol. haben *Metamorphosis.* — Dass Sh. Ovid's Werke und Lebensumstände kannte, geht aus dieser Scene, wie aus manchen Anspielungen in anderen Dramen hervor; so in Love's Labour's Lost (A. 4, Sc. 2), As you like it (A. 3, Sc. 3), Taming of the Shrew (A. 1, Sc. 1). — In K. Henry VI. Third Part (A. 1, Sc. 3) citirt er einen lateinischen Vers aus Ovid's Heroiden. 15) So Qs. und Fol. — Die meisten Hgg. machen, ohne die metrische Pause hinter *Soft!* zu beachten, nach Rowe's Vorgange daraus *Soft! see how busily etc.* 16) Vgl. A. 2, Sc. 5, Anm. 9 u. 10. 17) *to quote* = durchgehen, im Einzelnen prüfen oder untersuchen. 18) Dasselbe Epitheton war den Wäldern, welche die Unthat gefühllos geschehen liessen, schon A. 2, Sc. 1 in Bezug auf dasselbe Verbrechen gegeben: *The woods are ruthless, dreadful, deaf, and dull.* 19) Bei diesen Worten blickt Titus näher in das von Lavinia aufgeschlagene Buch, und liest die Schilderung, welche Ovid von dem Orte des Verbrechens, das Tereus beging, entworfen hat. 20) Weil der sandige Fleck auf dem Boden glatt und eben ist, lässt sich leicht mit dem Stabe in der Weise darauf schreiben, wie Marcus es der Lavinia vormacht, indem er sitzend den Stab an dem einen Ende im Munde festhält, und das andere Ende mit dem Fusse hin und her bewegt. — Das ist der Sinn der freilich ungenauen Bühnenweisung, welche sich so schon in den Qs. und der Fol. findet. Richtiger ist, schon in den alten Ausgg., die zweite Bühnenweisung abgefasst, die der ersten zum Correctiv dienen kann. 21) Da die alten Ausgg. hinter *after me* ein Comma setzen, so verband Rowe, und nach ihm die meisten Hgg., beide Sätze durch ein eingeschobenes *when*, und las *This after me, when I have writ my name.* 22) Das lateinische Citat ist mit einigen Modificationen aus Seneca's Tragödie Hippolytus entlehnt. 23) *this earth* ist der Erdfleck, auf den Lavinia die drei Worte schrieb. 24) Der römische Hektor ist Titus' abwesender Sohn Lucius, dessen Hoffnung der Knabe Lucius war, wie Astyanax die Hoffnung des trojanischen Hektor. 25) *feere* = Gefährte, Genosse, ein zu Sh.'s Zeit schon veraltetes Wort, wurde namentlich = Gemahl oder Gemahlin, gebraucht. So in Pericles (A. 1, Sc. 1) *This king unto him took a pheere.* Hier

That we will prosecute, by good advice,
Mortal revenge upon these traitorous Goths,
And see their blood, or die with this reproach.
*Tit.* 'T is sure enough, an you knew how;
But if you hunt these bear-whelps, then beware:
The dam will wake, an if she wind you once:[27]
She 's with the lion deeply still in league,
And lulls him whilst she playeth on her back;[28]
And when he sleeps will she do what she list.
You 're a young huntsman:[29] Marcus, let alone;
And, come, I will go get a leaf of brass,
And with a gad of steel will write these words,
And lay it by. The angry northern wind
Will blow these sands like Sibyl's leaves abroad,
And where 's your lesson then? — Boy, what say you?
*Boy.* I say, my lord, that if I were a man,
Their mother's bedchamber should not be safe
For these bad bondmen to the yoke of Rome.[30]
*Marc.* Ay, that 's my boy! thy father hath full oft
For his ungrateful country done the like.[31]
*Boy.* And, uncle, so will I, an if I live.
*Tit.* Come, go with me into mine armoury:[32]
Lucius, I 'll fit thee; and withal my boy
Shall carry from me to the empress' sons
Presents, that I intend to send them both.
Come, come; thou 'lt do thy message, wilt thou not?
*Boy.* Ay, with my dagger in their bosoms, grandsire.
*Tit.* No, boy, not so; I 'll teach thee another course.
Lavinia, come. — Marcus, look to my house:
Lucius and I 'll go brave it[33] at the court;
Ay, marry, will we, Sir; and we 'll be waited on.[34]
*[Exeunt* Titus, Lavinia, *and Boy.*
*Marc.* O heavens! can you hear a good man groan,
And not relent, or not compassion him?
Marcus, attend him in his ecstacy,
That hath more scars of sorrow in his heart,
Than foemen's marks upon his batter'd shield;
But yet so just,[35] that he will not revenge. —
Revenge the heavens for old Andronicus! *[Exit.*

## SCENE II.

The Same. A Room in the Palace.

*Enter* Aaron, Demetrius, *and* Chiron, *at one door; at another door, young* Lucius, *and an Attendant, with a bundle of weapons, and verses writ upon them.*

*Chi.* Demetrius, here 's the son of Lucius;
He hath some message to deliver us.
*Aar.* Ay, some mad message from his mad grandfather.
*Boy.* My lords, with all the humbleness I may,
I greet your honours from Andronicus; —
*[Aside]* And pray the Roman gods confound you both.
*Dem.* Gramercy, lovely Lucius. What 's the news?
*Boy. [Aside.]* That you are both decipher'd, that 's the news,[1]
For villains mark'd with rape. *[To them.]* May it please you,
My grandsire, well advis'd, hath sent by me
The goodliest weapons of his armoury,
To gratify your honourable youth,
The hope of Rome; for so he bade me say,
And so I do, and with his gifts present
Your lordships, that,[2] whenever you have need,
You may be armed and appointed well.
And so I leave you both, *[aside]* like bloody villains.
*[Exeunt Boy and Attendant.*
*Dem.* What 's here? A scroll; and written round about?
Let 's see:
*Integer vitæ, scelerisque purus,*
*Non eget Mauri jaculis, nec arcu.*
*Chi.* O! 't is a verse in Horace; I know it well:
I read it in the grammar long ago.
*Aar.* Ay, just! — a verse in Horace;[3] — right, you have it.
*[Aside.]* Now, what a thing it is to be an ass!
Here 's no sound jest![4] the old man hath found their guilt,

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ist Collatinus, der Gemahl der Lucretia, damit gemeint. 26) Qs. und Fol. lesen *sweare.* 27) *to wind* = wittern, einem Wilde auf die Fährte kommen, von dem substantivischen *wind* = Witterung. — Diese richtige Interpunction rührt von Staunton her; die gewöhnliche ist: *The dam will wake, and if she wind you once,* || *She 's with etc.* 28) d. h. sie spielt und kos't mit ihm, während sie auf dem Rücken liegt. 29) Marcus kennt die Gefahren solcher Jagd nicht, wo man es mit einer Bärin aufzunehmen hat, da er noch ein junger, unerfahrener Jäger ist. — Für *let alone* der Q. A. haben Q. B. und Fol. *let it alone.* — In der zweitfolgenden Zeile ist *gad of steel* eine Stange von Stahl, die dem Titus zum Eingraben der Worte der Lavinia auf eine Platte von Erz dienen soll. 30) Als römische Kriegsgefangene waren Chiron und Demetrius eigentlich der Leibeigenschaft in römischem Joche verfallen. 31) Dein Vater hat dasselbe für Rom gethan, was Du thun würdest, wenn Du ein Mann wärest. 32) In der Rüstkammer will er den Knaben nicht mit Waffen für sich selbst ausrüsten, sondern ihm solche als Geschenk für die Söhne der Tamora übergeben. 33) *to brave it* = eine stattliche Rolle spielen, sich hervorthun. — Vgl. A. 2, Sc. 1, Anm. 27. 34) Man soll uns aufwarten, nämlich in Folge der stattlichen Figur, die wir bei Hofe machen werden. — Titus führt geflissentlich diese Reden, die mit seinen eigentlichen Gefühlen nicht in Einklang stehen, und geräth dadurch bei seinem Bruder in den Verdacht des Wahnsinnes *(ecstacy).* 35) Der aber doch so gerecht, so fromm ist, dass er sich nicht rächen will, weshalb der Himmel für ihn das Rächeramt übernehmen möge. — *to revenge* ist beide Male intransitiv, = Rache üben. — Die letzte Zeile las Johnson: *Revenge, ye heavens, for old Andronicus!* Indess vertheidigt Steevens die alte Lesart, indem er erklärt: *May the heavens revenge etc.*

1) *to decipher* = enthüllen, verrathen. So in K. Henry VI. First Part (A. 4, Sc. 1) *we should have seen decipher'd there more rancorous spite.* — Dieser Vers ist aus Versehen in der Fol. ausgelassen, die dann in der folgenden Zeile irrig liest *for villaine's markt with rape.* 2) *that* fehlt in den alten Ausgg., in denen auch das *Aside* der Reden des Knaben nirgends verzeichnet steht, wie diese Bühnenweisung überhaupt meistens fehlt. 3) Knight interpungirt: *Ay, just a verse in Horace* = bloss ein Vers aus dem Horaz, als ob Aaron ironisch spreche. Indess haben Qs. und Fol. *I just, a verse in Horace.* 4) Es handelt sich hier um keinen ordentlichen, blossen Scherz, den Titus vorhätte, wie Chiron und Demetrius in ihrer eselhaften Dummheit glauben,

And sends them weapons[5] wrapp'd about with lines,
That wound, beyond their feeling,[6] to the quick;
But were our witty empress well afoot,
She would applaud Andronicus' conceit:
But let her rest in her unrest awhile.[7] —
*[To them.]* And now, young lords, was 't not a happy star
Led us to Rome, strangers, and more than so,
Captives, to be advanced to this height?
It did me good, before the palace gate
To brave the tribune in his brother's hearing.[8]
*Dem.* But me more good, to see so great a lord
Basely insinuate,[9] and send us gifts.
*Aar.* Had he not reason, Lord Demetrius?
Did you not use his daughter very friendly?
*Dem.* I would we had a thousand Roman dames
At such a bay,[10] by turn to serve our lust.
*Chi.* A charitable wish, and full of love.
*Aar.* Here lacks but your mother for to say amen.
*Chi.* And that would she for twenty thousand more.[11]
*Dem.* Come, let us go, and pray to all the gods
For our beloved mother in her pains.
*Aar. [Aside.]* Pray to the devils; the gods have given us over. *[Trumpets sound.*
*Dem.* Why do the emperor's trumpets flourish thus?
*Chi.* Belike, for joy the emperor hath a son.
*Dem.* Soft! who comes here?

*Enter a Nurse, with a blackamoor Child.*

*Nur.* Good morrow, lords. O! tell me, did you see Aaron the Moor?
*Aar.* Well, more, or less, or ne'er a whit at all,[12] Here Aaron is; and what with Aaron now?
*Nur.* O gentle Aaron! we are all undone.
Now help, or woe betide thee evermore!
*Aar.* Why, what a caterwauling dost thou keep!
What dost thou wrap and fumble in thine arms?
*Nur.* O! that which I would hide from heaven's eye,
Our empress' shame, and stately Rome's disgrace. —
She is deliver'd, lords, she is deliver'd.
*Aar.* To whom?[13]
*Nur.* I mean she 's brought a-bed.
*Aar.* Well, God give her good rest! What hath he sent her?
*Nur.* A devil.
*Aar.* Why, then she is the devil's dam:[14] A joyful issue.
*Nur.* A joyless, dismal, black, and sorrowful issue.
Here is the babe, as loathsome as a toad
Amongst the fairest breeders of our clime.[15]
The empress sends it thee, thy stamp, thy seal,
And bids thee christen it with thy dagger's point.
*Aar.* Out, you whore![16] is black so base a hue? —
Sweet blowse, you are a beauteous blossom, sure.
*Dem.* Villain, what hast thou done?
*Aar.* That which thou canst not undo.
*Chi.* Thou hast undone our mother.
*Aar.* Villain, I have done thy mother.[17]
*Dem.* And therein, hellish dog, thou hast undone her.
Woe to her chance, and damn'd her loathed choice!
Accurs'd the offspring of so foul a fiend!
*Chi.* It shall not live.
*Aar.* It shall not die.
*Nur.* Aaron, it must: the mother wills it so.
*Aar.* What! must it, nurse? then let no man but I
Do execution on my flesh and blood.
*Dem.* I 'll broach[18] the tadpole on my rapier's point:
Nurse, give it me; my sword shall soon despatch it.
*Aar.* Sooner this sword shall plough thy bowels up.
*[Takes the child from the Nurse. and draws.*
Stay, murderous villains! will you kill your brother?
Now, by the burning tapers of the sky,
That shone so brightly when this boy was got,
He dies upon my scimitar's sharp point
That touches this my first-born son and heir.
I tell you, younglings,[19] not Enceladus,
With all his threatening band of Typhon's brood,
Nor great Alcides, nor the god of war,
Shall seize this prey out of his father's hands.
What, what, ye sanguine, shallow-hearted boys!
Ye white-lim'd walls![20] ye ale-house painted signs![21]
Coal-black is better than another hue,

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sondern es liegt ein bitterer Ernst in der Sendung des Titus. 5) So Q. A.; Q. B. und Fol. lesen *the weapons* für *them weapons.* 6) Mehr als sie es fühlen; ohne dass sie es merken. 7) Tamora ist ihrer Niederkunft nahe, daher nicht *well afoot.* — Die Antithese von *rest* und *unrest* wiederholt Sh. in K. Richard III. (A. 4, Sc. 4) *Rest thy unrest on England's lawful earth,* und der ganze vorstehende Vers ist fast wörtlich einem anderen in Kyd's Spanish Tragedy nachgeahmt: *Then rest we here awhile in our unrest.* 8) Vgl. A. 3, Sc. 1. 9) *to insinuate* = sich einschmeicheln. — Demetrius glaubt, Titus suche mit seinen Geschenken die einflussreiche Gunst der Söhne der Tamora zu gewinnen. 10) *bay* = der verzweifelte Stillstand eines Wildes, das den andringenden Hunden nicht mehr entgehen kann, kommt in demselben übertragenen Sinne in Sh.'s Passionate Pilgrim vor: *Ah, that I had my lady at this bay!* 11) scil. *Roman dames.* Er bezieht sich auf Demetrius' Worte *I would we had a thousand Roman dames.* 12) Scherzhafte Antwort Aaron's auf die Frage der Amme: *did you see Aaron the Moor?* — Das Wortspiel zwischen *Moor* und *more* kommt auch in Merchant of Venice (A. 3, Sc. 5) vor. 13) *to deliver* fasst die Amme = entbinden, Aaron, mit scherzhaftem Missverständniss, = ausliefern. 14) *the devil and his dam* entspricht unserem: der Teufel und seine Grossmutter. 15) Unter den ganz weissen oder schönen Racen unseres Himmelsstrichs erscheint dieses schwarze Kind so widerlich, wie eine Kröte. 16) So die Fol.; die Qs. haben das aus *God's wounds* abgekürzte *'zounds,* ein Fluchwort, das später in Folge einer königlichen Verordnung Jacob's I. auf der Bühne als lästerlich verpönt und in *out* verändert werden musste. 17) *to do* steht hier als Gegensatz zu *to undo,* und hat zugleich einen obscönen Nebensinn, wie in Measure for Measure (A. 1, Sc. 2), wo der Clown auf die Frage *what has he done?* antwortet *A woman.* — Die Zeile fehlt aus Versehen in der Fol. — In der folgenden Zeile hat nur Q. A. *undone her;* in den andern alten Ausgg. fehlt *her.* 18) *to broach* = anstechen, spiessen. So in K. Henry V. (A. 5, Chorus) *Bringing rebellion broached on his sword.* 19) Vgl. A. 2, Sc. 1, Anm. 21. 20) *white-limb'd,* die Lesart der Qs. und Fol., ist offenbar aus *white-lim'd,* wie zuerst Pope verbesserte, entstellt. »Weissgetünchte Wände« nennt der auf seine schwarze Farbe stolze Aaron die weissen Söhne der Tamora. 21) Die »bunten Wirthshausschilder« gebraucht Sh. auch sonst zu verächtlichen Vergleichungen; so in K. Henry VI. Second Part (A. 3, Sc. 2) *And make my*

In that it scorns to bear another hue;[22]
For all the water in the ocean
Can never turn the swan's black legs to white,
Although she lave them hourly in the flood.
Tell the empress[23] from me, I am of age
To keep mine own; excuse it how she can.
*Dem.* Wilt thou betray thy noble mistress thus?
*Aar.* My mistress is my mistress; this, myself;[24]
The vigour, and the picture of my youth:[25]
This before all the world do I prefer;
This, maugre[26] all the world, will I keep safe,
Or some of you shall smoke[27] for it in Rome.
*Dem.* By this our mother is for ever shamed.
*Chi.* Rome will despise her for this foul escape.[28]
*Nur.* The emperor in his rage will doom her death.
*Chi.* I blush to think upon this ignomy.[29]
*Aar.* Why, there 's the privilege your beauty bears.[30]
Fie, treacherous hue! that will betray with blushing
The close enacts and counsels of the heart:
Here 's a young lad fram'd of another leer.[31]
Look, how the black slave smiles upon the father,
As who should say, »Old lad, I am thine own.«
He is your brother, lords, sensibly fed
Of that self blood[32] that first gave life to you;
And from that womb,[33] where you imprison'd were,
He is enfranchised and come to light:
Nay, he is your brother by the surer side,
Although my seal be stamped in his face.
*Nur.* Aaron, what shall I say unto the empress?
*Dem.* Advise thee, Aaron, what is to be done,
And we will all subscribe to thy advice:
Save thou the child, so we may all be safe.
*Aar.* Then sit we down, and let us all consult.
My son and I will have the wind of you;[34]
Keep there, now talk at pleasure of your safety.
*[They sit.*
*Dem.* How many women saw this child of his?
*Aar.* Why, so, brave lords: when we join[35] in league,
I am a lamb; but if you brave the Moor,
The chafed boar,[36] the mountain lioness,
The ocean swells not so as Aaron storms. —
But say again, how many saw the child?
*Nur.* Cornelia the midwife, and myself,
And no one else but the deliver'd empress.
*Aar.* The empress, the midwife, and yourself:
Two may keep counsel, when the third 's away.[37]
Go to the empress; tell her this I said: *[Stabbing her.*[38]
Weke, weke! — so cries a pig prepared to the spit.
*Dem.* What mean'st thou, Aaron? wherefore didst thou this?
*Aar.* O Lord, Sir, 't is a deed of policy.
Shall she live to betray this guilt of ours,
A long-tongu'd[39] babbling gossip? no, lords, no.
And now be it known to you my full intent.
Not far, one Muliteus,[40] my countryman;
His wife but yesternight was brought to bed.
His child is like to her, fair as you are:
Go pack[41] with him, and give the mother gold,
And tell them both the circumstance[42] of all,
And how by this their child shall be advanc'd,
And be received for the emperor's heir,
And substituted in the place of mine,
To calm this tempest whirling in the court;
And let the emperor dandle him for his own.
Hark ye, lords; you see, I have given her physic,[43]
*[Pointing to the Nurse.*

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*image but an ale-house sign*, und ebendaselbst (A. 5, Sc. 2) *an ale-house paltry sign*, wo das Adjectiv, wie hier *painted*, zwischen die eigentlich ein Compositum bildenden Wörter *ale-house* und *sign* tritt. 22) Insofern sich auf Kohlschwarz keine andere Farbe auftragen lässt. 23) Auch hier ist *empress* dreisylbig zu lesen, und *the* mit dem Anfangsvocal zu einer Sylbe zu verschmelzen. 24) Dieses Kind ist mein eigenes Ich, steht mir also näher, als meine Herrin, die eben nur meine Herrin, nichts weiter als das ist. 25) d. h. so kräftig und so aussehend, wie ich in meiner Jugend war. — Für *vigour* liesse sich *figure* vermuthen. 26) *maugre* = trotz, eine französische Präposition, die sich in ihrer Anwendung im älteren Englisch dem ebenfalls veralteten *sans* = ohne, vergleichen lässt. 27) *to smoke* muss hier das Dampfen in dem eigenen frischvergossenen Blute bedeuten, wie in Coriolanus (A. 1, Sc. 4) *smoking swords* vorkommt. 28) *escape* ist das französische *faux pas*. So sagt der Schäfer in Winter's Tale (A. 3, Sc. 3), als er das ausgesetzte Kind findet: *Sure some scape: though I am not bookish, yet I can read waiting-gentlewoman in the scape.* 29) So die Qs., in Uebereinstimmung mit der gewöhnlichen Form des Wortes bei Sh. und seinen Zeitgenossen; die Fol. hat *ignominy*. 30) In der Fähigkeit, roth zu werden, liegt ein Vorrecht der weissen Menschen, das der schwarze Aaron gern entbehrt, weil es die heimlichen Beschlüsse seines Herzens verrathen würde. 31) *leer* = Farbe, Aussehen. — Die erstere Bedeutung fing schon zu Sh.'s Zeit an zu veralten. 32) *that self blood* = dasselbe, oder das eigene Blut. — So gebraucht Sh. oft *self* für *same*. 33) So Q. B. und Fol.; Q. A. *your womb*. 34) *to have the wind* erklärt Johnson's Wörterbuch (ed. Todd) mit *to have the upperhand*. Es ist aber wohl eher = die Witterung von Einem haben. — Aaron, gegen die Söhne der Tamora misstrauisch, will, ehe er ihnen nahe kommt, erst wissen, was sie im Schilde führen. So in Hamlet (A. 3, Sc. 2) *why do you go about to recover the wind of me?* 35) Die meisten Hgg. setzen zur Vervollständigung des Verses *when we all join*. 36) So die alten Ausgg., von manchen Hggn. ohne Noth in *chased boar* verändert. In Taming of the Shrew (A. 1, Sc. 2) *an angry boar, chafed with sweat*. 37) Ein Sprichwort, das modificirt in Romeo and Juliet (A. 2, Sc. 4) vorkommt: *Did you ne'er hear say,* || *Two may keep counsel, putting one away?* 38) Die alte Bühnenweisung ist *He kills her*. 39) *long-tongued* ist Der, dessen Zunge lang ist, oder lange aushält. So in K. Henry VI. Third Part (A. 2, Sc. 2) *long-tongu'd Warwick*. 40) In den alten Ausgg. fehlt hinter *Muliteus* das Verbum, das zuerst Rowe mit *lives* ergänzte. Steevens schlug, um den fünffüssigen Jambus zu retten, und an die Stelle des seltsamen Namens *Muliteus* einen bekannten orientalischen zu setzen, *one Muley lives* vor. Aus *Muli lives* konnte allerdings leicht *Muliteus* werden. 41) *to pack with* = sich heimlich mit Jemandem besprechen, verabreden. 42) *circumstance* wird gewöhnlich collectiv = die näheren Umstände, gebraucht. 43) *physic* = Arznei, wie ein Kranker sie erhält, ist hier so ironisch gemeint, wie in K. Lear (A. 5, Sc. 3) Goneril von dem ihrer Schwester gereichten Gifte sagt *If not, I 'll ne'er trust medicine.* — Q. B. und Fol. haben *ye see*. 44) *gallant grooms* = tüchtige, stattliche Burschen, also kräftig genug für solche Bestattung. Diesen Sinn hat *groom* öfter in der älteren Sprache. 45) Sehet zu, dass Ihr keine längeren

And you must needs bestow her funeral;
The fields are near, and you are gallant grooms.[44]
This done, see that you take no longer days,[45]
But send the midwife presently to me.
The midwife and the nurse well made away,
Then let the ladies tattle what they please.
*Chi.* Aaron, I see thou wilt not trust the air
With secrets.
*Dem.* For this care of Tamora,
Herself and hers are highly bound to thee.
*[Exeunt* Demetrius *and* Chiron, *bearing off the dead Nurse.*
*Aar.* Now to the Goths, as swift as swallow flies;
There to dispose this treasure in mine arms,
And secretly to greet the empress' friends. —
Come on, you thick-lipp'd[46] slave, I 'll bear you hence;
For it is you that puts us to our shifts:
I 'll make you feed on berries and on roots,
And feed on curds and whey, and suck the goat.
And cabin[47] in a cave, and bring you up
To be a warrior, and command a camp.
*[Exit, with the Child.*

## SCENE III.

The Same. A public Place.

*Enter* Titus, *bearing arrows, with letters on the ends of them; with him* Marcus, *young* Lucius, *and other Gentlemen, with bows.*

*Tit.* Come, Marcus, come; — kinsmen, this is the way. —
Sir boy, now[1] let me see your archery:
Look ye draw home enough, and 't is there straight.[2]
*Terras Astræa reliquit:*[3]
Be you remember'd, Marcus, she 's gone, she 's fled.
Sirs, take you to your tools. You, cousins, shall
Go sound the ocean, and cast your nets;
Happily you may find[4] her in the sea;
Yet there 's as little justice as at land.[5] —
No; Publius and Sempronius, you must do it;
'T is you must dig with mattock, and with spade,
And pierce the inmost centre of the earth:
Then, when you come to Pluto's region,
I pray you, deliver him this petition;
Tell him, it is for justice and for aid,
And that it comes from old Andronicus,
Shaken with sorrows in ungrateful Rome. —
Ah, Rome! — Well, well; I made thee miserable,
What time I threw the people's suffrages
On him that thus doth tyrannize o'er me. —
Go, get you gone; and pray be careful all,
And leave you not a man-of-war[6] unsearch'd:
This wicked emperor may have shipp'd her hence;
And, kinsmen, then we may go pipe for justice.[7]
*Marc.* O Publius! is not this a heavy case,
To see thy noble uncle thus distract?
*Pub.* Therefore, my lord, it highly us concerns,
By day and night to attend him carefully;
And feed his humour kindly as we may,[8]
Till time beget some careful[9] remedy.
*Marc.* Kinsmen, his sorrows are past remedy.
Join with the Goths, and with revengeful war
Take wreak[10] on Rome for this ingratitude,
And vengeance on the traitor Saturnine.
*Tit.* Publius, how now? how now, my masters?
What, have you met with her?[11]
*Pub.* No, my good lord; but Pluto sends you word,
If you will have Revenge from hell, you shall:
Marry, for Justice, she is so employ'd,
He thinks, with Jove in heaven, or somewhere else,
So that perforce you must needs stay a time.
*Tit.* He doth me wrong to feed me with delays.
I 'll dive into the burning lake below,[12]
And pull her out of Acheron by the heels. —
Marcus, we are but shrubs, no cedars we;
No big-bon'd men, fram'd of the Cyclops' size,
But metal, Marcus, steel to the very back;[13]
Yet wrung with wrongs, more than our backs can bear:
And sith there is no justice in earth nor hell,
We will solicit heaven, and move the gods,
To send down Justice for to wreak[14] our wrongs.

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Termine, Fristen, beobachtet, dass Ihr nicht länger säumt. — *day* ist der zu einem bestimmten Geschäfte angesetzte Tag. 46) *thick-lipped* bezeichnet die mohrische Abkunft, die Aaron mit Stolz in seinem Sohne erkennt. So nennt Iago den Mohren Othello *thick-lips*, in Othello (A. 1, Sc. 1). 47) *to cabin* = in einer Hütte wohnen, ein ärmliches Obdach finden. — Sh. gebraucht das Verbum transitiv = in eine Hütte einsperren, in Macbeth (A. 3, Sc. 4). — Als Intransitivum, wie hier, kommt es in Fletcher's Two Noble Kinsmen vor: *They two have cabin'd || In many as dangerous, as poor a corner.*

1) *now*, das in Qs. und Fol. fehlt, ergänzt die zweite Folioausg. 2) Wenn der Knabe den Bogen nur gehörig, so weit es thunlich ist *(home)*, anspannt, so ist der Pfeil gleich da, wo er sein soll, d. h. am Ziele. 3) Ein Citat aus Ovid's Metamorphosen, das Titus in der folgenden Zeile übersetzt, mit dem Zusatz: lass Dich an den Spruch erinnern, Marcus. 4) So Q. B. und die Fol.; Q. A. hat *catch.* — Staunton liest mit der Fol. *haply* für *happily* der Qs. 5) Die Asträa wird eben so wenig im Meere, wie auf dem Lande zu finden sein: Titus wird auch dort keine Gerechtigkeit erlangen können, und sucht sie deshalb im Mittelpunkt der Erde, wo Pluto herrscht. 6) Sie sollen alle Kriegsschiffe durchsuchen, weil Saturninus in einem derselben die Asträa heimlich fortgeschafft haben könnte. 7) *to go pipe for* = nach Etwas pfeifen gehen, was weg ist, und nicht wiederkommt; vergebens nach Etwas verlangen. 8) Seine wahnsinnige Laune freundlich, so gut es geht, hinhalten; ihn in seiner Laune gewähren lassen. 9) Das Epitheton *careful* erscheint hier einigermassen verdächtig, und durch eine Verwechselung, etwa eines Wortes wie *helpful*, mit dem vorhergehenden Adverbium *carefully* entstanden. — Sonst müsste es = ein sorgsames, wohl überlegtes Heilmittel sein. 10) *wreak* = Rache, rachsüchtige, ingrimmige Stimmung; ein schon zu Sh.'s Zeit in der ersteren Bedeutung veraltendes Wort, das er in dem zweiten angegebenen Sinne in der folgenden Scene dieses Dramas und in Coriolanus (A. 4, Sc. 5) gebraucht: *if thou hast a heart of wreak in thee.* 11) Titus bildet sich ein, dass seine Neffen unterdess bis zum Mittelpunkte der Erde gegraben haben, um die Gerechtigkeit zu suchen, und dem Pluto seine Botschaft zu überbringen. 12) *burning lake* ist der in der folgenden Zeile erwähnte *Acheron*, der brennende Höllenpfuhl. So kommt in K. Henry VI. Second Part (A. 1, Sc. 4) vor *Descend to darkness and the burning lake.* 13) *steel* verstärkt den Begriff von *metal:* wir sind

Come, to this gear.[15] You are a good archer, Marcus.
*[He gives them the arrows.*
*Ad Jovem*, that 's for you: — here, *ad Apollinem:* —
*Ad Martem*, that 's for myself: —
Here, boy, to Pallas: — here, to Mercury:
To Saturn, Caius, not to Saturnine;[16]
You were as good to shoot against the wind. —
To it, boy; Marcus, loose when I bid.
Of my word,[17] I have written to effect;
There 's not a god left unsolicited.

*Marc.* Kinsmen, shoot all your shafts into the court:[18]
We will afflict the emperor in his pride.

*Tit.* Now, masters, draw. *[They shoot.]* O, well said,[19] Lucius!
Good boy, in Virgo's lap: give it Pallas.[20]

*Marc.* My lord, I aim a mile beyond the moon:
Your letter is with Jupiter by this.

*Tit.* Ha! Publius, Publius, what hast thou done?
See, see! thou hast shot off one of Taurus' horns.[21]

*Marc.* This was the sport, my lord: when Publius shot,
The Bull,[22] being gall'd, gave Aries such a knock,
That down fell both the Ram's horns in the court;
And who should find them but the empress' villain?
She laugh'd, and told the Moor he should not choose
But give them to his master for a present.

*Tit.* Why, there it goes: God give his lordship[23] joy!

*Enter the Clown, with a basket and two pigeons in it.*

News! news from heaven! Marcus, the post is come.
Sirrah, what tidings? have you any letters?
Shall I have justice? what says Jupiter?

*Clo.* Ho! the gibbet-maker?[24] he says that he hath taken them[25] down again, for the man must not be hanged till the next week.

*Tit.* But what says Jupiter, I ask thee?

*Clo.* Alas, Sir! I know not Jupiter:[26] I never drank with him in all my life.

*Tit.* Why, villain, art not thou the carrier?[27]

*Clo.* Ay, of my pigeons, Sir; nothing else.

*Tit.* Why, didst thou not come from heaven?

*Clo.* From heaven? alas, Sir! I never came there. God forbid, I should be so bold to press to heaven in my young days. Why, I am going with my pigeons to the tribunal plebs,[28] to take up a matter of brawl betwixt my uncle and one of the emperial's men.

*Marc.* Why, Sir, that is as fit as can be, to serve for your oration; and let him deliver the pigeons to the emperor from you.[29]

*Tit.* Tell me, can you deliver an oration to the emperor with a grace?

*Clo.* Nay, truly, Sir, I could never say grace[30] in all my life.

*Tit.* Sirrah, come hither. Make no more ado,
But give your pigeons to the emperor:
By me thou shalt have justice at his hands.
Hold, hold meanwhile,[31] here 's money for thy charges.
Give me pen and ink. —
Sirrah, can you with a grace deliver a supplication?

*Clo.* Ay, Sir.

*Tit.* Then here is a supplication for you. And when you come to him, at the first approach you must kneel; then kiss his foot; then deliver up your pigeons; and then look for your reward. I 'll be at hand, Sir; see you do it bravely.

*Clo.* I warrant you, Sir; let me alone.

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durch und durch Stahl. 14) *to wreak* = rächen, übel aufnehmen. Vgl. Anm. 10. 15) *gear* wird eben so unbestimmt gebraucht, wie unser »Zeug«, und bezeichnet sowohl concret ein Geräth oder Kleidungsstück, wie abstract ein Geschäft oder eine Angelegenheit. Hier versteht Titus die Schiessübungen darunter, die er anstellen will, indem er die an verschiedene Götter gerichteten Briefe, an Pfeile gebunden, gen Himmel senden lässt. 16) In Qs. und Fol. lautet der Vers, offenbar verkehrt: *To Saturnine, to Caius, not to Saturnine.* — Rowe setzt dafür: *To Coelus and to Saturn — not to Saturnine.* Plausibler ist obige Aenderung Capell's, nach welcher Caius der Römer ist, welcher den ihm übergebenen Pfeil dem Saturn zuschicken soll. Der Name Saturn erinnert den Titus an den ähnlich klingenden Namen des Kaisers, dem er keine Pfeile zusendet, weil das so viel heissen würde, als gegen den Wind schiessen, oder fehlschiessen. — Caius wird A. 5, Sc. 2 wieder angeredet, zugleich mit dem hier auftretenden Publius. 17) *of my word = on my word.* Beide Präpositionen werden beständig vertauscht. 18) Aus diesen Worten ergiebt sich, dass die Scene in der Nähe des kaiserlichen Palastes, des Hofes, vor sich geht. 19) *well said* = brav! — ein Ausruf des Lobes, der sich häufig auf etwas Gethanes, nicht bloss Gesagtes, bezieht. 20) Den für die Pallas bestimmten Brief soll der Knabe recht in den Schoss des Gestirnes der Jungfrau schiessen, wie auch die übrigen Briefe in der Richtung auf verschiedene Gestirne abgeschossen werden. 21) Titus sieht, wie der von Publius abgeschossene Pfeil aus der Luft zurück fällt, und hält ihn für ein dem Stier des Thierkreises abgeschossenes Horn. Marcus erklärt sodann, indem er auf Titus' Phantasieen eingeht, andere niederfallende Pfeile als die Hörner des Widders, die, in den kaiserlichen Hof niederfallend, auf Tamora's Wink von Aaron dem Kaiser zum Geschenk übergeben seien, — eine Anspielung auf die Hahnreihörner, die Aaron dem Kaiser aufsetzt. 22) scil. *Taurus.* 23) *his lordship* in Q. A.; *your lordship* in Q. B. und Fol. Titus gratulirt dem Kaiser, den er so betitelt, zu den Hörnern, die der Mohr ihm bringt. 24) Der einfältige Landmann, welcher in diesem Drama die stehende Rolle eines Clown spielt, missversteht *gibbeter* oder *gibbet-maker* für *Jupiter.* 25) scil. *the gibbets*, die Querhölzer, die den Galgen bilden. 26) Steevens vermuthet, dass der Clown hier etwa *Jew Peter* für *Jupiter* verstehe. 27) *carrier* wird auch in Merry Wives of Windsor (A. 2, Sc. 2) als ein Bote der Götter, wie Titus es hier versteht, gebraucht: *one of Cupid's carriers.* 28) Er will damit das lateinische *tribunus plebis* ausdrücken, wie er gleich nachher *emperial* für *emperor* gebraucht. — Den letzteren Schnitzer legt Sh. auch dem Clown in Two Gentlemen of Verona (A. 3, Sc. 2) in den Mund: *I am going with Sir Proteus to the imperial's court.* 29) Mit einem Geschenk von Tauben will sich auch in Merchant of Venice (A. 2, Sc. 2) der alte Gobbo bei dem Herrn seines Sohnes insinuiren. 30) Titus fasst *grace* = Grazie, Anstand, der Clown = Tischgebet. — Dasselbe Wortspiel hat Sh. in Measure for Measure (A. 1, Sc. 2) und in K. Henry IV. First Part (A. 1, Sc. 2). 31) *meanwhile* gehört zu *hold, hold,* = mittlerweile nimm, was dann näher erklärt wird durch *here 's money etc.* — Die Interpunction der Hgg., welche *meanwhile* mit dem Folgenden verbindet, verdunkelt nur den Sinn von *hold, hold,* als ob darunter etwas Anderes verstanden würde.

*Tit.* Sirrah, hast thou a knife? Come, let me see it. —
Here, Marcus, fold it in the oration;
For thou hast made it like an humble suppliant: —
And when thou hast given it to the emperor,
Knock at my door, and tell me what he says.
*Clo.* God be with you, Sir; I will.
*Tit.* Come, Marcus, let us go. — Publius, follow me.
*[Exeunt.*

## SCENE IV.

The Same. Before the Palace.

*Enter* SATURNINUS, TAMORA, DEMETRIUS, CHIRON, *Lords, and Others:* SATURNINUS *with the arrows in his hand that* TITUS *shot.*

*Sat.* Why, lords, what wrongs are these? Was ever seen
An emperor in Rome thus overborne,
Troubled, confronted thus; and, for the extent
Of egal justice,[1] us'd in such contempt?
My lords, you know, as do[2] the mightful gods,
(However these disturbers of our peace
Buz in the people's ears) there nought hath pass'd,
But even with law,[3] against the wilful sons
Of old Andronicus. And what an if
His sorrows have so overwhelm'd his wits,
Shall we be thus afflicted in his wreaks,[4]
His fits, his frenzy, and his bitterness?
And now he writes to heaven for his redress:
See, here 's to Jove, and this to Mercury;
This to Apollo; this to the god of war;
Sweet scrolls to fly about the streets of Rome!
What 's this but libelling against the senate,
And blazoning our injustice every where?
A goodly humour, is it not, my lords?
As who would say, in Rome no justice were.
But if I live, his feigned ecstacies
Shall be no shelter to these outrages;
But he and his shall know, that justice lives
In Saturninus' health;[5] whom, if he sleep,
He 'll so awake, as he in fury shall
Cut off the proud'st conspirator that lives.
*Tam.* My gracious lord, my lovely Saturnine,
Lord of my life, commander of my thoughts,
Calm thee, and bear the faults of Titus' age,
The effects of sorrow for his valiant sons,
Whose loss hath pierc'd him deep, and scarr'd his heart;
And rather comfort his distressed plight,
Than prosecute the meanest, or the best,[6]
For these contempts. *[Aside.]* Why, thus it shall become
High-witted Tamora to gloze with all:[7]
But, Titus, I have touch'd thee to the quick,
Thy life-blood out.[8] If Aaron now be wise,[9]
Then is all safe, the anchor 's in the port. —

*Enter Clown.*

How now, good fellow! wouldst thou speak with us?
*Clo.* Yes, forsooth, an your mistership[10] be imperial.
*Tam.* Empress I am, but yonder sits the emperor.
*Clo.* 'T is he. — God and Saint Stephen give you good den.[11] I have brought you a letter, and a couple of pigeons here. [SATURNINUS *reads the letter.*
*Sat.* Go, take him away, and hang him presently.
*Clo.* How much money must I have?[12]
*Tam.* Come, sirrah; you must be hang'd.
*Clo.* Hang'd! By 'r lady, then I have brought up a neck to a fair end. *[Exit, guarded.*
*Sat.* Despiteful and intolerable wrongs!
Shall I endure this monstrous villany?
I know from whence this same device proceeds.
May this be borne? — As if his traitorous sons,
That died by law for murder of our brother,
Have by my means been butcher'd wrongfully! —
Go, drag the villain hither by the hair:
Nor age, nor honour, shall shape privilege. —
For this proud mock I 'll be thy slaughterman;
Sly frantic wretch,[13] that holpst to make me great,
In hope thyself should govern Rome and me.

*Enter* ÆMILIUS.[14]

What news with thee, Æmilius?
*Æmil.* Arm,[15] my lords! Rome never had more cause.
The Goths have gather'd head, and with a power
Of high-resolved men, bent to the spoil,
They hither march amain, under conduct

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1) Wegen des freien Spielraumes, den er der unparteiischen Gerechtigkeit gewährte. — *egal*, wie Qs. und Fol. hier lesen, ist die veraltete Form für *equal*, die sich in Sh.'s nächsten Vorgängern auf der Bühne noch häufiger findet, von der zweiten Folioausg. aber in *equal* modernisirt ist. — Zwei Zeilen vorher hat Rowe *of Rome* für *in Rome* der alten Ausgg. 2) *as do* ist ein Zusatz Rowe's. — Die Cambridge Edd. ergänzen die Lücke des Sinnes und Verses mit *as know*. 3) Nichts, was nicht in Uebereinstimmung mit dem Gesetz gewesen wäre. 4) Vgl. A. 4, Sc. 3, Anm. 10. — Für *wreaks* wollte Hanmer *freaks* lesen. 5) So lange Saturninus sich wohl befindet, lebt auch die Gerechtigkeit. — Die Zusammenstellung von *justice* und *Saturninus* hat veranlasst, dass nun auch, obwohl auf *justice* bezüglich, *he sleep* und *he in fury shall* gesetzt ist. — Die meisten Hgg. ändern seit Rowe dieses doppelte *he*, das sich in Qs. und Fol. findet, in *she* um. 6) *the meanest, or the best* bezieht sich nicht auf Titus, sondern ist allgemein zu verstehen: den Gemeinsten oder den Vornehmsten, irgend Einen. 7) *to gloze with* = schön thun mit Jemandem. 8) So dass Dein Lebensblut, Dein Herzblut, herausfliesst. 9) d. h. wenn Aaron, ihrem durch die Amme ihm (A. 4, Sc. 2) übersandten Auftrage gemäss, das schwarze Kind bei Seite geschafft hat. — In der folgenden Zeile hat Q. A. *anchor* für *anchor 's* der Q. B. und der Fol. 10) *mistership* ist entstellt aus dem nach Analogie von *mastership* gebildeten *mistress-ship*, wie er die Tamora anredet. 11) *good den* = *good e'en*, für *good even*. 12) Der Clown missversteht *presently* als *present* = Geschenk, und fragt deshalb, wie viel Geld er geschenkt erhalten solle. 13) *sly frantic* ist zu einem Begriffe zusammenzufassen: der aus Schlauheit wahnsinnig ist, der verstellt wahnsinnige Wicht. So steht in K. Henry IV. Second Part (Induction) *crafty-sick* = verstellt krank. 14) *Enter Nuntius Emillius* ist die Bühnenweisung der Qs. und Fol., nach welcher also Æmilius als Bote kommt. Solche lateinische Bühnenweisungen stammen aus der vorshakspere'schen Zeit des englischen Theaters, und reichen bis zu den alten Mysterien hinauf. — Einzelnes, ausser dem jetzt noch erhaltenen *Exit, Dramatis Personæ*, findet sich noch bei Sh., z. B. *manent omnes, cum aliis, solus, etc.* 15) Manche Hgg. setzen, des Verses wegen, *arm, arm.* — Dyce ändert *Arm, my lord*, da Æmilius

Of Lucius, son to old Andronicus:
Who threats, in course of this revenge, to do
As much as ever Coriolanus did.
*Sat.* Is warlike Lucius general of the Goths?
These tidings nip me; and I hang the head
As flowers with frost, or grass beat down with storms.
Ay, now begin our sorrows to approach.
'T is he the common people love so much:
Myself hath [16] often heard them say,
When I have walked like a private man,
That Lucius' banishment was wrongfully, [17]
And they have wish'd that Lucius were their emperor.
*Tam.* Why should you fear? is not our city strong?
*Sat.* Ay, but the citizens favour Lucius,
And will revolt from me to succour him.
*Tam.* King, be thy thoughts imperious, [18] like thy name.
Is the sun dimm'd, that gnats do fly in it?
The eagle suffers little birds to sing,
And is not careful what they mean thereby;
Knowing that with the shadow of his wings
He can at pleasure stint [19] their melody.
Even so may'st thou the giddy men of Rome.
Then cheer thy spirit; for know, thou emperor,
I will enchant the old Andronicus,
With words more sweet, and yet more dangerous,
Than baits to fish, or honey-stalks to sheep, [20]
Whenas the one is wounded with the bait,
The other rotted with delicious [21] feed.
*Sat.* But he will not entreat his son for us.
*Tam.* If Tamora entreat him, then he will;
For I can smooth and fill his aged ear
With golden promises, that, were his heart
Almost impregnable, his old ears deaf,
Yet should both ear and heart obey my tongue. —
*[To Æmilius.]* Go thou before, be our embassador: [22]
Say that the emperor requests a parley
Of warlike Lucius, and appoint the meeting,
Even at his father's house, the old Andronicus. [23]
*Sat.* Æmilius, do this message honourably:
And if he stand on hostage [24] for his safety,
Bid him demand what pledge will please him best.
*Æmil.* Your bidding shall I do effectually. *[Exit.*
*Tam.* Now will I to that old Andronicus,
And temper him with all the art I have,
To pluck proud Lucius from the warlike Goths.
And now, sweet emperor, be blithe again,
And bury all thy fear in my devices.
*Sat.* Then go successantly, [25] and plead to him.
*[Exeunt.*

# ACT V.

## SCENE I.

Plains near Rome.

*Enter* Lucius, *and an army of Goths, with drum and colours.* [1]

*Luc.* Approved warriors, and my faithful friends,
I have received letters from great Rome,
Which signify what hate they bear their emperor,
And how desirous of our sight they are.
Therefore, great lords, be, as your titles witness,
Imperious, [2] and impatient of your wrongs;
And wherein Rome hath done you any scath, [3]
Let them [4] make treble satisfaction.
*1. Goth.* Brave slip, sprung from the great Andronicus,
Whose name was once our terror, now our comfort;
Whose high exploits, and honourable deeds,
Ingrateful Rome requites with foul contempt,
Be bold in us: we 'll follow where thou lead'st,
Like stinging bees in hottest summer's day,
Led by their master [5] to the flower'd fields,
And be aveng'd on cursed Tamora.
*Goths.* And, as he saith, so say we all with him. [6]
*Luc.* I humbly thank him, and I thank you all.
But who comes here, led by a lusty Goth?

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auf die Frage des Kaisers antworte. 16) Sh. fasst *self* auch in der Verbindung mit *my* als Substantiv auf, wie Qs. und Fol. *my selfe* getrennt lesen, und construirt es demgemäss mit dem Verbum in der dritten Person. — Theobald setzte zur Vervollständigung des Verses *overheard* für *heard*. 17) scil. *wrongfully done*. 18) *imperious* und *imperial*, in allgemeinerem Sinne = majestätisch, sind bei Sh. und dessen Zeitgenossen synonym. So steht in Hamlet (A. 5, Sc. 1) *imperial Cæsar* in der Fol., *imperious Cæsar* in den Qs., und in Troilus and Cressida (A. 4, Sc. 5) *most imperious Agamemnon*. — Ueber *king* vgl. A. 2, Sc. 4, Anm. 18. 19) *to stint* = aufhören, aufhören machen. — Wie der Adler mit dem Schatten seiner Flügel den Gesang der kleinen Vögel verstummen lassen kann, so kann auch Saturninus die wankelmüthigen *(giddy)* Römer zum Schweigen bringen, wenn sie von Lucius reden. — Für *wings* der Qs. und Fol. lesen manche Hgg. *wing*, um den Reim auf *sing* herzustellen. 20) Die nachtheilige Wirkung, welche Sh. dem Honigklee auf die Schafe zuschreibt, — *rotted with delicious feed*, — soll nach einer Note M. Mason's nur bei dem Rindvieh eintreten. 21) *delicious* = übertrieben süss. So in Romeo and Juliet (A. 2, Sc. 6) *the sweetest honey || Is loathsome in his own deliciousness*. 22) So ändert Capell die Lesart der Qs. *to be our embassador*. Die Fol. lässt *be* aus. 23) Dieser Vers findet sich nur in Q. A. 24) Wenn er zu seiner Sicherheit auf einer Geisel besteht. — *on hostage* ist Rowe's nothwendige Verbesserung des *in hostage* der alten Ausgg. 25) So Qs. und Fol. — Wahrscheinlich ein Sh.'sches Wort, dem der Dichter den Sinn von *successfully* beilegte, wie die meisten Hgg. seit Rowe lesen. — Für *successantly* setzt Capell *incessantly*. — Für *plead to him* der Qs. hat die Fol. *plead for him*.

1) *with drum and soldiers* ist die alte Bühnenweisung. 2) *imperious* bezieht sich auf *great lords*, als auf den Ehrentitel, den sie in Anspruch nehmen. — Der Satz ist eine fast wörtliche Wiederholung des in A. 4, Sc. 4 vorkommenden Satzes *King, be thy thoughts imperious, like thy name*, nur dass *imperious* hier, dem Zusammenhange entsprechend, nicht gerade synonym mit *imperial*, sondern allgemeiner, = gebieterisch, aufzufassen ist. 3) *scath* = Schaden, Kränkung. 4) Qs. und Fol. lesen *him*, das gewiss auch hier, wie an anderen Stellen, mit *them* verwechselt worden ist, da nur Letzteres sich, collectiv gefasst, auf *Rome* beziehen kann, nicht aber wohl Ersteres. 5) d. h. die Bienenkönigin. So in K. Henry V. (A. 1, Sc. 2) *for so work the honey-bees — — they have a king*. 6) In Qs. und Fol. bildet dieser Vers den Schluss der vorhergehenden Rede; es ist jedoch klar, dass *as he saith* sich auf einen Anderen, welcher eben gesprochen, bezieht; ebenso auch das *I thank him* des Lucius.

*Enter a Goth, leading* Aaron, *with his Child in his arms.*

2. *Goth.* Renowned Lucius, from our troops I stray'd,
To gaze upon a ruinous monastery;
And as I earnestly did fix mine eye
Upon the wasted building, suddenly
I heard a child cry underneath a wall.
I made unto the noise; when soon I heard
The crying babe controll'd with this discourse: —
»Peace, tawny slave, half me, and half thy dam![7]
Did not thy hue bewray whose brat thou art,
Had nature lent thee but thy mother's look,
Villain, thou mightst have been an emperor:
But where the bull and cow are both milk-white,
They never do beget a coal-black calf.
Peace, villain, peace!« — even thus he rates the babe, —
»For I must bear thee to a trusty Goth;
Who, when he knows thou art the empress' babe,
Will hold thee dearly for thy mother's sake.«
With this, my weapon drawn, I rush'd upon him,
Surpris'd him suddenly, and brought him hither,
To use as you think needful of the man.
*Luc.* O worthy Goth, this is the incarnate devil,
That robb'd Andronicus of his good hand:
This is the pearl that pleas'd your empress' eye,[8]
And here 's the base fruit of his burning lust. —
Say, wall-ey'd[9] slave, whither wouldst thou convey
This growing image of thy fiend-like face?
Why dost not speak? What! deaf? not a word?[10]
A halter, soldiers! hang him on this tree,
And by his side his fruit of bastardy.
*Aar.* Touch not the boy; he is of royal blood.
*Luc.* Too like the sire for ever being good. —
First hang the child, that he may see it sprawl;
A sight to vex the father's soul withal.
Get me a ladder! *[A ladder brought, which* Aaron *is made to ascend.*
*Aar.* Lucius, save the child;[11]
And bear it from me to the empress.
If thou do this, I 'll show thee wondrous things,
That highly may advantage thee to hear:
If thou wilt not, befall what may befall,
I 'll speak no more; but vengeance rot you all!
*Luc.* Say on; an if[12] it please me which thou speak'st,
Thy child shall live, and I will see it nourish'd.
*Aar.* An if it please thee? why, assure thee,[13] Lucius,
'T will vex thy soul to hear what I shall speak;
For I must talk of murders, rapes, and massacres,
Acts of black night, abominable deeds,
Complots of mischief, treason, villanies
Ruthful to hear, yet piteously perform'd:[14]
And this shall all be buried in[15] my death,
Unless thou swear to me, my child shall live.
*Luc.* Tell on thy mind: I say, thy child shall live.
*Aar.* Swear that he shall, and then I will begin.
*Luc.* Who should I swear by? thou believ'st no god:
That granted, how canst thou believe an oath?
*Aar.* What if I do not? as, indeed, I do not;
Yet, for[16] I know thou art religious,
And hast a thing within thee, called conscience,
With twenty popish tricks and ceremonies,
Which I have seen thee careful to observe,
Therefore I urge thy oath: — for that I know
An idiot holds his bauble[17] for a god,
And keeps the oath which by that god he swears,
To that I 'll urge him:[18] — therefore, thou shalt vow
By that same god, what god soe'er it be,
That thou ador'st and hast in reverence,
To save my boy, to nourish, and bring him up;
Or else I will discover nought to thee.
*Luc.* Even by my god I swear to thee I will.
*Aar.* First know thou, I begot him on the empress.
*Luc.* O most insatiate and luxurious[19] woman!
*Aar.* Tut! Lucius, this was but a deed of charity,
To that[20] which thou shalt hear of me anon.
'T was her two sons that murder'd Bassianus:
They cut thy sister's tongue, and ravish'd her,
And cut her hands, and trimm'd[21] her as thou saw'st.
*Luc.* O detestable villain! call'st thou that trimming?
*Aar.* Why, she was wash'd, and cut,[22] and trimm'd, and 't was
Trim sport for them that had the doing of it.
*Luc.* O barbarous, beastly villains, like thyself!
*Aar.* Indeed, I was their tutor to instruct them.
That codding[23] spirit had they from their mother,
As sure a card as ever won the set;[24]
That bloody mind, I think, they learn'd of me,

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7) Diese Stelle, nach welcher die Farbe des Kindes halb nach dem Vater, halb nach der Mutter arten soll, und nur braun, nicht schwarz ist, steht in Widerspruch mit A. 4, Sc. 2: *Enter a Nurse, with a blackamoor child,* und mit dem, was weiterhin über das Kind bemerkt wird; doch lautet in Merchant of Venice (A. 2, Sc. 1) die alte Bühnenweisung der Q. und Fol.: *Enter Morochus a tawny Moor etc.* 8) Malone citirt dazu das Sprichwort *A black man is a pearl in a fair woman's eye.* 9) *wall-eyed* = glasäugig, weissäugig. Sh. wendet diesen eigentlich von einer Krankheit der Pferde gebräuchlichen Ausdruck auch in K. John (A. 4, Sc. 3) tropisch an: *wall-ey'd wrath.* 10) Die meisten Hgg. schieben mit der zweiten Folioausg. ein *no* vor *not a word?* ein. 11) Die alten Ausgg. theilen *Get me a ladder!* schon dem Aaron zu. Die richtige Eintheilung und die erklärende Bühnenweisung rühren von Theobald her. 12) Das *and if* der alten Ausgg. ist hier nicht, wie die Hgg. lesen, *and, if,* sondern *an if,* wie aus der Wiederholung der Worte durch Aaron sich ergiebt. 13) *assure* ist Imperativ hier. 14) Auf eine klägliche, Mitleid erregende Weise vollführt. 15) Q. A. hat *in my death,* Q. B. und Fol. *by my death.* 16) *for* und weiterhin *for that* = *because.* 17) *bauble* = Narrenkolben, ein Stab mit einem aus Holz geschnittenen Menschenkopfe, der zu dem Costüme des Narren zu Sh.'s Zeit gehörte. In Two Angry Women of Abingdon (1599) steht *the fool will not leave his bauble for the Tower of London.* — Der Sinn von *idiot* spielt in den von *fool* hinüber. 18) Aus diesem *him,* scil. *Lucius,* erhellt, dass Aaron diesen Zwischensatz, von *for that* an, beiseite spricht. 19) *luxurious* = wollüstig, geil. — So wird auch *luxury* bei Sh. gebraucht. — *and* steht nur in Q. A. und fehlt in Q. B. und Fol. 20) Im Verhältniss, im Vergleich zu dem, was u. s. w. 21) *to trim,* eigentlich = aufputzen, gebraucht Aaron cynisch, = zurichten, und fügt daran ein Wortspiel mit dem adjectivischen *trim* = hübsch, zärtlich. In Fletcher's Loyal Subject findet sich *and trimm'd your virgins,* in derselben Zweideutigkeit. — Das *detestable* betont Sh. auf der ersten Sylbe. 22) *to cut* doppelsinnig = Haare schneiden, und = schneiden, wie der Lavinia die Zunge abgeschnitten wurde. 23) *codding* = geil. — Steevens

As true a dog as ever fought at head.[25]
Well, let my deeds be witness of my worth.
I train'd thy brethren to that guileful hole,
Where the dead corse of Bassianus lay;
I wrote the letter that thy father found,[26]
And hid the gold within the letter mention'd,
Confederate with the queen and her two sons;
And what not done,[27] that thou hast cause to rue,
Wherein I had no stroke of mischief in it?
I play'd the cheater for thy father's hand,[28]
And, when I had it, drew myself apart,
And almost broke my heart with extreme laughter.
I pry'd me through the crevice of a wall,
When, for his hand, he had his two sons' heads;
Beheld his tears, and laugh'd so heartily,
That both mine eyes were rainy like to his:
And when I told the empress of this sport,
She swounded[29] almost at my pleasing tale,
And for my tidings gave me twenty kisses.
*Goth.* What! canst thou say all this, and never blush?
*Aar.* Ay, like a black dog, as the saying is.[30]
*Luc.* Art thou not sorry for these heinous deeds?
*Aar.* Ay, that I had not done a thousand more.
Even now I curse the day (and yet, I think,
Few come within the compass[31] of my curse),
Wherein I did not some notorious ill:
As kill a man, or else devise his death;
Ravish a maid, or plot the way to do it;
Accuse some innocent, and forswear myself;
Set deadly enmity between two friends;
Make poor men's cattle break their necks;
Set fire on barns and hay-stacks in the night,
And bid the owners quench them with their tears.
Oft have I digg'd up dead men from their graves,
And set them upright at their dear friends' doors,
Even when their sorrows almost were forgot;
And on their skins, as on the bark of trees,
Have with my knife carved in Roman letters,
»Let not your sorrow die, though I am dead.«
Tut! I have done a thousand dreadful things,
As willingly as one would kill a fly;
And nothing grieves me heartily indeed,
But that I cannot do ten thousand more.
*Luc.* Bring down the devil,[32] for he must not die
So sweet a death as hanging presently.[33]
*Aar.* If there be devils, 'would I were a devil,
To live and burn in everlasting fire:
So I might have your company in hell,
But to torment you with my bitter tongue!
*Luc.* Sirs, stop his mouth, and let him speak no more.

*Enter a Goth.*

*Goth.* My lord, there is a messenger from Rome,
Desires to be admitted to your presence.
*Luc.* Let him come near.

*Enter* Æmilius.

Welcome, Æmilius! what 's the news from Rome?
*Æmil.* Lord Lucius, and you princes of the Goths,
The Roman emperor greets you all by me:
And, for he understands you are in arms,
He craves a parley at your father's house,
Willing you to demand your hostages,
And they shall be immediately deliver'd.
*1. Goth.* What says our general?
*Luc.* Æmilius, let the emperor give his pledges
Unto my father and my uncle Marcus,
And we will come. — March away. *[Exeunt.*

## SCENE II.

Rome. Before Titus's House.

*Enter* Tamora, Demetrius, *and* Chiron, *disguised.*[1]

*Tam.* Thus in this strange and sad habiliment
I will encounter with Andronicus,
And say I am Revenge, sent from below,[2]
To join with him and right his heinous wrongs. —
Knock at his study, where they say he keeps,
To ruminate strange plots of dire revenge:
Tell him, Revenge is come to join with him,
And work confusion on his enemies. *[They knock.*

Titus *opens his study door.*[3]

*Tit.* Who doth molest my contemplation?
Is it your trick, to make me ope the door,
That so my sad decrees may fly away,
And all my study be to no effect?
You are deceiv'd: for what I mean to do,
See here, in bloody lines I have set down;
And what is written shall be executed.
*Tam.* Titus, I am come to talk with thee.

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leitet das Wort von *cod*, in dem Sinne von *pillow*, her; da indess *cod* auch = Hode, steht, und namentlich *cod-piece* mit ähnlichen Anspielungen gebraucht wird, so erscheint diese Herleitung natürlicher. 24) *as sure a card* ist ebenso Apposition zu *codding spirit*, wie *as true a dog* zu *bloody mind*. — Das Bild ist vom Kartenspiel *(set)* entlehnt. 25) Anspielung auf die Bullenbeisser, welche den Stier von vorn angreifen. 26) Vgl. A. 2, Sc. 4, Anm. 22. 27) scil. *what has not been done* = nichts ist geschehen, worin ich nicht u. s. w. 28) Er deutet auf die Scene (A. 3, Sc. 1) hin, wo er dem Titus die falsche Botschaft brachte, dass der Kaiser ihm für die abzuhauende Hand die Söhne freigeben wolle. — Damals spielte Aaron den Betrüger. 29) Die meisten Hgg. modernisiren das Sh.'sche Wort hier und anderswo in *swooned*. In Sh.'s Lucrece reimt *swounds* auf *wounds*. — Qs. und Fol. haben die daneben gebräuchliche Orthographie *sounded*. 30) *To blush like a black dog* findet sich in Sprichwörtersammlungen der Zeit. So citirt Dyce aus Withals' Adagia: *Faciem perfricuit: Hee blusheth like a blacke dogge, he hath a brazen face.* 31) Die Fol. wiederholt irrthümlich das *few* vor *compass*. — Zu *few* ist *days* zu suppliren. 32) Aaron muss seine Rede von der Leiter herab gehalten haben, die er schon bestiegen hatte, um aufgeknüpft zu werden. Vgl. Anm. 11 dieser Scene. 33) *presently* gehört nicht zu *hanging*, sondern zu *die so sweet a death*.

1) In welcher Art sie »verkleidet« sind, erhellt aus dem Folgenden. 2) d. h. aus der Hölle. A. 4, Sc. 3 hatte Publius dem Titus gesagt *Pluto sends you word, || If you will have Revenge from hell, you shall.* 3) Für diese Bühnenweisung der Qs. und Fol. setzen die meisten Hgg. *Enter Titus, above.* Das »Studierzimmer« stellte auf dem Sh.'schen Theater der Balcon im Hintergrunde vor, von dem herabsteigend Titus eine Weile den Blicken der Zuschauer entzogen ist, bis er bei Tamora's Worten *see, here he comes* unten auf der Bühne erscheint.

*Tit.* No, not a word: how can I grace my talk,
Wanting a hand to give it action? [4]
Thou hast the odds of me, [5] therefore no more.
*Tam.* If thou didst know me, thou wouldst talk with me.
*Tit.* I am not mad; I know thee well enough:
Witness this wretched stump, witness these crimson lines; [6]
Witness these trenches [7] made by grief and care;
Witness the tiring day and heavy night;
Witness all sorrow, that I know thee well
For our proud empress, mighty Tamora.
Is not thy coming for my other hand?
*Tam.* Know, thou sad man, I am not Tamora:
She is thy enemy, and I thy friend.
I am Revenge, sent from the infernal kingdom,
To ease the gnawing vulture of thy mind,
By working wreakful [8] vengeance on thy foes.
Come down, and welcome me to this world's light;
Confer with me of murder and of death.
There 's not a hollow cave or lurking-place,
No vast obscurity or misty vale,
Where bloody murder, or detested rape,
Can couch for fear, but I will find them out;
And in their ears tell them my dreadful name,
Revenge, which makes the foul offender quake.
*Tit.* Art thou Revenge? and art thou sent to me,
To be a torment to mine enemies?
*Tam.* I am; therefore come down, and welcome me.
*Tit.* Do me some service, ere I come to thee.
Lo, by thy side where Rape, and Murder, stands; [9]
Now give some 'surance that thou art Revenge:
Stab them, or tear them on thy chariot-wheels,
And then I 'll come and be thy waggoner,
And whirl along with thee about the globes.
Provide thee two proper palfreys, black as jet, [10]
To hale thy vengeful waggon swift away,
And find out murderers in their guilty caves: [11]
And when thy car is loaden with their heads,
I will dismount, and by the waggon-wheel
Trot like a servile footman all day long,
Even from Hyperion's [12] rising in the east
Until his very downfall in the sea:
And day by day I 'll do this heavy task,
So thou destroy Rapine [13] and Murder there.

*Tam.* These are my ministers, and come with me.
*Tit.* Are these [14] thy ministers? what are they call'd?
*Tam.* Rapine [15] and Murder; therefore called so,
'Cause they take vengeance of such kind of men.
*Tit.* Good Lord, how like the empress' sons they are,
And you the empress! [16] but we worldly men
Have miserable, mad-mistaking eyes.
O sweet Revenge! now do I come to thee;
And, if one arm's embracement will content thee,
I will embrace thee in it by and by. *[Exit.* [17]
*Tam.* This closing with him fits his lunacy. [18]
Whate'er I forge to feed his brain-sick fits,
Do you uphold and maintain in your speeches,
For now he firmly takes me for Revenge;
And, being credulous in this mad thought,
I 'll make him send for Lucius, his son;
And, whilst I at a banquet hold him sure,
I 'll find some cunning practice [19] out of hand
To scatter and disperse the giddy Goths,
Or, at the least, make them his enemies.
See, here he comes, and I must ply [20] my theme.

*Enter* Titus.

*Tit.* Long have I been forlorn, and all for thee. [21]
Welcome, dread Fury, to my woful house. —
Rapine [22] and Murder, you are welcome too. —
How like the empress and her sons you are!
Well are you fitted, had you but a Moor: [23] —
Could not all hell afford you such a devil?
For, well I wot, the empress never wags,
But in her company there is a Moor;
And would you represent our queen aright,
It were convenient you had such a devil.
But welcome as you are. What shall we do?
*Tam.* What wouldst thou have us do, Andronicus?
*Dem.* Show me a murderer, I 'll deal with him.
*Chi.* Show me a villain that hath done a rape,
And I am sent to be reveng'd on him.
*Tam.* Show me a thousand that have done thee wrong,
And I will be revenged on them all.
*Tit.* Look round about the wicked streets of Rome,
And when thou find'st a man that 's like thyself,
Good Murder, stab him: he 's a murderer. —
Go thou with him; and when it is thy hap
To find another that is like to thee,

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4) *action* ist die entsprechende Geberde, welche das Wort begleiten muss. — Für *it action*, die Lesart der Fol., lesen die Qs. *that accord*, d. h. die nöthige Uebereinstimmung mit dem Worte. 5) Du bist zu sehr gegen mich im Vortheile, da Du zwei Hände hast. 6) Die Zeilen, die er mit seinem Blute geschrieben hat, von deren Inhalte er vorher sprach. 7) *trenches* sind die Furchen, die der Gram in sein Angesicht gegraben hat. 8) Vgl. A. 4, Sc. 3, Anm. 10 und ebendaselbst Anm. 14. — Für *thy foes* hat die Fol. *my foes*, und demnach in der vorhergehenden Zeile *the mind*. 9) Titus nimmt Bezug auf Tamora's Worte *Where bloody murder, or detested rape*, und macht sie darauf aufmerksam, dass *Murder* und *Rape* personificirt ihr zur Seite stehen, — die so verkleideten Söhne nämlich, — dass also, wenn sie wirklich *Revenge* ist, sie diese Beiden umzubringen habe. 10) So Q. A.; Q. B. und die Fol. haben *as black as jet*. — Rowe streicht *thee* vor *two*. 11) Die alten Ausgg. lesen *murder* für *murderers*, und *cares* für *caves*. 12) Die Fol. hat *Epton's*, die Qs. *Epeon's*. *Hyperion's* findet sich zuerst in der zweiten Folioausg. — Die Bezeichnung *Hyperion* für den Sonnengott ist Sh. geläufig; so in K. Henry V. (A. 4, Sc. 1) *and help Hyperion to his horse*. 13) *Rapine*, das sonst bei Sh. nicht vorkommt, ist hier synonym mit *Rape*. 14) So liest Dyce im engeren Anschluss an den vorhergehenden Vers. Die meisten Hgg. lesen mit der zweiten Folioausg. *are they*. — Qs. und Fol. haben *are them*. 15) *Rapine* in der zweiten Folioausg.; *Rape* in den alten Ausgg. 16) scil. *how like the empress*. 17) Die Bühnenweisung ist modern. Vgl. Anm. 3. 18) Dass ich mich auf diese Art mit ihm einlasse, passt zu seinem Wahnsinne. 19) *cunning practice* = listiger Anschlag. — *out of hand* = auf der Stelle, aus dem Stegreif. 20) *ply* in den Qs., *play* in der Fol. 21) Aus vergeblicher Sehnsucht nach der Rache, die er nicht erreichen konnte, war Titus lange unglücklich oder irre gewesen. 22) *Rapine* hier in Qs. und Fol. Vgl. Anm. 13. 23) Um die Aehnlichkeit mit Tamora und ihren Söhnen vollständig zu machen, fehlt den drei Verkleideten nur die Begleitung Aaron's, der nothwendig mit zu der Gruppe

Good Rapine, stab him: he 's a ravisher. —
Go thou with them; and in the emperor's court
There is a queen attended by a Moor:
Well may'st thou know her by thine own proportion,
For up and down[24] she doth resemble thee.
I pray thee, do on them some violent death;
They have been violent to me and mine.
*Tam.* Well hast thou lesson'd us: this shall we do.
But would it please thee, good Andronicus,
To send for Lucius, thy thrice-valiant[25] son,
Who leads towards Rome a band of warlike Goths,
And bid him come and banquet at thy house:
When he is here, even at thy solemn feast,
I will bring in the empress and her sons,
The emperor himself, and all thy foes,
And at thy mercy shall they stoop and kneel,
And on them shalt thou ease thy angry heart.
What says Andronicus to this device?
*Tit.* Marcus, my brother! — 't is sad Titus calls.

*Enter* Marcus.

Go, gentle Marcus, to thy nephew Lucius;
Thou shalt inquire him out among the Goths:
Bid him repair to me, and bring with him
Some of the chiefest princes of the Goths;
Bid him encamp his soldiers where they are.
Tell him, the emperor, and the empress too,
Feast at my house, and he shall feast with them.
This do thou for my love, and so let him,
As he regards his aged father's life.
*Marc.* This will I do, and soon return again. *[Exit.*
*Tam.* Now will I hence about thy business,
And take my ministers along with me.
*Tit.* Nay, nay, let Rape and Murder stay with me,
Or else I 'll call my brother back again,
And cleave to no revenge but Lucius.
*Tam. [Aside to them.]* What say you, boys? will you abide[26] with him,
Whiles I go tell my lord the emperor,
How I have govern'd our determin'd jest?
Yield to his humour, smooth and speak him fair,
And tarry with him, till I turn again.
*Tit. [Aside.]* I know them all, though they suppose me mad,
And will o'erreach them in their own devices,
A pair of cursed hell-hounds,[27] and their dam.
*Dem.* Madam, depart at pleasure; leave us here.
*Tam.* Farewell, Andronicus: Revenge now goes
To lay a complot to betray thy foes.
*Tit.* I know thou dost; and, sweet Revenge, farewell.
*[Exit* Tamora.

*Chi.* Tell us, old man, how shall we be employ'd?
*Tit.* Tut! I have work enough for you to do. —
Publius, come hither, Caius, and Valentine!

*Enter* Publius, *and Others.*

*Pub.* What is your will?
*Tit.* Know you these two?
*Pub.* The empress' sons
I take them, Chiron and Demetrius.[28]
*Tit.* Fie, Publius, fie! thou art too much deceiv'd;
The one is Murder, Rape is the other's name;
And therefore bind them, gentle Publius;
Caius, and Valentine, lay hands on them.
Oft have you heard me wish for such an hour,
And now I find it: therefore, bind them sure,
And stop their mouths, if they begin to cry.[29]
*[Exit* Titus. — Publius, *etc., seize* Chiron *and* Demetrius.
*Chi.* Villains, forbear! we are the empress' sons.
*Pub.* And therefore do we what we are commanded. —
Stop close their mouths, let them not speak a word.
Is he sure bound? look that you bind them fast.[30]

*Re-enter* Titus Andronicus, *with* Lavinia; *she bearing a basin, and he a knife.*

*Tit.* Come, come, Lavinia; look, thy foes are bound. —
Sirs, stop their mouths; let them not speak to me,
But let them hear what fearful words I utter. —
O villains, Chiron and Demetrius!
Here stands the spring whom you have stain'd with mud;
This goodly summer with your winter mix'd.
You kill'd her husband, and for that vild[31] fault
Two of her brothers were condemn'd to death,
My hand cut off, and made a merry jest:
Both her sweet hands, her tongue, and that more dear
Than hands or tongue, her spotless chastity,
Inhuman traitors, you constrain'd and forc'd.
What would you say, if I should let you speak?
Villains, for shame you could not beg for grace.
Hark, wretches, how I mean to martyr you.
This one hand yet is left to cut your throats,
Whilst that Lavinia 'tween her stumps doth hold
The basin that receives your guilty blood.
You know, your mother means to feast with me,
And calls herself Revenge, and thinks me mad. —
Hark, villains! I will grind your bones to dust,
And with your blood and it I 'll make a paste;
And of the paste a coffin[32] I will rear,
And make two pasties of your shameful heads;
And bid that strumpet, your unhallow'd dam,
Like to the earth, swallow her own increase.[33]

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gehört. 24) *up and down* = von Kopf zu Fuss, in dem ganzen körperlichen Ebenmass *(proportion).* 25) *thrice* gebraucht Sh. sehr gewöhnlich zu Steigerungen des Adjectivs. — *thrice-valiant* findet sich auch in K. Henry V. (A. 4, Sc. 6). 26) Qs. und Fol. haben *bide;* Rowe setzt *abide.* 27) Sh. gebraucht das Wort in Macbeth (A. 5, Sc. 7) und in K. Richard III. (A. 4, Sc. 4). 28) Das *and* vor *Demetrius* fügte zuerst Theobald ein. 29) Dieser Vers fehlt in der Fol. — Wenn die Fol. nicht auch andere Verse dieses Dramas aus Versehen ausgelassen hätte, und wenn sie nicht hinter *sure* ein Comma stehen liesse, so wäre anzunehmen, dass der Vers gestrichen sei, weil er das folgende *stop close their mouths* anticipirt, worauf in lästiger Wiederholung noch einmal *Sirs, stop their mouths* folgt. 30) Die Fol. setzt hier ein *Exeunt,* das in den Qs. mit Recht fehlt. 31) *vild* haben Qs. und Fol., die gewöhnliche Sh.'sche Form des Wortes, wofür die Hgg. überall stillschweigend *vile* setzen. 32) *coffin* hiess der aus einer Kruste gebildete Deckel einer Pastete. In Taming of the Shrew (A. 4, Sc. 3) wird ein Weiberhut vergleichsweise *a custard-coffin* genannt. — Dieser Pastetendeckel soll die abgeschnittenen Köpfe des Chiron und Demetrius verbergen. — Da von *two pasties* die Rede ist, hätte es, genau genommen, auch *two coffins* heissen sollen. 33) *increase* = Wachsthum, Gewächs, Erzeugniss, wendet Sh. auch sonst auf dieselbe zweifache Weise an, wie hier: *earth's increase* in Tempest (A. 4, Sc. 1) und in K. Henry VI. Second Part (A. 3, Sc. 2),

This is the feast that I have bid her to,
And this the banquet she shall surfeit on;
For worse than Philomel you us'd my daughter,
And worse than Progne I will be reveng'd.[34]
And now prepare your throats. — Lavinia, come,
*[He cuts their throats.*[35]
Receive the blood: and when that they are dead,
Let me go grind their bones to powder small,
And with this hateful liquor temper it;
And in that paste let their vild heads be bak'd. —
Come, come, be every one officious
To make this banquet, which I wish may prove
More stern and bloody than the Centaurs' feast.[36]
So, now bring them in, for I will play the cook,
And see them ready 'gainst their mother comes.
*[Exeunt, bearing the dead bodies.*

## SCENE III.

The Same. A Pavilion.

*Enter* LUCIUS, MARCUS, *and Goths; with* AARON, *prisoner.*

*Luc.* Uncle Marcus, since 't is my father's mind,
That I repair to Rome, I am content.
*1. Goth.* And ours,[1] with thine; befall what fortune will.
*Luc.* Good uncle, take you in[2] this barbarous Moor,
This ravenous tiger, this accursed devil.
Let him receive no sustenance; fetter him,
Till he be brought unto the empress' face,[3]
For testimony of her foul proceedings.
And see the ambush of our friends be strong:
I fear the emperor means no good to us.
*Aar.* Some devil whisper curses in mine ear,
And prompt me, that my tongue may utter forth
The venomous malice of my swelling heart!
*Luc.* Away, inhuman dog! unhallow'd slave! —
Sirs, help our uncle to convey him in.[4] —
*[Exeunt Goths, with* AARON. *Trumpets sound.*
The trumpets show the emperor is at hand.

*Enter* SATURNINUS *and* TAMORA, *with Tribunes,*[5] *and Others.*

*Sat.* What! hath the firmament more suns than one?
*Luc.* What boots it thee to call thyself a sun?
*Marc.* Rome's emperor, and nephew, break the parle;[6]
These quarrels must be quietly debated.
The feast is ready, which the careful Titus
Hath ordain'd to an honourable end,
For peace, for love, for league, and good[7] to Rome:
Please you, therefore, draw nigh, and take your places.
*Sat.* Marcus, we will. *[Hautboys sound.*[8]

*Enter* TITUS, *dressed like a cook,* LAVINIA, *veiled, young* LUCIUS, *and Others.* TITUS *places the dishes on the table.*[9]

*Tit.* Welcome, my gracious lord; welcome, dread queen;
Welcome, ye warlike Goths; welcome, Lucius;
And welcome, all. Although the cheer be poor,
'T will fill your stomachs: please you eat of it.
*Sat.* Why art thou thus attir'd, Andronicus?
*Tit.* Because I would be sure to have all well,
To entertain your highness, and your empress.
*Tam.* We are beholding[10] to you, good Andronicus.
*Tit.* An if your highness knew my heart, you were.
My lord the emperor, resolve me this:
Was it well done of rash Virginius,
To slay his daughter with his own right hand,
Because she was enforc'd, stain'd, and deflour'd?[11]
*Sat.* It was, Andronicus.
*Tit.* Your reason, mighty lord?
*Sat.* Because the girl should not survive her shame,
And by her presence still renew his sorrows.
*Tit.* A reason mighty, strong, and effectual;
A pattern, precedent, and lively warrant,
For me, most wretched, to perform the like. —
Die, die, Lavinia, and thy shame with thee;
And with thy shame thy father's sorrow die!
*[Kills* LAVINIA.
*Sat.* What hast thou done, unnatural and unkind?
*Tit.* Kill'd her, for whom my tears have made me blind.
I am as woful as Virginius was,
And have a thousand times more cause than he
To do this outrage; — and it is now done.[12]
*Sat.* What, was she ravish'd? tell, who did the deed?
*Tit.* Will 't please you eat? will 't please your highness feed?[13]
*Tam.* Why hast thou slain thine only daughter thus?

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und *her womb's increase* in Coriolanus (A. 3, Sc. 3). 34) Prokne, die Schwester der Philomele, rächte deren Schändung und Verstümmelung an Tereus, indem sie diesem, ihrem Gatten, den eigenen Sohn zur Speise vorsetzte. Vgl. A. 2, Sc. 5, Anm. 9 u. 10. 35) Diese Bühnenweisung findet sich in Qs. und Fol. erst hinter *Centaurs' feast.* 36) Sh. kannte aus dem Ovid den Kampf, der sich auf der Hochzeit des Pirithous zwischen Centauren und Lapithen entspann, und mit der Ausrottung der Ersteren endete.

1) Malone bezieht *ours* auf das adjectivische *content*, das er als Substantiv zu *ours* supplirt: *our content.* Es ist aber wohl natürlicher, zu *ours* und *thine* das vorhergehende *mind* zu ergänzen. 2) *in* ist hier = hinein, in das Haus des Titus, ausserhalb dessen die Scene anzunehmen ist. 3) So Q. A.; Q. B. hat *Emperours*, und die Fol. *Emperous.* 4) Aus diesen Worten erhellt, dass Aaron sich nicht gutwillig fortführen lässt. 5) Die Hgg. fügen hier *Senators* ein. 6) *parle* = Friedensverhandlung zwischen streitenden Parteien. — Statt sich in weiteren Worthader einzulassen, wie Saturninus und Lucius eben anfingen, sollen sie die Verhandlungen zum Vergleiche eröffnen. In diesem Sinne kommt *to break* bei Sh. öfter vor; so in K. Henry VI. First Part (A. 1, Sc. 3) *But we shall meet, and break our minds at large.* 7) *good* ist Substantiv = zum Vortheile Roms. 8) Hoboen leiten auch anderswo, z. B. in Macbeth (A. 1, Sc. 7), ein feierliches Mahl ein. — Nach einer Bühnenweisung der Fol.: *A table brought in*, wird hier erst der Tisch hereingetragen, während die Hgg. meistens schon zu Anfang der Scene *A Pavilion, with tables etc.* setzen. 9) *placing the meat on the table* in Qs. und Fol. 10) Vgl. A. 1, Sc. 2, Anm. 71. 11) Die letzten Epitheta *stained* und *defloured* lassen sich, genau genommen, auf die Tochter des Virginius nicht anwenden, da ihr Vater diesem drohenden Schicksale durch ihre Ermordung vorbeugte. Sh. dachte hier schon an das Geschick der Lavinia, und verwechselte das Eine mit dem Anderen. — Wiederholte solche Ungenauigkeit sich nicht zu oft bei ihm, so liesse sich vermuthen, dass *because* hier für *before* verdruckt sei. 12) Diese Zeile fehlt in der Fol., wo die vorhergehende mit einem Puncte schliesst. — Vgl. A. 5, Sc. 2, Anm. 29.

*Tit.* Not I; 't was Chiron, and Demetrius:
They ravish'd her, and cut away her tongue,
And they, 't was they, that did her all this wrong.
*Sat.* Go, fetch them hither to us presently.
*Tit.* Why, there they are both, baked in that pie;
Whereof their mother daintily hath fed,
Eating the flesh that she herself hath bred.
'T is true, 't is true; witness my knife's sharp point.
*[Killing* Tamora.[14]
*Sat.* Die, frantic wretch, for this accursed deed!
*[Killing* Titus.
*Luc.* Can the son's eye behold his father bleed?
There 's meed for meed,[15] death for a deadly deed.
*[Killing* Saturninus. *A great tumult. The people in confusion disperse.* Marcus, Lucius, *and their partisans, go up into the balcony.*
*Marc.* You sad-fac'd men, people and sons of Rome,
By uproar sever'd, like a flight of fowl
Scatter'd by winds and high tempestuous gusts,
O! let me teach you how to knit again
This scatter'd corn into one mutual sheaf,[16]
These broken limbs again into one body,[17]
Lest Rome herself be bane unto herself;
And she whom mighty kingdoms curtsy to,
Like a forlorn and desperate castaway,
Do shameful execution on herself.
But if my frosty signs and chaps of age,[18]
Grave witnesses of true experience,
Cannot induce you to attend my words, —
*[To* Lucius.*]* Speak, Rome's dear friend, as erst our ancestor,[19]
When with his solemn tongue he did discourse
To love-sick Dido's sad-attending ear
The story of that baleful burning night,
When subtle Greeks surpris'd king Priam's Troy.
Tell us, what Sinon[20] hath bewitch'd our ears,
Or who hath brought the fatal engine in,
That gives our Troy, our Rome, the civil wound.[21] —
My heart is not compact of flint nor steel,
Nor can I utter all our bitter grief;
But floods of tears will drown my oratory,
And break my very utterance, even in the time
When it should move you to attend me most,
Lending your kind commiseration.
Here is a captain, let him tell the tale;
Your hearts will throb and weep to hear him speak.
*Luc.* Then,[22] noble auditory, be it known to you,
That cursed Chiron and Demetrius
Were they that murdered our emperor's brother;
And they it was that ravished our sister.
For their fell faults our brothers were beheaded,
Our father's tears despis'd and basely cozen'd[23]
Of that true hand that fought Rome's quarrel out,
And sent her enemies unto the grave:
Lastly, myself unkindly banished,
The gates shut on me, and[24] turn'd weeping out,
To beg relief among Rome's enemies;
Who drown'd their enmity in my true tears,
And op'd their arms to embrace me as a friend:
I am the turn'd-forth,[25] be it known to you,
That have preserv'd her welfare in my blood,
And from her bosom took the enemy's point,
Sheathing the steel in my adventurous body.
Alas! you know, I am no vaunter, I;
My scars can witness, dumb although they are,
That my report is just and full of truth.
But soft, methinks I do digress too much,
Citing my worthless praise. O! pardon me;
For, when no friends are by, men praise themselves.
*Marc.* Now is my turn to speak. Behold this child;[26]
Of this was Tamora delivered,
The issue of an irreligious Moor,
Chief architect and plotter of these woes.
The villain is alive in Titus' house,
Damn'd[27] as he is, to witness this is true.
Now judge, what cause had Titus to revenge
These wrongs, unspeakable, past patience,
Or more[28] than any living man could bear.

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13) Der erste Theil des Verses ist an Saturninus, der zweite an Tamora gerichtet. — *thus* am Schlusse der folgenden Zeile findet sich nur in Q. A. und in den späteren Folioausgg. 14) *He stabs the Empress* ist die Bühnenweisung der Qs. und Fol., in welchen die folgenden Bühnenweisungen fehlen. — Ob die zweitfolgende, welche die Hgg. so ausführlich hinzufügen, der Einrichtung des Sh.'schen Theaters entspricht, ist unklar. 15) *meed for meed* = Lohn für Lohn. — *meed* ist Alles, was Jemandem zukommt oder eigen ist. 16) *one mutual sheaf* ist eine Garbe, deren Bestandtheile einander entsprechen, zusammengehören. So in Antony and Cleopatra (A. 1, Sc. 1) *such a mutual pair.* 17) Die alten Ausgg. schliessen hier die Rede des Marcus, und lassen das Folgende, die Qs. von einem *Roman Lord*, die Fol. von einem *Goth* sprechen. Am rathsamsten ist es, wie Capell vorschlug, das Ganze dem Marcus zuzuertheilen, dessen Rede mit *into one body* unmöglich abgeschlossen sein kann, sondern mit *Lest Rome herself etc.* unmittelbar fortgeführt wird. — Für *lest* haben Qs. und Fol. *let*, ein Druckfehler, der die ungehörige Zersplitterung des Zusammenhängenden veranlasst haben mag. 18) Unter *frosty signs of age* sind eben die greisen Haare, unter *chaps* die Runzeln zu verstehen, die das Alter in sein Angesicht gegraben hat, wenn nicht, nach dem Sh.'schen Gebrauche der Copula *and*, die Runzeln selbst als *frosty signs of age* gelten sollen. In K. Henry VI. Second Part (A. 5, Sc. 1) wird Salisbury's Greisenhaupt *frosty head* genannt. 19) So heisst in Julius Cæsar (A. 1, Sc. 2) Æneas *our great ancestor.* — Auf den Bericht, welchen Æneas der Dido über den Brand Troja's abstattet, wurde in diesem Drama schon angespielt (A. 3, Sc. 2) *To bid Æneas tell the tale twice o'er,* || *How Troy was burnt.* 20) Auch in K. Henry VI. Third Part (A. 3, Sc. 2) kommt Sinon, mit dessen Hülfe die Ueberrumpelung Troja's gelang, vor: *And, like a Sinon, take another Troy.* 21) *civil wound* ist eine von den eigenen Bürgern geschlagene Wunde. 22) So die Qs.; die Fol. hat *This noble etc.* 23) Zu *basely cozen'd* ist *our father* aus dem vorhergehenden *our father's tears* zu suppliren. 24) scil. *and myself turn'd etc.* 25) Ich, der Ausgestossene, bin es, der ich mit meinem Blute Rom's Gedeihen gerettet habe. — So Q. A.; Q. B. hat *And I am etc.* — Die Fol. streicht *the* hinter *am.* — Sidney Walker vermuthet *And I'm thus turned forth etc.* 26) Die Hgg. fügen hier die Bühnenweisung hinzu: *Pointing to a child in the arms of an attendant.* 27) *damn'd* ist eine Emendation Theobald's. Die Qs. und Fol. lesen *And as he is etc.*, was sich mit der Interpunction der Qs., die hinter *true* ein Comma setzen, allenfalls rechtfertigen liesse: und da er bezeugen soll, dass das wahr ist, so urtheilt nun u. s. w. — In der folgenden Zeile haben Qs. und Fol. *course*

Now you have heard the truth, what say you, Romans?
Have we done aught amiss? Show us wherein,
And, from the place where you behold us now,
The poor remainder of Andronici
Will hand in hand all headlong cast us down,[29]
And on the ragged stones beat forth our brains,
And make a mutual closure of our house.[30]
Speak, Romans, speak! and if you say we shall,
Lo! hand in hand, Lucius and I will fall.
*Æmil.* Come, come, thou reverend man of Rome.
And bring our emperor gently in thy hand,
Lucius our emperor; for well I know,
The common voice[31] do cry, it shall be so.
*Marc.* Lucius, all hail! Rome's royal emperor![32] —
*[To Attendants.]* Go, go into old Titus' sorrowful house,
And hither hale that misbelieving Moor,
To be adjudg'd some direful slaughtering death,
As punishment for his most wicked life. —

LUCIUS, *etc., descend.*

Lucius, all hail! Rome's gracious governor!
*Luc.* Thanks, gentle Romans: may I govern so,
To heal Rome's harms, and wipe away her woe!
But, gentle people, give me aim awhile,[33] —
For nature puts me to a heavy task.[34] —
Stand all aloof; — but, uncle, draw you near,
To shed obsequious tears upon this trunk. —
O! take this warm kiss on thy pale cold lips,
*[Kisses* TITUS.
These sorrowful drops upon thy blood-stain'd[35] face,
The last true[36] duties of thy noble son!
*Marc.* Tear for tear, and loving kiss for kiss,
Thy brother Marcus tenders on thy lips:
O! were the sum of these[37] that I should pay
Countless and infinite, yet would I pay them.
*Luc.* Come hither, boy: come, come, and learn of us
To melt in showers. Thy grandsire lov'd thee well;
Many a time he danc'd thee on his knee,
Sung thee asleep, his loving breast thy pillow;
Many a matter hath he told to thee,
Meet and agreeing with thine infancy:
In that respect, then, like a loving child,
Shed yet some small drops from thy tender spring,
Because kind nature doth require it so:
Friends should associate friends in grief and woe.
Bid him farewell, commit him to the grave;
Do him that kindness, and take leave of him.[38]
*Boy.* O grandsire, grandsire! even with all my heart
'Would I were dead, so you did live again. —
O Lord! I cannot speak to him for weeping;
My tears will choke me, if I ope my mouth.

*Enter Attendants, with* AARON.

*1. Rom.* You sad Andronici, have done with woes!
Give sentence on this execrable wretch,
That hath been breeder of these dire events.
*Luc.* Set him breast-deep in earth, and famish him;
There let him stand, and rave, and cry for food:
If any one relieves or pities[39] him,
For the offence he dies. This is our doom;
Some stay to see him fasten'd in the earth.
*Aar.* O! why should wrath be mute, and fury dumb?
I am no baby, I, that with base prayers
I should repent the evils I have done.
Ten thousand worse than ever yet I did
Would I perform, if I might have my will:
If one good deed in all my life I did,
I do repent it from my very soul.
*Luc.* Some loving friends convey the emperor hence,
And give him burial in his father's grave.
My father, and Lavinia, shall forthwith
Be closed in our household's monument.
As for that heinous tiger, Tamora,
No funeral rite, nor man in mournful weeds,
No mournful bell shall ring her burial;
But throw her forth to beasts, and birds of prey.[40]
Her life was beast-like,[41] and devoid of pity,
And, being so, shall have like want of pity.
See justice done on Aaron,[42] that damn'd Moor,
By whom our heavy haps had their beginning:
Then, afterwards, to order well the state,[43]
That like events may ne'er it ruinate. *[Exeunt.*

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für *cause*, was zuerst die Folioausg. von 1685 verbesserte. 28) *more* ist ebenfalls Apposition zu *wrongs*: diese Kränkungen, die grösser waren, als sie ein Mensch ertragen konnte. 29) Vgl. Anm. 14 dieser Scene. — *the poor remainder* ist Subject zu *will cast us down*, indem ein *we* hinzugedacht wird. 30) *house* ist hier das Geschlecht der Androniker, das sie einmüthig zum Abschlusse, zum Ende bringen wollen. — Ueber *mutual* vgl. Anm. 16. 31) *voice* hat den Plural nach sich, weil das hinzutretende Adjectiv *common* dem Substantiv einen pluralischen Begriff giebt. 32) Marcus, der Tribun, spricht im Namen des Volkes. — Die meisten Hgg. lassen, im Widerspruche mit Qs. und Fol., diese Zeile und die spätere *Lucius, all hail! etc.* von »verschiedenen Römern« sprechen. Die Römer mögen in Marcus' Worte einstimmen, oder ihren Applaus auf andere Art zu erkennen geben. 33) *to give aim*, eigentlich = ein Ziel darbieten, wonach man schiesst, muss hier, in übertragenem Sinne, bedeuten: Frist und Raum zum Zielen gewähren. Lucius bittet die Römer, ihm einige Ruhe zu lassen. 34) Die »schwermüthige Aufgabe«, die ihm obliegt, ist, seinem Vater die letzten Ehren zu erweisen. 35) Qs. und Fol. haben *blood slaine*, ein Druckfehler, den die dritte Folioausg. verbesserte. 36) *true* = wahr gemeint, nicht erheuchelt. 37) *these* geht auf *kiss* und *tear*. 38) So die Fol.; die Qs. haben beide Male *them* für *him*. 39) Unter *pities him* ist hier ein Mitleid zu verstehen, das sich durch die That beurkundet. 40) So die Fol.; die Qs. haben *birds to prey*. — *of prey* bezieht sich auf *beasts*, wie auf *birds*. 41) So die Fol.; die Qs. *beastly*. 42) So Qs. und Fol.: die Gerechtigkeit soll an Aaron vollzogen werden; wie in Macbeth (A. 1, Sc. 4) *is execution done on Cawdor?* — Manche Hgg. setzen dafür ohne Grund *to Aaron*. 43) *then to order the state* ist entweder auf das vorhergehende *see* zu beziehen, oder, was natürlicher erscheint, elliptisch: dann handelt es sich darum, oder dann gehen wir dazu über, den Staat gut zu ordnen u. s. w.

# ROMEO AND JULIET.

## Einleitung.

Die erste Ausgabe von Romeo and Juliet ist mit folgendem Titel erschienen: An excellent conceited Tragedie of Romeo and Juliet. As it hath been often (with great applause) plaid publiquely, by the Right Honourable the L. of Hunsdon his Seruants. London. Printed by John Danter, 1597. — Wir bezeichnen diese Quartausgabe, von der sich Abdrücke in Steevens' Twenty of the Plays of Shakespeare, in Mommsen's Ausgabe und in der Cambridge Edition finden, im Folgenden mit Q. A.

Den gangbaren Text des Dramas enthält erst eine zwei Jahre später erschienene Ausgabe: The most excellent and lamentable Tragedie, of Romeo and Juliet. Newly corrected, augmented, and amended: As it hath bene sundry times publiquely acted, by the Right Honourable the Lord Chamberlaine his Seruants. London. Printed by Thomas Creede, for Cuthbert Burby, and are to be sold at his shop neare the Exchange. 1599. Die folgende Quartausgabe vom Jahre 1609 ist nach dieser vom Jahre 1599 gedruckt und weicht auf dem Titelblatte nur dadurch ab, dass sie der Shakspere'schen Schauspielergesellschaft nicht mehr ihren frühern Namen the Lord Chamberlain's Seruants, sondern den von König Jacob I. ihr ertheilten Titel giebt: publiquely acted, By the Kings Maiesties Seruants at the Globe. Als Verleger ist John Smethwick bezeichnet, dem Cuthbert Burby sein Eigenthumsrecht im Jahre 1607 cedirt hatte. Diese Ausgabe, welche in Steevens' Twenty Plays ebenfalls abgedruckt ist, weicht von der vorhergehenden Quartausgabe von 1599, sowie von den folgenden, einer undatirten Quarto und einer von 1637, so unbedeutend ab, dass die verschiedenen sich füglich unter dem Gesammtnamen der Quartos (Qs.), zum Unterschiede von Q. A., begreifen lassen und eine specielle Anführung der einzelnen nur in wenigen Fällen nothwendig erscheint.*) In der Gesammtausgabe der Shakspere'schen Dramen in Folio vom Jahre 1623 (Fol.) ist der Text von Romeo and Juliet nach der Quarto von 1609 abgedruckt. Eine Eintheilung in Acte und Scenen fehlt in allen diesen Ausgaben.

Der Text der Q. A. unterscheidet sich von dem der Qs. und der Fol. auf eine Art, die kaum in der nachlässigen Form der Redaction für den Druck ihre hinlängliche Erklärung finden kann, sondern nur in der Annahme, dass der Dichter selbst zwei verschiedene Bearbeitungen von Romeo and Juliet geliefert habe: eine frühere, die, freilich bis zur Verwischung ihrer ursprünglichen Physiognomie entstellt, in der unrechtmässigen Ausgabe von 1597 uns vorliegt, und eine spätere, die newly corrected, augmented and amended, wie der Titel sagt, in die folgenden Quartausgaben wie in die Fol. übergegangen ist. Wie weitgreifend der Unterschied ist, der zwischen Q. A. und den Qs. obwaltet, lässt sich besser als aus einem fortlaufenden Variantenverzeichniss unter dem Texte, welches die Noten ungebührlich anschwellen und doch kein richtiges Bild von dem Sachverhältniss geben würde, aus Auszügen der ersten Recension nachweisen. Es mögen einige derselben hier folgen, mit Verweisung au die entsprechenden Acte und Scenen des vollständigen Dramas.

### The Prologue.

*Two houshold frends alike in dignitie,*
*(In faire Verona, where we lay our Scene)*
*From ciuill broyles broke into enmitie,*
*Whose ciuill warre makes ciuill hands vncleane.*
*From forth the fatall loynes of these two foes,*
*A paire of starre-crost louers tooke their life:*

*Whose misaduentures, piteous ouerthrowes,*
*(Through the continuing of their fathers strife,*
*And death-markt passage of their parents rage)*
*Is now the two howres traffique of our stage.*
*The which if you with patient eares attend,*
*What here we want wee'l studie to amend.*

*) Eine genauere Unterscheidung und vollständigere Hervorhebung der den einzelnen Quartausgaben eigenthümlichen Lesarten ist jetzt in dankenswerthester Weise ermöglicht worden durch Tycho Mommsen's höchst verdienstliche Arbeit: Shakespeare's Romeo und Julia. Eine kritische Ausgabe des überlieferten Doppeltextes mit vollständiger Varia Lectio bis auf Rowe, nebst einer Einleitung über den Werth der Textquellen und den Versbau Shakespeare's, von Tycho Mommsen. Oldenburg 1859. — Es ist darin nicht nur neben der Q. A. die eigentliche Editio Princeps aller späteren Ausgaben, die von Steevens in den Twenty Plays übergangene Quarto von 1599, buchstäblich genau reproducirt, sondern auch ein erschöpfendes Verzeichniss aller selbst bloss orthographischen Abweichungen von diesem Grundtext aus den übrigen Quart- und Folioausgaben hinzugefügt. Die Prolegomena gehen dann auf eine nähere Charakterisirung und Werthabschätzung dieser verschiedenen Textquellen ein und bespreehen eine Reihe bisher unbeachtet gebliebener Lesarten.

## Zu A. 1, Sc. 4.

*Mer. Ah then I see queen Mab hath bin with you.*
*Ben. Queen Mab whats she?*
*She is the fairies midwife and doth come*
*In shape no bigger than an aggat stone*
*On the forefinger of a burgomaster,*
*Drawne with a teeme of little atomi,*
*A thwart mens noses when they lie asleepe.*
*Her waggon spokes are made of spinners webs,*
*The couer, of the winges of grashoppers,*
*The traces are the moone-shine watrie beames,*
*The collers crickets bones, the lash of filmes,*
*Her waggoner is a small gray coated flie*
*Not halfe so big as is a little worme,*
*Pickt from the lasie finger of a maide,*
*And in this sort she gallops up and downe*
*Through louers braines, and then they dreame of loue.*
*O're courtiers knees: who strait on cursies dreame*
*O're ladies lips, who dreame on kisses strait:*
*Which oft the angrie Mab with blisters plagues,*
*Because their breathes with sweet meats tainted are:*
*Sometimes she gallops ore a lawers lap,*
*And then dreames he of smelling out a sute,*
*And sometime comes she with a tithe pigs taile,*
*Tickling a parson's nose that lies asleepe,*
*And then dreames he of another benefice:*
*Sometimes she gallops ore a souldiers nose,*
*And then dreames he of cutting forraine throats,*
*Of breaches, ambuscados, countermines,*
*Of healthes fiue fadome deepe, and then anon*
*Drums in his eare: at which he startes and wakes,*
*And sweares a praier or two and sleepes againe,*
*This is that Mab that makes maids lie on their backes,*
*And proues them women of good cariage.*
*This is the verie Mab that plats the manes of horses in the night,*
*And plats the Elfelocks in foule sluttish haire,*
*Which once vntangled much misfortune breedes.*

## Zu A. 2, Sc. 6.

Enter *Romeo, Frier.*

*Rom. Now father Laurence, in thy holy grant*
*Consists the good of me and Juliet.*
*Fr. Without more words I will doo all I may,*
*To make you happie if in me it lye.*
*Rom. This morning here she pointed we should meet,*
*And consumate those neuer parting bands,*
*Witnes of our harts loue by ioyning hands,*
*And come she will.*
*Fr. I gesse she will indeed,*
*Youths loue is quicke, swifter than swiftest speed.*

Enter *Juliet* somewhat fast and embraceth *Romeo.*

*See where she comes.*
*So light of foote nere hurts the troden flower:*
*Of loue and ioy, see see the soueraigne power.*
*Jul. Romeo.*
*Rom. My Juliet welcome. As doo waking eyes*
*(Cloasd in nights mysts) attend the frolicke day,*
*So Romeo hath expected Juliet,*
*And thou art come.*
*Jul. I am (if I be day)*
*Come to my sunne: shine foorth, and make me faire.*
*Rom. All beauteous fairnes dwelleth in thine eyes.*
*Jul. Romeo from thine all brightnes doth arise.*
*Fr. Come wantons, come, the stealing houres do passe.*
*Defer imbracements till some fitter time,*
*Part for a while, you shall not be alone,*
*Till holy church haue ioynd ye both in one.*
*Rom. Lead holy father, all delay seemes long.*
*Jul. Make hast, make hast, this lingring doth vs wrong.*
*Fr. O, soft and faire makes sweetest worke they say.*
*Hast is a common hindrer in crosse way*

## Zu A. 3, Sc. 1.

*Pry. Speake Benuolio who began this fray?*
*Ben. Tibalt heere slaine whom Romeos hand did slay.*
*Romeo who spake him fayre bid him bethinke*
*How nice the quarrell was.*
*But Tibalt still persisting in his wrong,*
*The stout Mercutio drewe to calme the storme,*
*Which Romeo seeing cal'd stay gentlemen,*
*And on me cry'd, who drew to part their strife,*
*And with his agill arme young Romeo,*
*As fast as tung cryde peace, sought peace to make.*
*While they were enterchanging thrusts and blows,*
*Vnder yong Romeos laboring arme to part,*
*The furious Tybalt cast an enuious thrust,*
*That rid the life of stout Mercutio.*
*With that he fled, but presently return'd,*
*And with his rapier braued Romeo:*
*That had but newly entertain'd reuenge.*
*And ere I could draw forth my rapyer*
*To part their furie, downe did Tybalt fall,*
*And this way Romeo fled.*

## Zu A. 3, Sc. 5.

Enter *Nurse* hastely.

*Nur. Madame beware, take heed the day is broke,*
*Your mother 's comming to your chamber, make all sure.* She goeth downe from the window.

Enter *Juliet's* mother, *Nurse.*

*Moth. Where are you daughter?*
*Nur. What ladie, lambe, what Juliet?*
*Jul. How now, who calls?*
*Nur. It is your mother.*
*Moth. Why how now Juliet?*
*Jul. Madam, I am not well.*
*Moth. What euermore weeping for your cosens death:*
*I thinke thoult wash him from his graue with teares.*
*Jul. I cannot chuse, hauing so great a losse.*
*Moth. I cannot blame thee.*
*But it greeues thee more that villaine liues.*
*Jul. What villaine madame?*

*Moth. That villaine Romeo.*
*Jul. Villaine and he are manie miles a sunder.*
*Moth. Content thee girle, if I could finde a man*
*I soone would send to Mantua where he is,*
*That should bestow on him so sure a draught,*
*As he should soone beare Tybalt companie.*
*Jul. Finde you the meanes, and Ile finde such a man:*
*For whilest he liues, my heart shall nere be light*
*Till I behold him, dead is my poore heart.*
*Thus for a kinsman vext?*
*Moth. Well let that passe. I come to bring thee ioyfull newes?*
*Jul. And ioy comes well in such a needfull time.*
*Moth. Well then, thou hast a carefull father girle,*
*And one who pittying thy needfull state,*
*Hath found thee out a happie day of ioy.*
*Jul. What day is that I pray you?*
*Moth. Marry my childe,*
*The gallant, yong and youthfull gentleman,*
*The countie Paris at saint Peters church,*
*Early next Thursday morning must prouide,*
*To make you there a glad and ioyfull bride.*
*Jul. Now by saint Peters church and Peter too,*
*He shall not there make mee a ioyfull bride.*
*Are these the newes you had to tell me of?*
*Marrie here are newes indeed. Madame I will not marrie yet.*
*And when I doo, it shal be rather Romeo whom I hate,*
*Than countie Paris that I cannot loue.*

Zu A. 4, Sc. 3.

*Jul. Farewell, God knowes when wee shall meete againe.*
*Ah, I doo take a fearfull thing in hand.*
*What if this potion should not worke at all,*
*Must I of force be married to the countie?*
*This shall forbid it. Knife, lye thou there.*
*What if the frier should giue me this drinke*
*To poyson mee, for feare I should disclose*
*Our former marriage? Ah, I wrong him much,*
*He is a holy and religious man:*
*I will not entertaine so bad a thought.*
*What if I should be stifled in the toomb?*
*Awake an houre before the appointed time:*
*Ah then I feare I shall be lunaticke:*
*And playing with my dead forefathers bones,*
*Dash out my franticke braines. Me thinkes I see*
*My cosin Tybalt weltring in his bloud,*
*Seeking for Romeo: stay Tybalt stay.*
*Romeo I come, this doe I drinke to thee.*
She fals vpon her bed within the curtaines.

Zu A. 5, Sc. 1.

*Well Juliet, I will lye with thee to night.*
*Lets see for meanes. As I doo remember*
*Here dwells a pothecarie whom oft I noted*
*As I past by, whose needie shop is stufft,*
*With beggerly accounts of emptie boxes:*
*And in the same an Aligarta hangs,*
*Olde endes of packthred, and cakes of roses,*
*Are thinly strewed to make vp a show.*
*Him as I noted, thus with my selfe I thought:*
*And if a man should need a poyson now,*
*(Whose present sale is death in Mantua)*
*Here he might buy it. This thought of mine*
*Did but forerunne my need: and here about he dwels.*
*Being holiday the beggers shop is shut.*
*What ho apothecarie, come forth I say.*

Enter *Apothecarie.*

*Apo. Who calls, what would you sir?*
*Rom. Heeres twentie duckates,*
*Giue me a dram of some such speeding geere,*
*As will dispatch the wearie takers life,*
*As suddenly as powder being fierd*
*From forth a cannons mouth.*
*Apo. Such drugs I haue I must of force confesse,*
*But yet the law is death to those that sell them.*
*Rom. Art thou so bare and full of pouertie,*
*And doost thou feare to violate the law?*
*The law is not thy frend, nor the lawes frend,*
*And therefore make no conscience of the law:*
*Vpon thy backe hangs ragged miserie,*
*And starued famine dwelleth in thy cheekes.*
*Apo. My pouertie but not my will consents.*
*Rom. I pay thy pouertie, but not thy will.*
*Apo. Hold take you this, and put it in anie liquid thing you will, and it will serue had you the liues of twenty men.*
*Rom. Hold, take this gold, worse poyson to mens soules*
*Than this which thou hast giuen me. Goe hye thee hence,*
*Goe buy the cloathes, and get thee into flesh.*
*Come cordiall and not poyson, goe with mee*
*To Juliets graue: for there mvst I vse thee.*

Zu A. 5, Sc. 3.

*Paris* strewes the tomb with flowers.

*Par. Sweet flower, with flowers I strew thy bridale bed:*
*Sweete tombe that in thy circuite dost containe,*
*The perfect modell of eternitie:*
*Faire Juliet that with angells dost remaine,*
*Accept this latest fauour at my hands,*
*That liuing honourd thee, and being dead*
*With funerall praises doo adorne thy tombe.*

Trotz der Verschiedenheit der beiden Texte, die es nicht verstattet, wie doch manche Herausgeber versucht haben, ganze Verse aus Q. A. an die Stelle anderer Verse der zweiten Recension zu setzen oder gar solche mitten in den verbesserten Text einzuschieben, ist doch eine Benutzung der Q. A. für die Verbesserung mancher Druckfehler, die aus einer späteren Q. in die andere und endlich in die Fol. übergegangen sind, von besonderem Gewicht. Die Noten unter unserem Texte liefern zahlreiche Beweise dafür, wie oft in Q. A. allein die wahre Lesart des Dichters zu finden ist.

Nimmt man eine doppelte Bearbeitung des Dramas an, — und selbst Collier, der die Q. A. in anderm Lichte betrachtet,*) räumt die Möglichkeit von Aenderungen und Verbesserungen ein, welche Shakspere, nachdem er das Drama auf die Bühne gebracht, damit vorgenommen haben möge, — so wird auch die chronologische Frage nach der Entstehung von Romeo and Juliet eine zwiefache. Wenn Tyrwhitt's Vermuthung richtig ist, dass in der Rede der Amme (A. 1, Sc. 3; vgl. dazu Anm. 6) eine Anspielung auf ein Erdbeben in England im Jahre 1580 liege, so müsste, da diese Anspielung schon in Q. A. sich findet, die erste Bearbeitung in das Jahr 1591 fallen. Und als eine Jugendarbeit des Dichters, also dieser Zeitperiode, wenn auch nicht gerade diesem Jahre angehörig, charakterisiren auch der Styl und Versbau das Drama. Diese Eigenschaften hat der Dichter auch nicht verwischt bei der zweiten Bearbeitung, welche immerhin einige Jahre später, vielleicht 1596, wohin Malone und Collier die Abfassung des Dramas überhaupt setzen, vorgenommen sein mag. Nur kann der Umstand, den Malone für diese Zeitbestimmung anführt, dass »Lord Hunsdon's Servants«, welche nach dem Titel von Q. A. das Schauspiel darstellten, diesen Namen nur vom Juli 1596 bis zum April 1597 geführt, nachher und vorher aber the Lord Chamberlain's Servants geheissen hätten, nichts weiter beweisen, als dass in dieser Zwischenzeit Q. A. gedruckt wurde, nicht aber, dass das Drama damals erst auf die Bühne gekommen sei. Das Titelblatt von Q. A. bezeichnet eben die betreffende Schauspielergesellschaft so, wie sie zu der Zeit hiess, als das Buch erschien.

Als Quellen benutzte Shakspere zwei Werke, die, obgleich in verschiedener Form abgefasst, doch wiederum ihren Stoff einer gemeinsamen Quelle, einer italienischen Novelle des Bandello, entlehnt hatten: ein im Jahre 1562 erschienenes episches Gedicht von Arthur Brooke: The Tragicall Historye of Romeus and Juliet, written first in Italian by Bandell, and nowe in Englishe by Ar. Br., und eine Novelle in der von Shakspere mehrfach benutzten Sammlung The Palace of Pleasure von Paynter: The goodly history of the true and constant love betweene Rhomeo and Julietta. Paynter verdankte diesen Stoff nicht unmittelbar dem italienischen Original, sondern einer, auch von Brooke benutzten, französischen Bearbeitung in Boisteau's Histoires Tragiques. Der zweite Band des Palace of Pleasnre erschien im Jahre 1567, und die fünfundzwanzigste Novelle desselben hat folgende Ueberschrift: The goodly history of the true and constant love betweene Rhomeo and Julietta, the one of whom died of poyson, and the other of sorrow, and hevinesse: wherein be comprysed many adventures of love and other devises touchinge the same. — Shakspere hat sich näher dem Gedicht A. Brooke's angeschlossen, als der Novelle Paynter's, obwohl kein Zweifel sein kann, dass auch diese ihm vorlag. In welchem Masse er aber das Erstere benutzt hat, ergiebt sich am besten aus einigen Auszügen, die wir mit Verweisnng auf die betreffenden Acte und Scenen hier folgen lassen. — Schon das von Brooke vorangeschickte Argnment zeigt in Umrissen, wie genau Shakspere seinem epischen Vorgänger gefolgt ist. Es lautet folgendermassen:

*Love hath inflamed twayne by sodayn sight,*
*And both do graunt the thing that both desyre;*
*They wed in shrift by counsell of a frier;*
*Yong Romeus clymes fayre Juliets bower by night.*
*Three monthes he doth enioy his cheefe delight:*
*By Tybalt's rage, provoked unto yre,*
*He payeth death to Tybalt for his hyre.*
*A banisht man, he scapes by secret flight:*
*New mariage is offred to his wyfe:*
*She drinkes a drinke that seemes to reve her breath;*

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*) Er sagt darüber: *We think that the manuscript used by the printer or the printers (no bookseller's or stationer's name is placed at the bottom of the title-page) was made up partly from portions of the play as it was acted, but unduly obtained, and partly from notes taken at the theatre during representation. — — — We do not of course go the length of contending that Shakespeare did not alter and improve the play, subsequent to its earliest production on the stage, but merely that the quarto, 1597, does not contain the tragedy as it was originally represented.* — Dass das Drama niemals so verstümmelt und entstellt, wie Q. A. den Text liefert, aufgeführt wurde, lässt sich leicht einräumen, ohne dass damit die ursprüngliche Identität des ersten und zweiten Textes bewiesen wäre. — Eine doppelte Bearbeitung von Seiten des Dichters nehmen auch Dyce und Staunton an. Ersterer sagt: *It was first printed in 1597, 4to; and when we compare the imperfect text of that quarto (nor are its imperfections merely those of a piratical edition) with the „corrected, augmented and amended" text of the second quarto, 1599, we cannot doubt that the author greatly improved and amplified the play subsequently to its original appearance on the stage.* — Und Staunton fährt, nachdem er die verschiedenen Quartausgaben angegeben hat, so fort: *The first two of these editions are extremely rare and valuable; and there is every reason to conclude that the numerous corrections and amplifications in that of 1599 are exclusively Shakespeare's own, since the former evince the judgment and tact of the master, and the latter comprise some of the finest passages in the play.* — Mercutio's Schilderung der Feenkönigin (A. 1, Sc. 4) stellt Staunton aus beiden Bearbeitungen zusammen und bemerkt dazu: *It is instructive to compare the original draft of this famous speech as it appears in the quarto of 1597 with the finished version of the later editions, and observe the ease and mastery of touch by which the alterations are effected.* Endlich bemerkt Staunton: *The belief in its production at an earlier period than that ascribed by Malone (1596), is strengthened by the indications of matured reading and reflection which are displayed in the augmented edition of 1599, as compared with that of 1597.* — Im Widerspruch mit dieser Ansicht der neuesten englischen Editoren hält Mommsen die erste Quartausgabe von Romeo and Juliet, wie die von Hamlet, für einen „zusammengeflickten Nachdruck, aus Bruchstücken des ächten Textes und elenden Ergänzungen und Zusätzen von der Hand eines ziemlich ungeschickten Verfassers zusammengesetzt." Sein Urtheil, dass „wir darin nicht etwa die ursprüngliche Fassung Shakspere's, eine Jugendarbeit besitzen," motivirt er sodann durch Anführung von „Widersprüchen und Unwahrscheinlichkeiten, die unmöglich von Shakspere's eigener Hand herrühren können, und welche zu bedeutend sind, um sich durch blosse Textverderbniss erklären zu lassen;" ferner durch Hinweisung auf die „Kürze und Ungleichmässigkeit des Stückes" in Q. A., auf das „Phrasenhafte und die Flickwörter" darin. „Die ganz abweichenden Partieen" in Q. A. erscheinen Mommsen wie „alberne Versuche, den Shakspere'schen Styl zu copiren, durchaus nicht wie jugendliche erste Fassungen des Dichters selbst." Endlich werden Missverständnisse des vom Interpolator aus unvollständig vorliegenden Notizen zusammengestoppelten Textes und metrische Fehler nachgewiesen. — Die Cambridge Editors stimmen im Ganzen der Ansicht Mommsen's bei, aber eine partielle Textrevision von Seiten des Dichters nehmen sie doch auch an, indem sie auf A. 2, Sc. 6 verweisen; sie sagen: *In this place assuredly the change must be attributed to the author, but we know of no other passage of equal length where the same can be affirmed with certainty.*

*They bury her, that sleping yet hath lyfe.*
*Her husband heares the tydinges of her death;*
*He drinkes his bane; and she, with Romeus knyfe,*
*When she awakes, her selfe (alas) she sleath.*

Das erste Zusammentreffen der Liebenden (A. 1, Sc. 5) erzählt Brooke so:

*The wery winter nightes restore the Christmas games,*
*And now the season doth invite to banquet townish dames.*
*And fyrst in Capels house, the chiefe of all the kyn*
*Sparth for no cost, the wonted use of banquets to begyn.*
*No Lady fayre or fowle was in Verona towne,*
*No knight or gentleman of high or lowe renowne;*
*But Capilet himselfe hath byd unto his feast,*
*Or by his name in paper sent, appoynted as a geast.*
*Yong damsels thether flocke, of bachelers a rowte,*
*Not so much for the banquets sake, as bewties to searche out.*
*But not a Montagew would enter at his gate,*
*For as you heard, the Capilets, and they were at debate.*
*Save Romeus, and he, in maske with hydden face:*
*The supper done, with other five did prease into the place.*
*When they had maskd a while, with dames in courtly wise,*
*All did unmaske, the rest did shew them to theyr ladies eyes;*
*But bashfull Romeus with shamefast face forsooke*
*The open prease, and him withdrew into the chambers nooke*

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*At length he saw a mayd, right fayre of perfecte shape,*
*Which Theseus or Paris would have chosen to their rape.*
*Whom erst he never sawe, of all she pleasde him most;*
*Within himselfe he sayd to her, thou justly mayst thee boste*
*Of perfit shapes renoune, and beauties sounding prayse,*
*Whose like ne hath, ne shalbe seene, ne liveth in our dayes.*
*And whilset he fixd on her his partiall perced eye,*
*His former love, for which of late he ready was to dye,*
*Is nowe as quite forgotte, as it had never been:*
*The proverbe saith, unminded oft are they that are unseene.*
*And as out of a planke a nayle a nayle doth drive,*
*So novell love out of the minde the auncient love doth rive.*
*This sodain kindled fyre in time is wox so great,*
*That onely death and both theyr blouds might quench the fiery heate.*
*When Romeus saw himselfe in this new tempest tost,*
*Where both was hope of pleasant port, and daunger to be lost:*
*He doubtefull, skasely knew what countenance to keepe;*
*In Lethies floud his wonted flames were quenchd and drenched deepe.*

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*When thus in both theyr harts had Cupide made his breache:*
*And eche of them had sought the meane to end the warre by speache,*
*Dame Fortune did assent theyr purpose to advaunce:*
*With torche in hand a comely knight did fetch her foorth to daunce;*
*She quit herselfe so well, and with so trim a grace,*
*That she the cheefe prayse wan that night from all Verona race.*
*The whilst our Romeus a place had warely wonne,*
*Nye to the seate where she must sit, the daunce once beyng donne*
*Fayre Juliet tourned to her chayre with pleasant cheere,*
*And glad she was her Romeus approched was so neere.*
*At thone syde of her chayre her lover Romeo,*
*And on the other syde there sat one cald Mercutio;*
*A courtier that eche where was highly had in pryce,*
*For he was coortcous of his speche, and pleasant of devise.*
*Even as a lyon would emong the lambes be bolde,*
*Such was emong the bashfull maydes, Mercutio to beholde.*

Juliet's Worte an Romeo in A. 2, Sc. 2 erinnern an folgende Worte, die sie bei Brooke spricht:

*For if you doe intende my honor to defile,*
*In error shall you wander still, as you have done this whyle:*
*But if your thought be chaste, and have on vertue ground,*
*If wedlocke be the ende and marke which your desire hath found,*

*Obedience set aside, unto my parentes dewe,*
*The quarell eke that long agoe betwene our housholdes grewe,*
*Both me and myne I will all whole to you betake,*
*And following you where so you goe, my fathers house forsake.*
*But if by wanton love and by unlawfull sute*
*You thinke in ripest yeres to plucke my maydenhods dainty frute,*
*You are begylde; and now your Juliet you beseekes*
*To cease your sute, and suffer her to live emong her likes.*

Romeo's Antwort führt den Mönch zuerst ein:

*Since, lady, that you like to honor me so much*
*As to accept me for your spouse, I yeld my selfe for such.*
*In true witnes wherof, because I must depart,*
*Till that my deede do prove my woord, I leave in pawne my hart.*
*Tomorrow eke bestimes, before the sunne arise,*
*To Fryer Lawrence will I wende, to learne his sage advise.*
*He is my gostly syre, and oft he hath me taught*
*What I should doe in things of wayght, when I his ayde have sought.*
*And at this selfe same houre, I plyte you here my fayth,*
*I will be here (if you think good) to tell you what he sayth.*
*She was contented well; els favour found he none*
*That night, at lady Juliets hand, save pleasant woordes alone.*
*This barefoote fryer gyrt with cord his grayish weede,*
*For he of Frauncis order was, a fryer as I reede.*
*Not as the most was he, a grosse unlearned foole,*
*But doctor of divinitie proceded he in schoole.*
*By magiks arte most men supposd that he could wonders woorke.*

Auch im Gedicht schreibt Juliet's Mutter die Thränen der Tochter dem Schmerz um Tybalt zu (vgl. A. 3, Sc. 5).

*In absence of her knight the lady no way could*
*Kepe trewse betwene her greefes and her, though nere so faine she would;*
*And though with greater payne she cloked sorowes smart,*
*Yet did her paled face disclose the passions of her hart.*
*Her sighing every howre, her weping every where,*
*Her recheles heede of meate, of slepe, and wearing of her geare,*
*The carefull mother markes; then of her helth afrayde;*
*Because the greefes increased still, thus to her child she sayde:*
*Dere daughter, if you shoulde long languishe in this sort,*
*I stand in doute that over soone your sorowes will make short*
*Your loving fathers life and myne, that love you more*
*Than our owne propre breth and lyfe. Brydel henceforth therfore*
*Your greefe and payne, yourselfe on joy your thought to set,*
*For time it is that now you should our Tybalts death forget.*
*Of whom since God hath claymd the lyfe that was but lent,*
*He is in blisse, ne is there cause why you should thus lament?*
*You can not call him backe with teares and shrikinges shrill:*
*It is a falt thus still to grudge at Gods appoynted will.*

Der Rath des Mönches (A. 4, Sc. 1) lautet bei Brooke so:

*Receive this vyoll small and keepe it as thine eye;*
*And on the mariage day, before the sunne doe cleare the skye,*
*Fill it with water full up to the very brim,*
*Then drinke it of, and thou shalt feele throughout eche vayne and lim*
*A pleasant slumber slide, and quite dispred at length*
*On all thy partes, from every part reve all thy kindly strength;*
*Withouten moving thus thy ydle parts shall rest,*
*No pulse shall goe, ne hart once beate within thy hollow brest,*
*But thou shalt lye as she that dyeth in a traunce:*
*Thy kinsmen and thy trusty frendes shall wayle the sodain chaunce:*
*The corps then will they bring to grave in this churchyarde,*
*Where thy forefathers long agoe a costly tombe preparde,*
*Both for himselfe and eke for those that should come after,*
*Both deepe it is, and long and large, where thou shall rest, my daughter,*
*Till I to Mantua sende for Romeus, thy knight;*
*Out of the tombe both he and I will take thee forth that night.*
*And when out of thy slepe thou shalt awake agayne,*
*Then mayst thou goe with him from hence. . . . .*

Endlich folge hier, was dem Monologe Juliet's (A. 4, Sc. 3) entspricht:

*I must devowre the mixed drinke that by me here I have,*
*Whose woorking and whose force as yet I doe not know.*
*And of this piteous plãint began another doute to growe:*
*What doe I knowe (quoth she) if that this powder shall*
*Sooner or later then it should or els not woorke at all?*
*And then my craft descride as open as the day,*
*The peoples tale and laughing stocke shall I remayn for aye.*
*And what know I (quoth she) if serpentes odious,*
*And other beastes and wormes that are of nature venomous,*
*That wonted are to lurke in darke caves under grounde,*
*And commonly, as I have heard, in dead mens tombes are found,*
*Shall harme me, yea or nay, where I shall lye as ded? —*
*Or how shall I that alway have in so freshe ayre been bred,*
*Endure the loathsome stinke of such an heaped store*
*Of carkases, not yet consumde, and bones that long before*
*Intombed were, where I my sleping place shall have,*
*Where all my auncesters doe rest, my kindreds common grave?*
*Shall not the fryer and my Romeus, when they come,*
*Fynd me (if I awake before) ystifled in the tombe?*
*And whilst she in these thoughtes doth dwell somwhat to long,*
*The force of her ymagining anon dyd waxe so strong,*
*That she surmysde she saw, out of the hollow vaulte,*
*(A griesly thing to looke upon) the carkas of Tybalt;*
*Right in the selfe same sort that she few dayes before*
*Had seene him in his blood embrewde, to death eke wounded sore.*
*And then when she agayne within her selfe had wayde*
*That quicke she should be buried there, and by his side be layde,*
*All comfortles, for she shall living feere have none,*
*But many a rotten carkas, and full many a naked bone;*
*Her dainty tender partes gan shever all for dred,*
*Her golden heares did stand upright upon her chillish hed.*
*Then pressed with the feare that she there lived in,*
*A sweat as colde as mountaine yse pearst through her slender skin,*
*That with the moysture hath wet every part of hers:*
*And more besides, she vainely thinkes, whilst vainly thus she feares,*
*A thousand bodies dead have compast her about,*
*And lest they will dismember her she greatly standes in dout.*
*But when she felt her strength began to weare away,*
*By little and little, and in her hart her feare increased ay,*
*Dreading that weakenes might, or foolish cowardise,*
*Hinder the execution of the purposde enterprise,*
*As she had frantike been, in hast the glasse she cought,*
*And up she dranke the mixture quite, withouten farther thought.*
*Then on her brest she crost her armes long and small,*
*And so, her senses fayling her, into a traunce did fall.*

Die entsprechende Stelle bei Paynter lautet, um doch auch eine Probe seines Styls zu geben, so:

*Julietta beinge within hir chambre having an eawer ful of water standing uppon the table filled the viole which the frier gave her: and after she had made the mixture, she set it by hir bed side, and went to bed. And being layde, new thoughtes began to assaile hir, with a conceipt of grievous death, which brought hir into sutch case as she could not tell what to doe, but playning incessantly sayd: „Am not I the most unhappy and desperat creature, that ever was borne of woman? For mee there is nothyng left in this wretched worlde but mishap, misery, and mortall woe, my distresse hath brought me to sutch extremity, as to save mine honor and conscience, I am forced to devoure the drynke whereof I know not the vertue: but what know I (sayd she) whether the operatyon of thys pouder will be to soone or to late, or not correspondent to the due tyme, and that my fault being discovered, I shall remayne a fable to the people? What know I moreover, if the serpents and other venomous and crauling wormes, which commonly frequent the graves and pittes of the earth wyll hurt me, thynkyng that I am deade. But howe shall I indure the stynche of so many carions and bones of myne auncestors whych rest in the grave, yf by fortune I do awake before Rhomeo and fryer Laurence doe come to help me?“ And as shee was thus plunged in the deepe contemplatyon of thynges, she thought that she saw a certayn vision or fansie of her cousin Thibault, in the very same sort as shee sawe him wounded and imbrued wyth bloud, and musing how that she must be buried quick amongs so many dead carcases and deadly naked bones, hir tender and delycate body began to shake and tremble and hir yellowe lockes to stare for feare, in suich wyse as fryghtened with a terroure a cold sweate beganne to pierce hir heart and bedewe the rest of al her membres in sutch wise as she thought that an hundred thousand deathes did stande about hir, haling her on every side, and*

*plucking her in pieces, and feelyng that hir forces diminyshed by lyttle and lyttle, fearing that through to great debilyty she was not able to do hir enterpryse, like a furious and insensate woman, with out further care, gulped up the water wythin the voyal, then crossing hir armes upon hir stomacke, she lost at that instante all the powers of hir body, resting in a traunce.*

Wie Shakspere ausserdem hie und da einzelne Wörter und Wendungen aus Brooke entlehnt, ist in den Anmerkungen mehrfach nachgewiesen. Ob er aber ausser diesen beiden Quellen noch andere benutzt hat, ist mindestens zweifelhaft. Die Geschichte von Romeo and Juliet war in England, wie aus vielen Anspielungen der Zeitgenossen Shakspere's hervorgeht, allgemein bekannt, und sogar auf die Bühne soll sie lange vor Shakspere gebracht sein, nach der Deutung wenigstens, welche u. A. Collier einer Stelle in der Vorrede von Arthur Brooke giebt. Es heisst dort nämlich: *Though I saw the same argument lately set forth on stage with more commendation than I can look for (there being much better set forth, than I have, or can do), yet the same matter, penned as it is, may serve the like good effect.* Dass von einem solchen, und noch dazu von Brooke mit so grossem Lobe bedachten Drama, welches also vor dem Jahre 1562 aufgeführt worden wäre, sich weiter keine Notiz oder Spur finden sollte, ist so auffallend, dass man fast versucht wird, Brooke's Worte nicht im wörtlichen Sinne zu nehmen, sondern im figürlichen, so dass er unter *set forth on stage* nur das »zur Schau stellen«, das Veröffentlichen einer Schrift, etwa einer Novelle, verstanden haben mag. Jedenfalls ist es nicht wahrscheinlich, dass Shakspere ein Drama aus so früher Zeit, dessen sonst nirgendwo Erwähnung geschieht, dreissig Jahre später benutzt haben sollte; um so weniger wahrscheinlich, da für seinen Zweck Brooke's Gedicht und Paynter's Novelle vollkommen ausreichten. — Auch auf Dramen ausserhalb Englands, die Shakspere benutzt haben sollte, hat man hingewiesen; u. A. auf eine italienische Tragödie gleichen Inhalts von Luigi Groto, betitelt Hadriana, gedruckt im Jahre 1578. Von den Einzelnheiten, welche Shakspere vor Augen gehabt haben soll, wird namentlich der Abschied der Liebenden (A. 3, Sc. 5 in Romeo and Juliet) hervorgehoben. Die betreffende Stelle lautet so:

*Latino. S' io non erro, è presso il far del giorno.*
*Udite il rossignuol che con noi desto,*
*Con noi geme fra i spini e la rugiada*
*Col pianto nostro bagna l'herbe. Ah lasso,*
*Rivolgete la faccia all' oriente.*
*Ecco incomincia a spuntar l'alba fuori,*
*Portando un altro sol sopra la terra.*

*Hadriana. Ahimè ch' io gelo. Ahimè ch' io tremo tutta.*
*Questa è quell' hora ch' ogni mia dolcezza*
*Affatto stempra. Ahimè, quest' è quell' hora*
*Che m' insegna a saper che cosa è affanno.*
*O del mio ben amica, avara notte,*
*Perchè si ratto corri, fuggi, voli,*
*A sommerger te stessa e me nel mare?*

Man sieht, die ganze Aehnlichkeit läuft darauf hinaus, dass in beiden Dialogen eine Nachtigall erwähnt wird, bei Groto beiläufig in dem Munde des Liebhabers, bei Shakspere in innigem Zusammenhange mit dem Uebrigen und im Gegensatze zur Lerche in dem Munde der Geliebten; bei Groto mahnt die Nachtigall mit zum Aufbruch, bei Shakspere lässt sie die Liebenden noch länger bei einander verweilen. — Die Uebereinstimmung ist also sehr gering, und ebenso mag es sich auch mit andern Aehnlichkeiten verhalten, die man zwischen Shakspere und sonstigen Dramatikern in Bezug auf Romeo and Juliet hat finden wollen.

## DRAMATIS PERSONÆ.[1]

ESCALUS, Prince of Verona.
PARIS, a young Nobleman, Kinsman to the Prince.
MONTAGUE, } Heads of two Houses, at variance
CAPULET, } with each other.
Uncle to Capulet.
ROMEO, Son to Montague.
MERCUTIO, Kinsman to the Prince, and Friend to Romeo.
BENVOLIO, Nephew to Montague, and Friend to Romeo.
TYBALT, Nephew to Lady Capulet.
FRIAR LAURENCE, a Franciscan.
FRIAR JOHN, of the same Order.
BALTHASAR, Servant to Romeo.
SAMPSON, } Servants to Capulet.
GREGORY, }
PETER, another Servant to Capulet.
ABRAM, Servant to Montague.
An Apothecary.
Three Musicians.
CHORUS.
Boy; Page to Paris; an Officer.

LADY MONTAGUE, Wife to Montague.
LADY CAPULET, Wife to Capulet.
JULIET, Daughter to Capulet.
Nurse to Juliet.

Citizens of Verona; male and female Relations to both Houses; Maskers, Guards, Watchmen, and Attendants.

SCENE, during the greater Part of the Play, in Verona: once, in the fifth Act, at Mantua.

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## PROLOGUE.

*Enter* Chorus.[2]

Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes[3]
A pair of star-cross'd[4] lovers take their life;
Whose misadventur'd piteous overthrows
Do with their death bury their parents' strife.
The fearful passage of their death-mark'd love,
And the continuance of their parents' rage,
Which, but their children's end, nought could remove,
Is now the two hours' traffic of our stage;[5]
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend. *[Exit.*

## ACT I.

### SCENE I.

A public Place.

*Enter* Sampson *and* Gregory, *armed with swords and bucklers.*[6]

*Sam.* Gregory, on my word, we 'll not carry coals.[7]
*Gre.* No, for then we should be colliers.
*Sam.* I mean, an we be in choler, we 'll draw.
*Gre.* Ay, while you live, draw your neck out o' the collar.
*Sam.* I strike quickly, being moved.
*Gre.* But thou art not quickly moved to strike.
*Sam.* A dog of the house of Montague moves me.
*Gre.* To move is to stir, and to be valiant is to stand; therefore, if thou art moved, thou runn'st away.

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1) Das Personenverzeichniss fügte zuerst Rowe in seiner Ausgabe (1709) hinzu. 2) Die Qs. bezeichnen den auch in Q. A. in veränderter Fassung (s. Einleitung) mitgetheilten Prolog als Chorus, wahrscheinlich weil der am Schlusse des ersten Actes auftretende Chorusredner ihn sprach. In der Fol. fehlt der Prolog; vielleicht fiel er bei den späteren Aufführungen des Dramas auf dem Sh.'schen Theater fort. 3) *these two foes* weist in ungenauer Beziehung auf das vorhergehende *two households* hin: die beiden Repräsentanten der Häuser statt der Häuser selbst. 4) *star-crossed* = durch einen Unglücksstern gehindert, auf ihrem Wege durchkreuzt. So in K. Henry VI. Third Part (A. 4, Sc. 6) *And that the people of this blessed land || May not be punish'd with my thwarting stars.* — Zwei Zeilen weiter haben die Qs. *doth* für *do.* 5) *two hours* als die ungefähre Zeitdauer der Aufführung eines Sh.'schen Dramas kommt auch in dem Prologe zu K. Henry VIII. vor: *may see away their shilling richly in two short hours.* 6) *of the house of Capulet* fügen die alten Ausgg. hinzu. Die Anhänger und Diener der beiden Häuser waren durch äusserliche Abzeichen von einander unterschieden. 7) *to carry coals*, eigentlich = schmutzige, niedrige Arbeit verrichten, wie das Herbeischleppen der Kohlen zur Heizung vorzugsweise als eine solche galt, steht dann in übertragenem Sinne = sich Alles bieten lassen, jede Kränkung ruhig einstecken. — Zu einem Wortspiel, wie hier mit *colliers*, das als Schimpfwort auch in Twelfth-Night (A. 3, Sc. 4) vorkommt, wendet Sh. das sprichwörtliche *to carry coals* auch in K. Henry V. (A. 3, Sc. 2) an: *in Calais they stole a fire-shovel; I knew, by that piece of service, the men would carry coals.* 8) *to take the wall of* = die Mauerseite der Strasse gegen Jemanden behaupten, Jemandem in's Gesicht trotzen, wird eben so sprichwörtlich gebraucht, wie das gleich nachher folgende *the weakest goes to the wall* = der Schwächste zieht sich an die Mauer wie zum Schutze zurück. 9) *man* = Mann, und = Diener; eben so doppelsinnig ist *maid* = Jungfer, und

*Sam.* A dog of that house shall move me to stand. I will take the wall[8] of any man[9] or maid of Montague's.

*Gre.* That shows thee a weak slave; for the weakest goes to the wall.

*Sam.* 'T is true; and therefore women, being the weaker vessels, are ever thrust to the wall: — therefore I will push Montague's men from the wall, and thrust his maids to the wall.

*Gre.* The quarrel is between our masters, and us their men.

*Sam.* 'T is all one, I will show myself a tyrant: when I have fought with the men, I will be cruel[10] with the maids; I will cut off their heads.

*Gre.* The heads of the maids?

*Sam.* Ay, the heads of the maids, or their maidenheads; take it in what sense thou wilt.

*Gre.* They must take it in sense,[11] that feel it.

*Sam.* Me they shall feel, while I am able to stand; and, 't is known, I am a pretty piece of flesh.

*Gre.* 'T is well, thou art not fish; if thou hadst, thou hadst been poor John.[12] Draw thy tool; here comes of the house of the Montagues.[13]

*Enter* Abram *and* Balthasar.

*Sam.* My naked weapon is out: quarrel, I will back[14] thee.

*Gre.* How! turn thy back, and run?

*Sam.* Fear me not.[15]

*Gre.* No, marry: I fear thee!

*Sam.* Let us take the law of our sides: let them begin.

*Gre.* I will frown as I pass by, and let them take it as they list.

*Sam.* Nay, as they dare. I will bite my thumb at them;[16] which is a disgrace to them, if they bear it.

*Abr.* Do you bite your thumb at us, Sir?

*Sam.* I do bite my thumb, Sir.

*Abr.* Do you bite your thumb at us, Sir?

*Sam.* Is the law of our side, if I say ay?

*Gre.* No.

*Sam.* No, Sir, I do not bite my thumb at you, Sir; but I bite my thumb, Sir.

*Gre.* Do you quarrel, Sir?

*Abr.* Quarrel, Sir? no, Sir.

*Sam.* If you do, Sir, I am for you: I serve as good a man as you.

*Abr.* No better.[17]

*Sam.* Well, Sir.

*Enter* Benvolio, *at a distance.*

*Gre.* Say — better: here comes one of my master's kinsmen.

*Sam.* Yes, better, Sir.

*Abr.* You lie.

*Sam.* Draw, if you be men. — Gregory, remember thy swashing blow.[18] *[They fight.*

*Ben.* Part, fools! put up your swords; you know not what you do. *[Beats down their swords.*

*Enter* Tybalt.

*Tyb.* What! art thou drawn[19] among these heartless hinds?
Turn thee, Benvolio; look upon thy death.

*Ben.* I do but keep the peace: put up thy sword,
Or manage it to part these men with me.

*Tyb.* What! drawn,[20] and talk of peace? I hate the word,
As I hate hell, all Montagues, and thee.
Have at thee,[21] coward. *[They fight.*

*Enter several persons of both houses, who join the fray; then enter Citizens, with clubs.*[22]

*1. Cit.* Clubs,[23] bills, and partisans! strike! beat them down!
Down with the Capulets! down with the Montagues!

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= Magd. 10) So die undatirte Q. — *civil*, wie die übrigen Qs. und die Fol. lesen, ist gewiss ein aus *cruel* entstandener Druckfehler. 11) *sense* = Sinn, und = sinnliche Wahrnehmung. Denselben Doppelsinn hat Sh. in Othello (A. 2, Sc. 3) *some bodily wound; there is more sense in that than in reputation.* — Das *in* vor *sense* ist in Qs. und Fol. zufällig hinter *it* ausgefallen, nur Q. A. hat es: *Nay let them take it in sence that feele it.* 12) *poor John* = gedörrter Stockfisch, wird in verächtlicher Bedeutung, wie hier, auch in Tempest (A. 2, Sc. 2) gebraucht: *a kind of, not of the newest, Poor-John.* 13) So Qs. und Fol.: hier kommt (was) vom Hause der Montagues; ganz in der nachlässig familiären Redeweise der Diener. Die meisten Hgg. suppliren hinter *comes* ein *two* aus Q. A., deren Text jedoch lautet *here comes two of the Mountagues.* — *of the Montagues* in der Fol.; die Qs. *of Montagues.* 14) *to back* = Einem den Rücken decken, versteht Gregory = Einem den Rücken kehren. So verdreht auch Falstaff in K. Henry IV. First Part (A. 2, Sc. 4) den Sinn des Wortes *call you that backing of your friends? a plague upon such backing!* 15) *to fear* mit dem Accusativ = Jemanden fürchten. und = um Jemanden besorgt sein. 16) Den Daumen in den Mund stecken beim Begegnen eines Andern, wird als ein Zeichen der Beleidigung und des Händelsuchens von Sh.'s Zeitgenossen öfter erwähnt. Von den Raufbolden, welche in der Paulskirche ihr Wesen trieben, sagt Dekker in seinem Dead Term. (1608) u. A. *what swearing is there, what shouldering, what justling, what jeering, what biting of thumbs to beget quarrels.* — Genauer beschreibt Cotgrave in einer von Staunton citirten Stelle diese Geberde: *by putting the thumbe naile into the mouth, and with a jerke from the upper teeth make it to knacke.* — Q. A. und die Q. von 1599 streichen *a* vor *disgrace*, wie Mommsen billigend hervorhebt. 17) Die Fol. interpungirt *No better?* als Frage. 18) So die undatirte Q.; die übrigen Qs. und die Fol. haben *washing blow.* — *to swash* = renommiren, krachen, wird auch von Ben Jonson in seinem Staple of News in dieser Verbindung gebraucht: *I do confess a swashing blow*, was Staunton mit *smashing, crushing blow* erklärt. Barret's Alvearie (1580) erklärt *to swash* mit *to make a noise with swords against targets.* 19) *drawn* = mit gezogenem Schwert. 20) Die Fol. hat *draw.* 21) *have at thee* = es gilt Dir, nimm Dich in Acht. 22) Der erste Theil dieser Bühnenweisung ist modern; die Fol. hat nur *Enter three or four Citizens with clubs*, wozu die Qs. noch hinzufügen *or partisans.* 23) *clubs!* war zu Sh.'s Zeit ein gewöhnlicher Ruf bei einer Strassenrauferei, um die Streitenden aus einander zu bringen. So ruft in K. Henry VI. First Part (A. 1, Sc. 3) der Mayor von London den im Handgemenge Begriffenen zu: *I'll call for clubs, if you will not away.* 24) *in his gown*, zur Andeutung, dass er aus seiner Nachtruhe aufgestört wurde, haben schon Qs. und Fol. 25) *long sword* oder *great sword*, das zum Kampf geeignete Schwert, unter-

*Enter* CAPULET, *in his gown;*[24] *and Lady* CAPULET.

*Cap.* What noise is this? — Give me my long sword,[25] ho!

*La. Cap.* A crutch, a crutch! — Why call you for a sword?

*Cap.* My sword, I say! — Old Montague is come,
And flourishes his blade in spite of me.

*Enter* MONTAGUE *and Lady* MONTAGUE.

*Mon.* Thou villain Capulet! — Hold me not; let me go.

*La. Mon.* Thou shalt not stir a foot[26] to seek a foe.

*Enter* PRINCE,[27] *with his Train.*

*Prin.* Rebellious subjects, enemies to peace,
Profaners of this neighbour-stained steel,[28] —
Will they not hear? — what ho! you men, you beasts,
That quench the fire of your pernicious rage
With purple fountains issuing from your veins, —
On pain of torture, from those bloody hands
Throw your mistemper'd[29] weapons to the ground,
And hear the sentence of your moved prince. —
Three civil brawls,[30] bred of an airy word,
By thee, old Capulet, and Montague,
Have thrice disturb'd the quiet of our streets;
And made Verona's ancient citizens
Cast by their grave beseeming ornaments,[31]
To wield old partisans, in hands as old,
Canker'd with peace,[32] to part your canker'd hate.
If ever you disturb our streets again,
Your lives shall pay the forfeit of the peace.[33]
For this time, all the rest[34] depart away:
You, Capulet, shall go along with me;
And, Montague, come you this afternoon,
To know our further pleasure[35] in this case.
To old Free-town, our common judgment-place.[36]
Once more, on pain of death, all men depart.

*[Exeunt* PRINCE, *and Attendants;* CAPULET, *Lady* CAPULET, TYBALT, *Citizens, and Servants.*

*Mon.* Who set this ancient quarrel new abroach? —
Speak, nephew, were you by, when it began?

*Ben.* Here were the servants of your adversary,
And yours, close fighting ere I did approach.
I drew to part them; in the instant came
The fiery Tybalt, with his sword prepar'd;
Which, as he breath'd[37] defiance to my ears,
He swung about his head, and cut the winds,
Who, nothing hurt withal,[38] hiss'd him in scorn.
While we were interchanging thrusts and blows,
Came more and more, and fought on part and part,
Till the prince came, who parted either part.

*La. Mon.* O! where is Romeo? saw you him to-day?
Right glad I am he was not at this fray.

*Ben.* Madam, an hour before the worshipp'd sun
Peer'd forth[39] the golden window of the east,
A troubled mind drave me to walk abroad;
Where, underneath the grove of sycamore,[40]
That westward rooteth from the city's side,
So early walking did I see your son.
Towards him I made; but he was 'ware of me,
And stole into the covert of the wood:
I, measuring his affections by my own,
Which then most sought, where most might not be found,
Being one too many by my weary self,[41]
Pursu'd my humour, not pursuing his,
And gladly shunn'd who gladly fled from me.

*Mon.* Many a morning hath he there been seen,
With tears augmenting the fresh morning's dew,
Adding to clouds more clouds with his deep sighs:[42]
But all so soon as the all-cheering sun
Should in the farthest east begin to draw
The shady curtains from Aurora's bed,
Away from light steals home my heavy[43] son,
And private in his chamber pens himself;
Shuts up his windows, locks fair day-light out,
And makes himself an artificial night.
Black and portentous must this humour prove,
Unless good counsel may the cause remove.

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scheiden auch Sh.'s Zeitgenossen von dem als Zierrath getragenen *little sword.* 26) So die Fol., wie Sh. *will not budge a foot* zweimal, in K. Henry IV. First Part (A. 2, Sc. 4) und in K. Henry VI. First Part (A. 1, Sc. 3), gebraucht. — Die Qs. lesen *one foot.* 27) Qs. und Fol. geben hier den Namen des Fürsten an: *Enter Prince Eskales*, nach ihrer Orthographie. Seinen Namen *Escalus* fand Sh. in Arthur Brooke's Gedicht. 28) Der Stahl wird entweiht, indem er sich mit dem Blute des Nachbarn befleckt. 29) *mistempered*, das Sh. in K. John (A. 5, Sc. 1) in dem gewöhnlichen Sinne = verstimmt, gebraucht, hat hier den Nebensinn: verkehrt oder zum Unglück gestählt. 30) Die Fol. hat *Broyles.* 31) So nennt in K. Henry VI. First Part (A. 5, Sc. 1) Winchester seine Cardinalskleidung *these grave ornaments.* 32) Die Partisanen sind ebenso vom langen Frieden mit Rost angefressen, wie der Hass sich in das Herz der Parteien eingefressen hat. 33) Q. A. hat *the ransome of your fault.* 34) *all the rest* = alle übrigen Anwesenden, steht im Gegensatz zu dem folgenden *You, Capulet etc.* 35) Die Q. von 1609 und die Fol. haben *our father's pleasure.* 36) *Free-town* heisst in A. Brooke's Gedicht das Schloss der Capulets, das bei Paynter nach dem italienischen Original *Villa Franca* genannt wird. 37) *to breathe* = laut werden lassen, äussern. 38) *withal* = *with it.* Die Winde, von Tybalt's drohendem Schwerte durchaus nicht verletzt, zischten ihn nur höhnisch aus; so wird der pfeifende Ton der von dem Schwerte rasch durchschnittenen Luft gedeutet. 39) *to peer forth the window* = aus dem Fenster herausschauen, zum Vorschein kommen. — In der folgenden Zeile hat, wie Mommsen bemerkt, die Q. von 1599 *drive*, d. h. *driv*, eine ältere Präteritumsform, welche u. A. bei Spenser in seiner Faerie Queene (Buch 6, Cap. 9) im Reim auf *live* und *give* sich findet. 40) Den *sycamore* oder wilden Feigenbaum hat Sh. auch in Love's Labour's Lost (A. 5, Sc. 2) und in Othello (A. 4, Sc. 3) als einen Baum, dessen Schatten dem schwermüthigen Liebenden zusagt. 41) So Qs. und Fol. vollkommen verständlich. Benvolio ermass Romeo's Neigung nach seiner eigenen, die damals am meisten nach einem einsamen Platze suchte, wo die anderen Leute sich nicht finden liessen, da er sich selbst schon durch sein eignes überdrüssiges Ich als Einer zu viel erschien, und ging seiner eigenen Laune nach, indem er nicht Romeo's Laune verfolgte. — Die meisten Hgg. entlehnen zum Theil aus dem Texte der Q. A. folgende Zeilen: *I, noting his affections by my own,* || *That most are busied when they are most alone,* || *Pursu'd my humour etc.* 42) Dass die Seufzer als wolkenbildende Dünste in die Luft steigen, ist ein Sh. geläufiges Bild; so in Titus Andronicus (A. 3, Sc. 1) *Or with our sighs we 'll breathe the welkin dim.* 43) Das Wortspiel zwischen dem

*Ben.* My noble uncle, do you know the cause?
*Mon.* I neither know it, nor can learn of him.
*Ben.* Have you importun'd[44] him by any means?
*Mon.* Both by myself, and many other friends:
But he, his own affections' counsellor,
Is to himself — I will not say, how true[45] —
But to himself so secret and so close,
So far from sounding and discovery,
As is the bud bit with an envious worm,
Ere he can spread[46] his sweet leaves to the air,
Or dedicate his beauty to the sun.[47]
Could we but learn from whence his sorrows grow,
We would as willingly give cure, as know.

*Enter* ROMEO, *at a distance.*

*Ben.* See, where he comes: so please you, step aside;
I 'll know his grievance, or be much denied.[48]
*Mon.* I would thou wert so happy by thy stay,
To hear true shrift. — Come, Madam, let 's away.
*[Exeunt* MONTAGUE *and Lady.*
*Ben.* Good morrow, cousin.
*Rom.* Is the day so young?[49]
*Ben.* But new struck nine.
*Rom.* Ah me! sad hours seem long.
Was that my father that went hence so fast?
*Ben.* It was. What sadness lengthens Romeo's hours?
*Rom.* Not having that, which, having, makes them short.
*Ben.* In love?
*Rom.* Out —
*Ben.* Of love?[50]
*Rom.* Out of her favour, where I am in love.
*Ben.* Alas, that love, so gentle in his view,
Should be so tyrannous and rough in proof!
*Rom.* Alas, that love, whose view is muffled still,
Should without eyes see pathways[51] to his will!
Where shall we dine? — O me! — What fray was here?
Yet tell me not, for I have heard it all.
Here 's much to do with hate, but more with love: —
Why then, O brawling love! O loving hate!
O anything, of nothing first created![52]
O heavy lightness! serious vanity!
Misshapen chaos of well-seeming forms![53]
Feather of lead, bright smoke, cold fire, sick health!
Still-waking sleep, that is not what it is!
This love feel I, that feel no love in this.[54]
Dost thou not laugh?
*Ben.* No, coz, I rather weep.
*Rom.* Good heart, at what?
*Ben.* At thy good heart's oppression.
*Rom.* Why, such is love's transgression.[55] —
Griefs of mine own lie heavy in my breast;
Which thou wilt propagate, to have it press'd
With more of thine:[56] this love, that thou hast shown,
Doth add more grief to too-much[57] of mine own.
Love is a smoke made[58] with the fume of sighs;
Being purg'd,[59] a fire sparkling in lovers' eyes;
Being vex'd, a sea nourish'd with lovers' tears:
What is it else? a madness most discreet,
A choking gall, and a preserving sweet.[60]
Farewell, my coz. *[Going.*
*Ben.* Soft, I will go along;
An if you leave me so, you do me wrong.
*Rom.* Tut! I have lost myself; I am not here;
This is not Romeo, he 's some other where.
*Ben.* Tell me in sadness,[61] who is that you love.
*Rom.* What! shall I groan, and tell thee?
*Ben.* Groan? why, no;
But sadly tell me, who.

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substantivischen *light* und dem adjectivischen = leicht, leichtfertig (hier im Gegensatz zu *heavy* = schwermüthig) ist eins der häufigsten bei Sh. 44) *importune* mit dem Accent auf der vorletzten Sylbe ist Sh.'s Betonung. 45) *I will not say, how true* deutet an, dass Romeo es mit sich selbst, nach der Ansicht seines Vaters, nicht ehrlich, redlich meine, wenn er seine Leiden verheimlicht. 46) *Ere he can etc.* hängt von *bit with etc.* ab. 47) Nach Theobald's Emendation für das matte *same* der Qs. und Fol., das leicht mit *sunne*, wie die alte Orthographie ist, sich verwechseln liess. — *to dedicate* = opfern, preisgeben, gebraucht Sh. ähnlich in Timon of Athens (A. 4, Sc. 2) *A dedicated beggar to the air.* 48) Wenn Romeo dem Benvolio sein Leid verheimlichen will, so wird er ihm vielfache abschlägige Antworten auf dessen wiederholte Fragen ertheilen müssen. 49) Ist es noch so früh am Tage, dass sich *good morrow* wünschen lässt? 50) Benvolio unterbricht Romeo's Antwort, indem er ihr den Sinn unterlegt, dass Romeo nicht verliebt, sondern im Gegentheil frei von Liebe *(out of love)* sei, während Romeo nur sagen will, dass er aus der Gunst Derjenigen, die er liebe, heraus sei. 51) *pathway* = ein schmaler Fusspfad, sagt hier mehr als Weg allein. Obgleich dem Liebesgott die Augen verbunden sind, sieht er doch sogar die Fusssteige, die ihn zur Erreichung seines Willens führen. Hier ist darunter der Weg zu Romeo's Herzen gemeint. — Staunton vermuthet, mit Berücksichtigung des Textes von Q. A. *Should without lawes give pathwaies to our will*, dass der Dichter geschrieben *Should without eyes set pathways to our will.* 52) Romeo führt hier und im Folgenden Beispiele und Bilder solcher *contradictio in adjecto* an, wie sie in dem Widerspruch seiner Liebe und des Hasses, der ihn umgiebt, ihm zu liegen scheint. — Für *created*, wie Qs. und Fol. haben, lesen die meisten Hgg. mit Q. A. *create*, um einen Reim zu gewinnen, der indess hier weniger an seiner Stelle ist. 53) *well-seeming* verbessern die undatirte Q. und die zweite Folioausg. von 1632 das *well-seeing* der Qs. und der Fol., was seine Bestätigung in der Lesart der Q. A. *best-seeming things* findet. 54) Solche widerspruchsvolle Liebe, wie sie den angeführten Paradoxen entspricht, empfindet Romeo, ohne jedoch dieser Liebe selbst froh zu werden. 55) Es ist Schuld der Liebe, dass Romeo's Herz unter solchem Drucke schmachtet. 56) *more of thine* ist das schmerzliche Mitleid, welches Benvolio mit dem leidenden Romeo empfindet, und dessen Bezeugung diese Leiden nur vermehrt, nur noch schwerer macht. 57) *too-much* ist substantivisch als Compositum zu fassen: das Allzuviel, das Uebermass der Leiden Romeo's. 58) So Qs. und Fol.; nur Q. A. hat *rais'd*, was viele Hgg. beibehalten. 59) *purg'd* ist in Verbindung mit dem Vorhergehenden aufzufassen: wenn die Liebe von dem Dunste der Seufzer (vgl. Anm. 42) gereinigt ist, so ist sie ein Feuer u. s. w. — So verstanden, bedarf das Wort nicht der Emendation von Johnson: *urg'd*. 60) Diese beiden letzten Gleichnisse bilden keinen Widerspruch in dem Substantiv und dessen Epitheton unter einander, wie die vorhergehenden Prädicate, sondern *choking* ist dem *preserving* entgegengestellt, wie *gall* dem *sweet*. 61) *sadness* ist doppelsinnig = Ernst, und = Traurigkeit.

*Rom.* Bid a sick man in sadness make his will;
A word ill urg'd to one that is so ill. —
In sadness, cousin, I do love a woman.
*Ben.* I aim'd so near,[62] when I suppos'd you lov'd.
*Rom.* A right good mark-man! — And she 's fair I love.
*Ben.* A right fair mark, fair coz, is soonest hit.
*Rom.* Well, in that hit[63] you miss: she 'll not be hit
With Cupid's arrow, — she hath Dian's wit;
And, in strong proof of chastity[64] well arm'd,
From love's weak childish bow she lives unharm'd.
She will not stay the siege of loving terms,
Nor bide the encounter of assailing eyes,
Nor ope her lap to saint-seducing gold:[65]
O! she is rich in beauty; only poor,
That, when she dies, with beauty dies her store.[66]
*Ben.* Then she hath sworn, that she will still live chaste?
*Rom.* She hath, and in that sparing makes huge waste;[67]
For beauty, starv'd with her severity,
Cuts beauty off from all posterity.
She is too fair, too wise; wisely too fair,
To merit bliss by making me despair:[68]
She hath forsworn to love, and in that vow
Do I live dead, that live to tell it now.[69]
*Ben.* Be rul'd by me; forget to think of her.
*Rom.* O! teach me how I should forget to think.
*Ben.* By giving liberty unto thine eyes:
Examine other beauties.
*Rom.* 'T is the way
To call hers, exquisite, in question more.[70]
These happy masks,[71] that kiss fair ladies' brows,
Being black, put us in mind they hide the fair:
He that is strucken blind, cannot forget
The precious treasure of his eyesight lost.
Show me a mistress that is passing fair,
What doth her beauty serve,[72] but as a note
Where I may read who pass'd that passing fair?
Farewell: thou canst not teach me to forget.
*Ben.* I 'll pay that doctrine,[73] or else die in debt.

*[Exeunt*

## SCENE II.

A Street.

*Enter* CAPULET, PARIS, *and Servant.*

*Cap.* And Montague[1] is bound as well as I,
In penalty alike; and 't is not hard, I think,
For men so old as we to keep the peace.
*Par.* Of honourable reckoning are you both;
And pity 't is, you liv'd at odds so long.
But now, my lord, what say you to my suit?
*Cap.* But saying o'er[2] what I have said before:
My child is yet a stranger in the world,
She hath not seen the change of fourteen years;
Let two more summers wither in their pride,
Ere we may think her ripe to be a bride.
*Par.* Younger than she are happy mothers made.
*Cap.* And too soon marr'd are those so early made.[3]
The earth[4] hath swallow'd all my hopes but she,
She is the hopeful lady of my earth:[5]

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— Viele Hgg. lesen mit Q. A. *whom she is you love,* und mit derselben Ausgabe fünf Zeilen weiter *Ah, word ill urg'd etc.* 62) So nahe trafen schon meine Vermuthungen zum Ziele; als ich annahm, dass Du liebtest, vermuthete ich von selbst schon, dass Du ein Weib liebtest. — Romeo fasst in seiner Antwort wörtlich *to aim* = zielen, und nennt den Benvolio deshalb einen sehr guten Schützen (*mark-man,* wie Qs. und Fol. statt des von vielen Hggn. mit der dritten Folioausg. gesetzten *marks-man* lesen). 63) *hit* ist der Streich, den Benvolio in seinem Wortgefecht gegen Romeo geführt hat, zugleich mit der Anspielung auf Benvolio's Wort *is soonest hit.* 64) Die starke, undurchdringliche Rüstung der Keuschheit schützt sie vor dem Bogen des Knaben Cupido, der also ihr gegenüber schwach ist. — *weak* steht dem *strong* entgegengesetzt. — *unharm'd* in der folgenden Zeile ist aus Q. A., welche liest *Gainst Cupids childish bow she liues unharm'd.* — Qs. und Fol. lesen *uncharmd.* 65) Das *saint* in *saint-seducing* ist = eine Heilige, aufzufassen: das Gold, das sonst selbst eine Heilige, eine fromme Frau, verführen kann. — In der vorigen Zeile hat die Fol. *bid.* 66) *her store* bezieht sich auf *rich in beauty,* wie *rich* im Gegensatze zu *poor* steht: nur darin ist sie, die sonst an Schönheit so reich ist, arm, dass mit ihrem Tode ihr Vorrath an Schönheit auch stirbt, sich nicht auf eine Tochter vererben lässt, da sie sich nie vermählen will. — Theobald änderte *with her dies beauty's store.* 67) In der Sparsamkeit, die in ihrer Keuschheit liegt, begeht sie gerade eine gewaltige Verschwendung, da sie die ihr gehörende Schönheit ganz allein für sich aufbraucht und der Nachkommenschaft vorenthält. 68) *wisely too fair* resümirt das in Verbindung aufzufassende *too fair, too wise:* das Uebermass ihrer Schönheit verträgt sich nicht mit dem Uebermass ihrer Besonnenheit; sie sollte nicht die himmlische Seligkeit zu erwerben suchen, indem sie den Romeo in Verzweiflung stürzt, und sich so eine Sündenschuld auflädt. 69) Romeo lebt nur, insofern er seine Hoffnungslosigkeit auszusprechen noch vermag; sonst ist er nur scheinbar lebendig, in der That aber todt in Folge des Keuschheitsgelübdes seiner Geliebten. 70) Wenn er andere Schönheiten prüft, so wird er die ihrige, die auserlesen ist, nur um so mehr in Erwägung oder Besprechung ziehen, sich mehr mit ihrer Schönheit beschäftigen. — Staunton fasst dagegen *question* = Zweifel, und bezieht *hers* nicht auf Rosalinens Schönheit, sondern auf die ihr gegenübergestellte Schönheit. 71) Solche Masken, wie die Damen sie zu Sh.'s Zeit beim Ausgehen zu tragen pflegten. — *happy* heissen sie, weil sie der Schönheit dienen oder nahe sind. — *black* = schwarz und hässlich zugleich, stellt Sh. sehr gewöhnlich dem *fair* = schön und blond, gegenüber. 72) Als was dient ihre Schönheit, wenn nicht als eine Mahnung u. s. w. — *to pass* = übertreffen, steht hier einmal als intransitives Wort in dem adverbialen und adjectivischen *passing,* und dann als transitives Verbum in *who pass'd.* 73) *that doctrine* bezieht sich auf *teach me to forget.* — Diese Lehre betrachtet Benvolio wie eine Schuld, die er an Romeo abtragen muss.

1) So die undatirte Q.; die anderen alten Ausgg. setzen entweder *But Montague* oder nur *Montague.* — Zu *bound* ist Etwas wie das folgende *to keep the peace* hinzuzudenken. 2) scil. *I am but saying o'er.* 3) *to mar* und *to make* stellt Sh. häufig einander entgegen. — Q. A. hat *married* für *made,* und Steevens citirt dazu aus Puttenham's Art of Poesy: *The maid that soon married is, soon marred is.* 4) So die undatirte Q.; die andern Qs. und die Fol. lassen den Artikel vor *earth* aus, und die spätern Folioausgg. fügen

But woo her, gentle Paris, get her heart,
My will to her consent is but a part;[6]
An she agree, within her scope of choice
Lies my consent and fair according voice.[7]
This night I hold an old-accustom'd feast,
Whereto I have invited many a guest,
Such as I love; and you, among the store,
One more, most welcome, makes my number more.[8]
At my poor house look to behold this night
Earth-treading stars, that make dark heaven light.[9]
Such comfort, as do lusty young men feel,
When well-apparell'd April on the heel
Of limping winter treads, even such delight
Among fresh female buds shall you this night
Inherit[10] at my house; hear all, all see,
And like her most, whose merit most shall be:
Which, on more view of many, mine, being one,
May stand in number, though in reckoning none.[11]
Come, go with me. — Go, sirrah, trudge about
Through fair Verona; find those persons out,
Whose names are written there *[giving a paper]*, and to them say,
My house and welcome on their pleasure stay.
*[Exeunt* Capulet *and* Paris.

*Serv.* Find them out, whose names are written here? It is written,[12] that the shoemaker should meddle with his yard, and the tailor with his last, the fisher with his pencil, and the painter with his nets; but I am sent to find those persons, whose names are here writ, and can never find what names the writing person hath here writ. I must to the learned. — In good time.[13]

*Enter* Benvolio *and* Romeo.

*Ben.* Tut, man![14] one fire burns out another's burning,
One pain is lessen'd by another's anguish;[15]
Turn giddy, and be holp by backward turning;
One desperate grief cures with another's languish:
Take thou some new infection to thy eye,
And the rank poison of the old will die.
*Rom.* Your plantain-leaf is excellent for that.[16]
*Ben.* For what, I pray thee?
*Rom.* For your broken shin.
*Ben.* Why, Romeo, art thou mad?
*Rom.* Not mad, but bound more than a madman is:
Shut up in prison, kept without my food,
Whipp'd, and tormented, and[17] — Good den, good fellow.
*Serv.* God gi'[18] good den. — I pray, Sir, can you read?
*Rom.* Ay, mine own fortune in my misery.
*Serv.* Perhaps you have learn'd it without book:[19] but, I pray, can you read anything you see?
*Rom.* Ay, if I know the letters, and the language.
*Serv.* Ye say honestly; rest you merry.[20]
*Rom.* Stay, fellow; I can read. *[Reads.*[21]

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dann zur Vervollständigung des Verses *up* hinter *earth* ein. 5) *earth* steht hier doppelsinnig = Erde, und = irdischer Theil. Von oder auf dieser Erde des alten Capulet, welche alle seine sonstigen Hoffnungen verschlungen hat, ist sie die einzige überlebende Dame oder Gebieterin, an die sich seine Hoffnungen noch knüpfen. 6) *to her consent* ist schwerlich, wie Steevens erklärt, = *in comparison with her consent*, sondern einfach abhängig von *a part:* mein Wille ist nur ein Theil ihrer Zustimmung, gehört mit zu ihrer Zustimmung, wie die beiden folgenden Verse denn auch diesen Sinn näher erklären. — Die Q. von 1599 hat in der folgenden Zeile *agreed*, was Mommsen als absolutes Particip für vielleicht richtig hält: *and, she agreed* = und, indem sie einwilligt. — *and* für *an* steht constant in allen älteren Ausgg. 7) Meine aufrichtig, bereitwillig gewährende Stimme. 8) *makes* hängt von *one more* ab: wenn Ihr unter der Schaar seid, so macht der Eine mehr, der am meisten Willkommene, die Zahl meiner Gäste grösser. 9) Die Damen, welche auf Capulet's Nachtfest erscheinen, sind Sterne, welche die Erde betreten und mit ihrem Glanze den dunkeln Nachthimmel licht machen. 10) *to inherit* = in Besitz nehmen. — In der vorhergehenden Zeile haben Qs. und Fol. *fennell* für *female*, was sich in Q. A. und in den späteren Folioausgg. findet. 11) Sh. gebraucht hier *which* in der ihm eigenen freien relativischen Verbindung, bei der sich das Relativpronomen nicht auf ein bestimmtes vorhergehendes Wort bezieht, sondern allgemein den Relativsatz an den vorhergehenden Satz anknüpft: da bei der weiteren Musterung Vieler meine Tochter Eine ist, so mag sie in der Zahl mit ihren Platz finden, wenn auch in der Geltung keinen. — Für *on more view* hat eine Q. und die Fol. *one more view;* der Text der Q. A. liest dafür, ohne dass der allerdings undeutliche Ausdruck damit klarer würde: *Such amongst view of many etc.*, was manche Hgg. vorziehen. — Die letzte Zeile findet ihre Erklärung in Sh.'s Sonnets (136) *Among a number one is reckon'd none:* || *Then in the number let me pass untold.* — Dyce liest *whilst* für *which.* 12) *it is written* = es steht geschrieben, die gewöhnliche Anführung eines biblischen Citats, sagt der Diener in Bezug auf das vorhergehende *are written here.* — In dem Folgenden verdreht er, nach Weise der Sh.'schen Clowns, die Worte, da *last* sich eigentlich auf *shoemaker*, *yard* auf *tailor* u. s. w. beziehen sollte. 13) *In good time* geht auf die beiden Ankommenden, welche ihm den Gang zu den Gelehrten sparen können, bei denen er sich über die Namen der einzuladenden Gäste Raths erholen wollte. 14) *tut, man!* weist irgend einen Einwurf zurück, den Romeo im Gespräch gegen Benvolio's Rath, andere Schönheiten zu mustern, erhoben hatte. 15) Die Qual oder Beängstigung, die ein anderer Schmerz verursacht, verringert den früheren Schmerz. — Ebenso ist *another's languish* = das Schmachten, in das ein anderes Leid versetzt, und wodurch früheres Leid geheilt wird. — *languish* gebraucht Sh. als Substantiv auch in Antony and Cleopatra (A. 5, Sc. 2). — *to cure* = geheilt werden, genesen, kommt als Verbum Neutrum sonst bei Sh. nicht vor. 16) Das Wegerichblatt wird wegen seiner heilenden Kraft für Wunden auch in Love's Labour's Lost (A. 3, Sc. 1) erwähnt, und zwar ebenfalls, wie hier, in Bezug auf ein zerbrochenes Schienbein. Für solche Wunden, meint Romeo, brauche er nicht die von Benvolio empfohlenen Gegengifte; ein einfaches Wegerichblatt sei dafür schon gut. 17) Anspielungen auf solche Behandlung Wahnsinniger, wie hier, kommen häufig bei Sh. und seinen Zeitgenossen vor. — Romeo wird in seiner Rede durch den an ihn herantretenden Diener unterbrochen, dessen höflichen Gruss er mit: Guten Abend, guter Gesell! erwiedert. 18) Abgekürzt aus *give ye* oder *you*, wie *good den* aus *good e'en (even)* entstellt ist. 19) Dazu, meint der Diener, braucht man nicht lesen gelernt zu haben. 20) *rest you merry* oder *God rest you merry* = gehabt Euch wohl. Damit verabschiedet sich der Diener. 21) *He reads the letter* ist die Bühnenweisung der Qs. und der

»Signior Martino, and his wife, and daughters; county Anselme, and his beauteous sisters; the lady widow of Vitruvio; Signior Placentio, and his lovely nieces; Mercutio, and his brother Valentine; mine uncle Capulet, his wife, and daughters; my fair niece Rosaline; Livia; Signior Valentio, and his cousin Tybalt; Lucio, and the lively Helena.«
A fair assembly; whither should they come?
*Serv.* Up.
*Rom.* Whither to supper?[22]
*Serv.* To our house.
*Rom.* Whose house?
*Serv.* My master's.
*Rom.* Indeed, I should have asked you that before.
*Serv.* Now I 'll tell you without asking. My master is the great rich Capulet; and if you be not of the house of Montagues, I pray, come and crush a cup of wine.[23] Rest you merry. *[Exit.*
*Ben.* At this same ancient feast of Capulet's
Sups the fair Rosaline, whom thou so lov'st,
With all the admired beauties of Verona:
Go thither; and, with unattainted eye,
Compare her face with some that I shall show,
And I will make thee think thy swan a crow.
*Rom.* When the devout religion of mine eye[24]
Maintains such falsehood, then turn tears to fires;
And these, who, often drown'd, could never die,
Transparent heretics, be burnt for liars.
One fairer than my love! the all-seeing sun
Ne'er saw her match, since first the world begun.
*Ben.* Tut! you saw her fair, none else being by,
Herself pois'd with herself in either eye;
But in that[25] crystal scales, let there be weigh'd
Your lady's love[26] against some other maid,
That I will show you shining at this feast,
And she shall scant show well, that now shows best.
*Rom.* I 'll go along, no such sight to be shown,
But to rejoice in splendour of mine own.[27] *[Exeunt.*

## SCENE III.

A Room in Capulet's House.

*Enter Lady* Capulet *and Nurse.*

*La. Cap.* Nurse, where 's my daughter? call her forth to me.
*Nurse.* Now, by my maidenhead, — at twelve year old,[1] —
I bade her come. — What, lamb! what, lady-bird![2] —
God forbid! — where 's this girl? — what, Juliet!

*Enter* Juliet.

*Jul.* How now! who calls?
*Nurse.* Your mother.
*Jul.* Madam, I am here.
What is your will?
*La. Cap.* This is the matter. — Nurse, give leave awhile,
We must talk in secret. — Nurse, come back again:
I have remember'd me, thou 's[3] hear our counsel.
Thou know'st, my daughter 's of a pretty age.
*Nurse.* 'Faith, I can tell her age unto an hour.
*La. Cap.* She 's not fourteen.
*Nurse.* I 'll lay fourteen of my teeth, —
And yet, to my teen[4] be it spoken, I have but four, —
She is not fourteen. How long is it now
To Lammas-tide?
*La. Cap.* A fortnight, and odd days.
*Nurse.* Even or odd,[5] of all days in the year,
Come Lammas-eve at night shall she be fourteen.
Susan and she — God rest all christian souls! —
Were of an age. — Well, Susan is with God;
She was too good for me. But, as I said,
On Lammas-eve at night shall she be fourteen;
That shall she, marry: I remember it well.
'T is since the earthquake now eleven years;[6]
And she was wean'd, — I never shall forget it, —

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Fol. — Das Verzeichniss der Gäste, wie Romeo es abliest, ist, obwohl in den alten Ausgg. wie in den neuen als Prosa gedruckt, doch in ziemlich regelmässigem Blankverse abgefasst. 22) So Qs. und Fol., womit auch Q. A. übereinstimmt. Dennoch folgen die spätern Hgg. meist der Aenderung Warburton's, der *to supper* als Antwort dem Diener auf Romeo's Frage *Whither?* in den Mund legt. — Staunton, der richtig *Whither to supper?* setzt, vermuthet in dem vorhergehenden *Up* einen Druckfehler für *To sup.* 23) Ein scherzhafter Ausdruck, der bei Sh.'s Zeitgenossen öfter vorkommt, = einen Becher gleichsam vertilgen oder zermalmen, d. h. ausleeren. 24) Das Auge, das eine andere Schönheit der Rosaline vorziehen könnte, wird, wenn es so von seinem Glauben *(devout religion)* abfällt, als ein Ketzer behandelt, der den Feuertod der Ketzer als Strafe zu erleiden haben soll. Zum Feuer selbst sollen die Thränen werden, welche bisher das Auge so oft ertränkt, aber doch nicht umgebracht haben. Da *these etc.* die Augen im Dual bedeutet, hätte genauer auch vorher *eyes* statt des Singulars *eye* stehen müssen. — Q. A., Qs. und Fol. haben *fire* für *fires.* Erst Pope stellte den Reim wieder her. 25) So Qs. und Fol., in Uebereinstimmung mit Q. A. — Sh. betrachtet *scales* als collective Einheit: die aus den beiden Schalen, mit denen die beiden Augen in der vorhergehenden Zeile verglichen werden, bestehende Wage. — Manche Hgg. setzen dafür *those crystal scales*, obwohl, wie Dyce bemerkt, auch Sh.'s Zeitgenossen *scales* oft als Singular gebrauchen. 26) In der einen Wagschale soll die Liebe Romeo's zu seiner Dame *(your lady's love)*, in der andern irgend eine andere Schönheit, die Benvolio ihm zeigen will, abgewogen werden. — Staunton vermuthet *your lady-love*, was schon Theobald in den Text setzte. 27) scil. *mine own lady.*

1) Die Reden der Amme sind in dieser Scene erst von Capell in Verse abgesetzt, zu denen Sh. sie offenbar bestimmt hatte. In Qs. und Fol. stehen sie als Prosa gedruckt. 2) *lady-bird* nennt die Amme die Juliet nicht in dem beschimpfenden Nebensinne, den das Wort jetzt in der gemeinen Volkssprache hat, sondern scherzhaft wegen ihres Umherschwärmens, und weil sie sich nicht gleich finden lässt, wenn sie gerufen wird. 3) So liest Dyce in Uebereinstimmung mit *thou 'se* der alten Ausgg. für *thou shalt* der neueren Hgg. 4) Wortspiel zwischen *teen* = Kummer, Verdruss, und dem *teen* in *fourteen.* 5) Lady Capulet fasst *odd days* = einige Tage mehr, die Amme fasst *odd* = ungerade, als Gegensatz von *even* = gerade. — Eben so lächerlich ist im Munde der Amme der Zusatz *at night* zu *Lammas-eve* = Vigilie zu Petri Kettenfeier (1. August). — Staunton druckt diese Rede der Amme und die folgende als Prosa (s. o. Anm. 1). 6) Tyrwhitt wies zuerst auf die Möglichkeit hin, dass Sh. hier ein Erdbeben im Sinne haben mochte, das in England am 6. April 1580 entstand, und dessen Andenken in den

Of all the days of the year, upon that day;
For I had then laid wormwood to my dug,
Sitting in the sun under the dove-house wall:
My lord and you were then at Mantua. —
Nay, I do bear a brain:[7] — but, as I said,
When it did taste the wormwood on the nipple
Of my dug, and felt it bitter, pretty fool!
To see it tetchy, and fall out with the dug!
Shake, quoth the dove-house:[8] 't was no need, I trow,
To bid me trudge.
And since that time it is eleven years;
For then she could stand alone,[9] nay, by the rood,
She could have run and waddled all about;
For even the day before she broke her brow:
And then my husband — God be with his soul!
'A was a merry man — took up the child:
»Yea,« quoth he, »dost thou fall upon thy face?
Thou wilt fall backward, when thou hast more wit;
Wilt thou not, Jule?« and, by my holy-dam,[10]
The pretty wretch left crying, and said — »Ay.«
To see now, how a jest shall come about!
I warrant, an I should live a thousand years,
I never should forget it: »Wilt thou not, Jule?« quoth he;
And, pretty fool, it stinted,[11] and said — »Ay.«

*La. Cap.* Enough of this; I pray thee, hold thy peace.

*Nurse.* Yes, Madam. Yet I cannot choose but laugh,
To think it should leave crying, and say — »Ay:«
And yet, I warrant, it had upon its brow
A bump as big as a young cockrel's stone;[12]
A perilous[13] knock; and it cried bitterly.
»Yea,« quoth my husband, »fall'st upon thy face?
Thou wilt fall backward, when thou com'st to age;
Wilt thou not, Jule?« it stinted, and said — »Ay.«

*Jul.* And stint thou too, I pray thee, nurse, say I.

*Nurse.* Peace, I have done. God mark thee to his grace!
Thou wast the prettiest babe that e'er I nurs'd:
An I might live to see thee married once,
I have my wish.

*La. Cap.* Marry,[14] that marry is the very theme
I come to talk of. — Tell me, daughter Juliet,
How stands your disposition to be married?

*Jul.* It is an honour[15] that I dream not of.

*Nurse.* An honour! were not I thine only nurse,
I would say, thou hadst suck'd wisdom from thy teat.[16]

*La. Cap.* Well, think of marriage now; younger than you,
Here in Verona, ladies of esteem,
Are made already mothers: by my count,
I was your mother, much upon these years
That you are now a maid. Thus then, in brief, —
The valiant Paris seeks you for his love.

*Nurse.* A man, young lady! lady, such a man,
As all the world[17] — why, he 's a man of wax.[18]

*La. Cap.* Verona's summer hath not such a flower.

*Nurse.* Nay, he 's a flower; in faith, a very flower.

*La. Cap.* What say you? can you love the gentleman?
This night you shall behold him at our feast:
Read o'er the volume of young Paris' face,
And find delight writ there with beauty's pen;
Examine every several lineament,[19]
And see how one another lends content;
And what obscur'd in this fair volume lies,
Find written in the margent of his eyes.[20]
This precious book of love, this unbound[21] lover,
To beautify him, only lacks a cover:
The fish lives in the sea; and 't is much pride,

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Gemüthern seines Publicums auch nach elf Jahren noch lebendig genug sein konnte, um darauf hin hier eine Zeitbestimmung zu gründen. Vgl. Einleitung pag. 158. 7) *to bear a brain* = ein gutes Gedächtniss haben. 8) In dem Augenblick, als Juliet den bittern Wermuth an der Brust der Amme schmeckte und darüber mit der Brust sich erzürnte *(fall out)*, gab das Taubenhaus, an dessen Mauer die Amme sass, einen krachenden Ton in Folge des Erdbebens von sich, und drohte den Einsturz. 9) So die Q. von 1609 und die Fol. Für *alone* hat die Q. von 1599 *hy-lone*, was erklärt und bestätigt wird durch den Text der Q. A. *for then could Juliet stand high lone.* — Dyce weist aus gleichzeitigen Dramen den Gebrauch von *to stand a high lone* = aufrecht, ohne fremde Hülfe stehen, nach, setzt aber in seiner Ausgabe *alone* an dieser Stelle. 10) *holy-dam* ist im Munde der Amme entstellt aus *holy dame* = heilige Frau, d. h. heilige Jungfrau. — *by my holidame* kommt als Betheuerung in Taming of the Shrew (A. 5, Sc. 2) und in K. Henry VIII. (A. 5, Sc. 1) vor. — Es wird häufig verwechselt mit *halidom.* 11) *to stint* wird, wie das synonyme *to stop*, als transitives und als intransitives Verbum gebraucht. 12) *stone* = *testicle.* 13) So Qs. und Fol.; die meisten Hgg. setzen dafür das aus nachlässiger Aussprache und missverstandener Etymologie des Wortes entstandene *parlous*, das an anderen Stellen bei Sh. vorkommt. 14) *marry* ist hier die Interjection = traun! ei! ein Wortspiel mit dem folgenden *marry* = verheirathen. 15) Qs. und Fol. haben hier und in der folgenden Zeile *hour* für *honour;* nur Q. A. hat an beiden Stellen das Richtige. — Die Amme macht der Juliet ihr Compliment über ihre frühe Weisheit, dass sie die Heirath für eine Ehre hält. 16) *thy teat* ist = die Brust, an der Du gesogen hast. 17) Wie die ganze Welt keinen zweiten hat, ist der Satz zu vervollständigen. 18) So zierlich und hübsch, als sei er aus Wachs bossirt. — In Wily Beguiled, einem Drama der Zeit von unbekanntem Verfasser, kommt derselbe Ausdruck ausführlicher vor: *Why, he 's a man as one should picture him in wax,* und in Beaumont und Fletcher's Philaster ebenso: *O, 't is a prince of wax.* 19) So die spätern Qs. und die Fol. — Juliet soll in dem Buche, mit welchem Paris' Antlitz verglichen wird, alle einzelnen Züge mustern, und sehen, wie einer mit dem andern in Harmonie steht. Die meisten Hgg. lesen mit der Q. von 1599 *every married lineament*, wo das Epitheton zu sehr anticipirt, was erst die folgende Zeile sagt. Dem *several*, dem Vereinzelten, steht die in dem nächsten Verse hervorgehobene Verschmelzung bedeutsamer gegenüber, als einem vorhergehenden *married.* 20) Anspielung auf die an den Rand der Bücher gedruckten erklärenden Glossen. So bilden Paris' Augen die Randglossen zu dem, was der Text des Buches, das Antlitz selbst, zu undeutlich ausdrückt. 21) *unbound* doppelsinnig = noch nicht eingebunden, von einem Buche gebraucht, und = noch nicht gefesselt durch das Band der Ehe. — Auf den letzteren Sinn bezieht sich dann auch die sprichwörtliche Vergleichung *The fish lives in the sea*, d. h. Paris ist noch frei, wie der Fisch im Meere, muss erst noch gefangen werden. Farmer's Deutung, dass der Dichter dabei an Einbände aus Fischhaut gedacht habe, erscheint in diesem Zusammenhange doch zu weit hergeholt. Eher liesse sich der Sinn so auffassen, dass, wie der Fisch in die See, so

For fair without the fair within to hide.
That book in many's eyes doth share the glory,
That in gold clasps locks in the golden story:[22]
So shall you share all that he doth possess,
By having him, making yourself no less.
*Nurse.* No less? nay, bigger: women grow by men.
*La. Cap.* Speak briefly, can you like of Paris' love?[23]
*Jul.* I 'll look to like, if looking liking move;
But no more deep will I endart mine eye,
Than your consent gives strength to make it fly.[24]

*Enter a Servant.*

*Serv.* Madam, the guests are come, supper served up, you called, my young lady asked for, the nurse cursed in the pantry,[25] and every thing in extremity. I must hence to wait; I beseech you, follow straight.
*La. Cap.* We follow thee. Juliet, the county[26] stays.
*Nurse.* Go, girl, seek happy nights to happy days.
*[Exeunt.*

## SCENE IV.

A Street.

*Enter* Romeo, Mercutio, Benvolio, *with Five or Six Maskers,*[1] *Torch-bearers, and Others.*

*Rom.* What, shall this speech be spoke for our excuse,
Or shall we on without apology?
*Ben.* The date is out of such prolixity:[2]
We 'll have no Cupid hood-wink'd with a scarf,[3]
Bearing a Tartar's painted bow of lath,
Scaring the ladies like a crow-keeper;[4]
(Nor no without-book prologue, faintly spoke
After the prompter, for our entrance:)[5]
But, let them measure us by what they will,
We 'll measure them a measure,[6] and be gone.
*Rom.* Give me a torch: I am not for this ambling;
Being but heavy, I will bear the light.[7]
*Mer.* Nay, gentle Romeo, we must have you dance.
*Rom.* Not I, believe me. You have dancing shoes,
With nimble soles; I have a soul of lead,[8]
So stakes me to the ground, I cannot move.
*Mer.* You are a lover: borrow Cupid's wings,
And soar with them above a common bound.
*Rom.* I am too sore enpierced with his shaft,
To soar with his light feathers; and so bound,[9]
I cannot bound a pitch above dull woe:
Under love's heavy burden do I sink.
*Mer.* And, to sink in it, should you burden love;[10]
Too great oppression for a tender thing.
*Rom.* Is love a tender thing? it is too rough,
Too rude, too boisterous; and it pricks like thorn.
*Mer.* If love be rough with you, be rough with love:
Prick love for pricking, and you beat love down. —
Give me a case to put my visage in:
*[Putting on a mask.*
A visor for a visor! — what care I,
What curious[11] eye doth quote deformities?
Here are the beetle-brows shall blush for me.
*Ben.* Come, knock, and enter; and no sooner in,
But every man betake him to his legs.
*Rom.* A torch for me:[12] let wantons, light of heart,
Tickle the senseless rushes[13] with their heels;

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ein schönes Buch in einen schönen Einband gehöre. — Für *sea* vermuthete M. Mason *shell.* 22) Das Buch hat auch in den Augen der Menge Theil an dem ihm gebührenden Ruhme, welches seinen goldenen Inhalt in die demselben entsprechenden goldenen Spangen einschliesst. — *doth share* ist gesetzt wegen der Wiederholung des Wortes gleich nachher: *so shall you share.* 23) *to like of* = Gefallen finden an Etwas. 24) Das Auge wird als ein Pfeil oder Wurfgeschoss gedacht, das Juliet in Paris' Angesicht sendet; deshalb ging *to endart* vorher, ein sonst bei Sh. nicht vorkommendes, vielleicht von ihm hier gebildetes Verbum. — Q. A. hat *engage mine eye.* 25) Die Amme wird verwünscht, weil sie in der Speisekammer nicht mit behülflich ist. 26) *county* für *count* = Graf, kommt bei Sh. und seinen Zeitgenossen häufig vor. Namentlich wird Paris in diesem Drama so bezeichnet, wie ihn A. Brooke's Gedicht ebenfalls *County Paris* nennt.

1) Qs. und Fol. haben *five or six other Maskers*, da auch die Erstgenannten als *Maskers* auftreten. Mit einem Maskenzuge wollen sie als ungeladene Gäste das Fest des alten Capulet verherrlichen, und sie berathen eben darüber, ob sie sich mit einer Rede, die Einer von ihnen zu sprechen haben würde, einführen wollen, oder ohne Weiteres an dem Tanze Theil nehmen. 2) *prolixity* bezieht sich nicht auf den Maskenzug selbst, sondern nur auf die Weitschweifigkeit einer förmlichen Introduction, die jetzt aus der Mode gekommen ist. 3) Solch ein Cupido führt auch in Timon of Athens (A. 1, Sc. 2) die als Amazonen maskirten Damen bei Timon's Festmahl ein. Die Binde vor den Augen und der Bogen in der Hand, den Benvolio scherzhaft mit dem Bogen eines Tartaren vergleicht, gehören zu dem Costüm des Liebesgottes. 4) Die auf dem Felde zur Verscheuchung der Vögel aufgestellte Figur ist mit eben solch einem Bogen ausgerüstet, wie Cupido ihn trägt, nur dass Letzterer damit die Damen verscheucht. — Die beiden folgenden Verse finden sich nur in Q. A., aus deren Text die Hgg. sie entlehnt haben. 5) *entrance* ist dreisylbig *(enterance)* zu lesen, wie in Macbeth (A. 1, Sc. 5) *That croaks the fatal entrance of Duncan || Under my battlements.* 6) Wortspiel zwischen *to measure* = messen, beurtheilen, zumessen, und *measure* = ein langsamer, feierlicher Tanz. — Bei solchem Tanze, den er verächtlich als ein Tänzeln bezeichnet, will Romeo nur als Fackelträger, die nothwendige Zuthat solcher Maskenzüge, figuriren. 7) Vgl. A. 1, Sc. 1, Anm. 43. 8) Das Wortspiel zwischen *sole* und *soul* hat Sh. auch in Julius Cæsar (A. 1, Sc. 1) *a mender of bad soles.* 9) Romeo verdreht Benvolio's Worte, indem er mit *to soar* und *sore*, mit *bound* = Schranke, Gränze, *bound* = Sprung, springen, und *bound* = gebunden, gehemmt, spielt. Für *and so bound* der Qs. liest die Fol. *and to bound.* 10) *love* wird einmal abstract = Liebe, dann concret = die Geliebte, aufgefasst. Auf die letztere Bedeutung bezieht sich das folgende *a tender thing.* Ein so zartes Geschöpf würde Romeo mit seinem Gewicht zu sehr belasten. — Aehnliche frivole Zweideutigkeit enthält auch der Anfang von Mercutio's nächster Rede. 11) *curious* = scrupulös, schwer zufrieden zu stellen. Wenn solch ein tadelsüchtiges Auge Hässlichkeiten an Mercutio beobachtet oder mustert *(quote)*, so soll nicht seine Stirne, sondern die überhängende Stirn *(beetle-brows)* der Maske deshalb erröthen. — Für *quote* hat Q. A. *coate*, die Q. von 1599 *cote.* 12) Eine Fackel verlangt Romeo für sich, weil er nicht, Benvolio's Aufforderung gemäss, gleich nach seinem Eintritt sich an's Tanzen machen will *(betake him to his legs).* 13) Die Zimmer wurden bei festlichen Gelegenheiten, namentlich auch beim Tanz, mit Binsen bestreut.

For I am proverb'd with a grandsire phrase, [14] —
I 'll be a candle-holder, and look on:
The game was ne'er so fair, and I am done. [15]
*Mer.* Tut! dun 's the mouse, the constable's own word.
If thou art dun, we 'll draw thee from the mire
Of this, save reverence, love, [16] wherein thou stick'st
Up to the ears. — Come, we burn day-light, ho. [17]
*Rom.* Nay, that 's not so.
*Mer.* I mean, Sir, in delay
We waste our lights in vain, like lamps by day. [18]
Take our good meaning, for our judgment sits
Five times in that, ere once in our five wits. [19]
*Rom.* And we mean well in going to this mask;
But 't is no wit to go.
*Mer.* Why, may one ask?
*Rom.* I dreamt a dream to-night.
*Mer.* And so did I.
*Rom.* Well, what was yours?
*Mer.* That dreamers often lie. [20]
*Rom.* In bed asleep, while they do dream things true.
*Mer.* O! then, I see, queen Mab hath been with you.
She is the fairies' midwife; [21] and she comes
In shape no bigger than an agate-stone [22]
On the forefinger of an alderman,
Drawn with a team of little atomies
Over [23] men's noses as they lie asleep:
Her waggon-spokes made of long spinners' legs;
The cover, of the wings of grasshoppers;
The traces, of the smallest spider's web;
The collars, of the moonshine's watery beams;
Her whip, of cricket's bone; the lash, of film;
Her waggoner, a small grey-coated gnat,
Not half so big as a round little worm
Prick'd from the lazy finger of a maid. [24]
Her chariot is an empty hazel-nut,
Made by the joiner squirrel, or old grub,
Time out of mind the fairies' coach-makers.
And in this state she gallops night by night
Through lovers' brains, and then they dream of love:
O'er courtiers' knees, [25] that dream on court'sies straight:
O'er lawyers' fingers, who straight dream on fees:
O'er ladies' lips, who straight on kisses dream;
Which oft the angry Mab with blisters plagues,
Because their breaths with sweetmeats [26] tainted are.

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14) Der altväterische Spruch, welcher dem Romeo als Sprichwort zu seiner Rechtfertigung dienen soll, ist, nach Steevens' Erklärung, der in Ray's Sprichwörtersammlung enthaltene *A good candle-holder proves a good gamester.* Malone findet ihn jedoch wahrscheinlicher in der zweitfolgenden Zeile, in dem Rathe nämlich, mit dem Spiele aufzuhören, wenn es eben am schönsten. 15) Der Doppelsinn ist zwischen *fair* = schön, und *done* = fertig, abgethan, einerseits, und *fair* = blond, hellfarbig, und *dun* = dunkelfarbig, düster, andrerseits. Mercutio hascht das letztere Wort auf und citirt als einen Nachtwächterspruch *Dun is the mouse,* eine sprichwörtliche Redensart, deren eigentlicher Sinn aus den Stellen, wo sie sich bei Sh.'s Zeitgenossen findet, nicht klar erhellt. Mommsen erklärt es = stillgestanden! nicht gemuckst! und bringt es in Verbindung mit der Lesart der Q. von 1599 *I am dum* (scil. *dumb*), wofür die andern Qs. *dun*, Q. A. und die Fol. *done* lesen. — Ein weiteres Wortspiel mit *dun* schliesst sich gleich darauf an, in der Anspielung auf das Spiel *Dun is in the mire,* dessen Name auch bei Sh.'s Zeitgenossen, u. A. als Name einer bestimmten Melodie, vorkommt. Das Spiel, »den Karrengaul *(dun)* aus dem Drecke zu ziehen,« zu Weihnacht gespielt, bestand darin, dass immer Mehrere aus der Gesellschaft sich bemühen mussten, einen in der Mitte des Zimmers liegenden Holzklotz von der Stelle zu bewegen. In solchem Drecke der Liebe, mit Erlaub zu sagen *(save reverence),* steckt Romeo, und seine Freunde wollen ihn herausziehen. 16) So Q. A., nur dass sie *sir, reverence* hat, eine Phrase, welche ebenfalls in demselben Sinne gebraucht wird. Die späteren Qs. haben *or save you reverence love,* und die Fol. *or save your reverence love.* Letzteres gäbe den Sinn: aus dem Drecke, oder, mit Deiner Erlaubniss gesagt, aus der Liebe, in der Du steckst. 17) *to burn day-light,* eine sprichwörtliche Redensart, die in etwas modificirtem Sinne auch in Merry Wives of Windsor (A. 2, Sc. 1) vorkommt, und welche Romeo hier missverständlich wörtlich deutet, bis Mercutio ihm erklärt, wie es damit gemeint ist. 18) *like lamps* ist aus Q. A., welche liest *We burn our lights by night, like lamps by day.* — Die spätern Qs. und die Fol. haben dafür *We waste our lights in vain, lights, lights, by day.* 19) *five wits* ist Malone's Emendation des *fine wits* der ältern Ausgg. Die Buchstaben *u* (für *v* in den alten Drucken) und *n* werden beständig verwechselt. — Die *five wits* erwähnt Sh. öfter, z. B. in Twelfth-Night (A. 4, Sc. 2) und in K. Lear (A. 3, Sc. 4). Man verstand unter den *five wits* folgende: *common wit, imagination, fancy, estimation, memory.* — Romeo in seiner Antwort missdeutet geflissentlich wieder *good meaning* und *wit.* 20) *to lie* = lügen, und = liegen, das häufigste Wortspiel Sh.'s. 21) Die Hebammendienste, welche vor den übrigen Feen die *queen Mab* leistet, sind figürliche, wie sie in dem Folgenden aufgezählt werden; sie entbindet das Gehirn der Schlafenden von den Traumgeburten, mit denen es schwanger geht. Von einem solchen Traume hat sie auch den schlafenden Romeo entbunden. — Mommsen, und vor ihm schon Hunter in seinen New Illustrations of Shakespeare, möchte vor dieser Zeile aus Q. A. eine Frage Benvolio's, als zufällig in den übrigen alten Ausgg. ausgelassen, in den Text setzen: Ben. *Queen Mab, what 's she?* 22) Die aus Agat in Relief geschnitzten Figürchen, die im Ringe getragen wurden, benutzt Sh. auch anderswo zu Vergleichungen kleiner Personen; so in K. Henry IV. Second Part (A. 1, Sc. 2) *I was never manned with an agate till now.* — Für *alderman* hat Q. A. *burgomaster.* — Sonst spricht Sh. in K. Henry IV. First Part (A. 2, Sc. 4) von dem *alderman's thumb-ring* als charakteristisch für diese dem Londoner Publicum eher als ein *burgomaster* bekannten städtischen Würdenträger. 23) Viele Hgg. lesen mit Q. A. *athwart* für *over* der Qs. und Fol. — Für *atomies* der späteren Qs. und der Fol. will Mommsen *atomy* als Fremdwort ohne pluralisches *s* lesen, weil Q. A. *Atomi,* und die Q. von 1599 verdruckt *ottamie* hat. 24) Nach Q. A.; die späteren Qs. und die Fol. haben *man,* woraus die zweite Folioausg. *woman* machte. Nach dem Volksglauben erzeugten sich in den faulen, nichtsthuerischen Fingern der Weiber und Mädchen Würmer. 25) Die Kniee der Höflinge werden als der Theil erwähnt, der bei ihnen in ihren Kniebeugungen und Kratzfüssen, ihren Hauptbeschäftigungen, besonders thätig ist, wie die Finger der Advocaten beim Einstreichen des Honorars. — *o'er* liest Hanmer sehr plausibel mit Q. A. — Qs. und Fol. haben *on courtiers' knees,* was die meisten Hgg. beibehalten. 26) *sweetmeats* ist, was genauer in Merry Wives of Windsor (A. 5, Sc. 5)

Sometime she gallops o'er a courtier's nose,
And then dreams he of smelling out a suit: [27]
And sometime comes she with a tithe-pig's tail,
Tickling a parson's nose as 'a lies asleep,
Then dreams he of another benefice. [28]
Sometime she driveth o'er a soldier's neck,
And then dreams he of cutting foreign throats,
Of breaches, ambuscadoes, Spanish blades,
Of healths five fathom deep; [29] and then anon
Drums in his ear, at which he starts, and wakes;
And, being thus frighted, swears a prayer or two,
And sleeps again. This is that very Mab,
That plats the manes of horses in the night;
And bakes the elf-locks in foul sluttish hairs,
Which, once untangled, much misfortune bodes. [30]
This is the hag, when maids lie on their backs,
That presses them, and learns them first to bear,
Making them women of good carriage. [31]
This is she —

*Rom.* Peace, peace! Mercutio, peace!
Thou talk'st of nothing.

*Mer.* True, I talk of dreams,
Which are the children of an idle brain,
Begot of nothing but vain fantasy;
Which is as thin of substance as the air;
And more inconstant than the wind, who wooes
Even now the frozen bosom of the north,
And, being anger'd, puffs away from thence,
Turning his face [32] to the dew-dropping south.

*Ben.* This wind, you talk of, blows us from ourselves;
Supper is done, and we shall come too late.

*Rom.* I fear, too early; for my mind misgives,
Some consequence, yet hanging in the stars,
Shall bitterly begin his fearful date
With this night's revels; and expire [33] the term
Of a despised life, clos'd in my breast,
By some vile forfeit of untimely death:
But He, that hath the steerage of my course,
Direct my sail. [34] — On, lusty gentlemen.

*Ben.* Strike, drum. [35] *[Exeunt.*

## SCENE V.

A Hall in Capulet's House.

*Musicians waiting. Enter Servants.*

*1. Serv.* Where 's Potpan, that he helps not to take away? he shift-a-trencher! he scrape-a-trencher! [1]

*2. Serv.* When good manners shall lie all [2] in one or two men's hands, and they unwashed too, 't is a foul thing.

*1. Serv.* Away with the joint-stools, remove the court-cupboard, [3] look to the plate. — Good thou, save me a piece of marchpane; and, as thou lovest me, let the porter let in Susan Grindstone, and Nell. — Antony! and Potpan!

*2. Serv.* Ay, boy; ready.

*1. Serv.* You are looked for, and called for, asked for, and sought for, in the great chamber.

*2. Serv.* We cannot be here and there too. — Cheerly, boys: be brisk awhile, and the longer liver take all.
*[They retire behind.*

*[Enter* Capulet, *etc., with the Guests, and the Maskers.* [4]

*Cap.* Welcome, gentlemen! ladies, that have their toes
Unplagu'd with corns, will have a bout with you: [5] —

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*kissing-comfits* heisst, = parfümirte Zuckerplätzchen, die den Mund wohlriechend machen. 27) Die Höflinge, deren Knie vorher wegen seiner Gelenkigkeit hervorgehoben wurde, werden hier wegen ihres Talentes, Gelegenheiten zu Gnadengesuchen auszuwittern, von Seiten ihrer Spürnase charakterisirt. — Q. A. hat dafür *o'er a lawyer's lap.* 28) d. h. eine andre, zweite Pfründe zu der, die er schon besitzt. — Qs. und Fol. stellen um *then he dreams;* Q. A. hat *then dreams he.* 29) Der hyperbolische Ausdruck bezeichnet die Tiefe oder Grösse des Trinkgefässes, aus dem solche Gesundheiten getrunken wurden. So in Othello (A. 2, Sc. 3) *Roderigo — — || To Desdemona hath to-night carous'd || Potations pottle-deep.* 30) Da *which* sich zunächst auf *elf-locks* bezieht, sollte *bodes* im Plural stehen; die Verbindung mit *once untangled,* dem Sinne nach = deren Entwirrung, hat jedoch den Singular veranlasst. — Den Weichselzopf, sowie das gleich nachher folgende Alpdrücken, schrieb der Aberglaube der Zeit den bösen Einwirkungen der Feen zu. 31) *carriage* = Tragfähigkeit, und = Benehmen, Haltung, gebraucht Sh. auch sonst als Wortspiel. So in Love's Labour's Lost (A. 1, Sc. 2) *Samson, master: he was a man of good carriage, great carriage.* — Für *this* in der folgenden Zeile setzen viele Hgg. *This, this etc.* — Nur diese drei und eine halbe Zeile von Mercutio's Rede sind in Qs. und Fol. als Verse gedruckt, alles Vorhergehende seiner Rede als Prosa; die Q. A. hat die ganze Rede als Verse abgetheilt. Vgl. Einleitung pag. 156. 32) So Q. A.; die andern Qs. und die Fol. haben *side* für *face.* — Ein Anonymus schlägt *aside* für *his side* vor. 33) *to expire* = ablaufen lassen, beenden, kommt auch bei Sh.'s Zeitgenossen Spenser als transitives Verbum vor, wie hier in Verbindung mit *the term: whenas time flying with wings swift || Expired had the term etc.* — Der gerichtliche Sinn des Wortes veranlasst dann die Fortführung desselben Bildes in *some vile forfeit of untimely death* = das böse Verfallen oder Verwirken des Lebens durch frühzeitigen Tod. 34) *sail* ist aus Q. A., aus der manche Hgg. auch *directs* für das *direct* der Qs. und Fol. entlehnen. Für *sail* haben die übrigen alten Ausgg. *suit,* was Johnson gezwungen erklärt mit *guide the sequel of my adventure.* 35) Die Qs. und Fol. haben hier die Bühnenweisung *They march about the stage, and serving-men come forth with their napkins.* — Das Erscheinen der Diener mit Tellertüchern deutet an, dass die Scene, die bisher vor Capulet's Hause spielte, nunmehr in das Innere desselben verlegt wird. Dass aber Romeo und seine Freunde auf der Bühne bleiben, dass also eigentlich keine neue Scene beginnt, ergiebt sich aus der nächstfolgenden alten Bühnenweisung: *Enter all the guests and gentlewomen to the maskers.* Doch ist es der Uebereinstimmung wegen und mit Rücksicht auf die jetzige Bühnenökonomie rathsam, von der Sceneneintheilung der späteren Hgg. nicht abzuweichen.

1) *shift-a-trencher* und *scrape-a-trencher* sind substantivische Composita: Tellerwechsler, Tellerkratzer. 2) *all* fehlt in der Fol. 3) Wie die Sessel, soll auch das Buffet, auf welchem das Trinkgeschirr und Silbergeschirr als Zierrath aufgestellt wurde *(court-cupboard),* weggeräumt werden, um für den Tanz, der nun beginnen soll, Platz zu machen. 4) Vgl. A. 1, Sc. 4, Anm. 35. 5) Nach Q. A.; die spätern Qs. und die Fol. haben *walk about with you.* — In der folgenden Zeile ist *Ah ha* ebenfalls aus Q. A.; die andern alten Ausgg. lesen *Ah my mis-*

Ah ha, my mistresses! which of you all
Will now deny to dance? she that makes dainty, she,
I 'll swear, hath corns. Am I come near you now?
Welcome, gentlemen![6] I have seen the day,
That I have worn a visor, and could tell
A whispering tale in a fair lady's ear,
Such as would please; 't is gone, 't is gone, 't is gone.
You are welcome, gentlemen! — Come, musicians, play.
A hall! a hall![7] give room, and foot it, girls.
*[Music plays, and they dance.*
More light, ye knaves! and turn the tables up,
And quench the fire, the room is grown too hot. —
Ah! sirrah, this unlook'd-for sport[8] comes well.
Nay, sit, nay, sit, good cousin[9] Capulet,
For you and I are past our dancing days;
How long is 't now, since last yourself and I
Were in a mask?
*2. Cap.* By 'r lady, thirty years.
*Cap.* What, man! 't is not so much, 't is not so much.
'T is since the nuptial[10] of Lucentio,
Come Pentecost as quickly as it will,
Some five-and-twenty years; and then we mask'd.
*2. Cap.* 'T is more, 't is more: his son is elder, Sir;
His son is thirty.
*Cap.* Will you tell me that?
His son was but a ward two years ago.
*Rom.* What lady 's that, which doth enrich the hand
Of yonder knight?
*Serv.* I know not, Sir.
*Rom.* O! she doth teach the torches to burn bright.[11]
It seems she hangs upon the cheek of night
Like a rich jewel in an Ethiop's ear;
Beauty too rich for use, for earth too dear!
So shows a snowy dove trooping with crows,
As yonder lady o'er her fellows shows.
The measure[12] done, I 'll watch her place of stand,
And, touching hers, make blessed[13] my rude hand.
Did my heart love till now? forswear it, sight!
For I ne'er saw true beauty till this night.
*Tyb.* This, by his voice, should be a Montague. —
Fetch me my rapier, boy. — What! dares the slave
Come hither, cover'd with an antick face,[14]
To fleer and scorn at our solemnity?[15]
Now, by the stock and honour of my kin,
To strike him dead I hold it not a sin.
*Cap.* Why, how now, kinsman? wherefore storm you so?
*Tyb.* Uncle, this is a Montague, our foe;
A villain, that is hither come in spite,
To scorn at our solemnity this night.
*Cap.* Young Romeo is 't?
*Tyb.* 'T is he, that villain Romeo.
*Cap.* Content thee, gentle coz, let him alone:
He bears him like a portly gentleman;
And, to say truth, Verona brags of him,
To be a virtuous and well-govern'd youth.
I would not for the wealth of all this town,
Here, in my house, do him disparagement;
Therefore be patient, take no note of him:
It is my will; the which if thou respect,
Show a fair presence, and put off these frowns,
An ill-beseeming semblance for a feast.
*Tyb.* It fits, when such a villain is a guest.
I 'll not endure him.
*Cap.* He shall be endur'd:
What! goodman boy![16] — I say, he shall; — go to; —
Am I the master here, or you? go to.
You 'll not endure him! — God shall mend my soul —
You 'll make a mutiny among my guests.
You will set cock-a-hoop![17] you 'll be the man![18]
*Tyb.* Why, uncle, 't is a shame.
*Cap.* Go to, go to;
You are a saucy boy. — Is 't so, indeed? —
This trick may chance to scathe[19] you; — I know what.

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*tresses etc.* 6) Mit diesen Worten begrüsst er die maskirten Freunde Romeo's, die auf der Bühne geblieben waren (s. Anm. 4), mit speciellerer Beziehung auf ihre Masken, nachdem er sie vorher nur als Tänzer willkommen geheissen hatte. 7) Ein Ausruf, synonym mit dem gleich darauf folgenden *give room*, der bei Sh.'s Zeitgenossen auch vorkommt. — Um mehr Platz für die Tänzer zu gewinnen, sollen die Tischplatten von den Tischgestellen abgehoben werden *(turn the tables up)*. 8) Der improvisirte Maskenball, auf den der alte Capulet bei seinem Feste nicht gerechnet hatte. 9) *cousin* wird im weitern Sinne = Verwandter, gebraucht. Hier ist derjenige gemeint, welcher auf der Einladungsliste (A. 1, Sc. 2) als *mine uncle Capulet* bezeichnet war. 10) *nuptial* ist bei Sh. gewöhnlich Singular, nicht *nuptials* im Plural. 11) Die Fackeln könnten von ihr lernen, wie sie hell brennen müssten. — In der folgenden Zeile, welche diesen Glanz der Juliet näher schildert, lesen viele Hgg. für *it seems she hangs*, die Lesart der Q. A., der übrigen Qs. und der Fol., mit der zweiten Folioausg. von 1632 *her beauty hangs*. Aber von der Schönheit Juliet's als Eigenschaft ist erst in der vierten Zeile die Rede; hier wird Juliet selbst als eine blendende, die Fackeln überstrahlende Schönheit aufgefasst, und sie selbst in ihrem hellen Contraste zu der sie umgebenden dunkeln Nacht mit einem Juwel in dem Ohre einer Mohrin verglichen. So erscheint es wenigstens dem Romeo; deshalb sagt er *it seems*. 12) Der Tanz, in welchem Juliet eben mit dem Ritter begriffen ist. Vgl. A. 1, Sc. 4, Anm. 6. 13) So Qs. und Fol. — Viele Hgg. lesen mit Q. A. *happy*. 14) *antick face* = ein grinsendes Antlitz, wie es ein Possenreisser zur Schau trägt, um das Publicum bei seinen Spässen und Tänzen zu belustigen, nennt Tybalt hier die Maske, welche Romeo vorgenommen hat. 15) *solemnity* nennt er das Fest hier, weil es eine altherkömmliche, regelmässig wiederkehrende Feier war, wie Capulet (A. 1, Sc. 2) es *an old-accustom'd feast* nannte. 16) *goodman boy* = Herr Junge, redet auch in K. Lear (A. 2, Sc. 2) Kent den jungen Edmund an, um ihn wegen seiner jugendlichen Zudringlichkeit zurecht zu weisen. 17) *to set cock-a-hoop*, oder, wie es auch heisst, *to set cock on the hoop*, von jeder Art Ausgelassenheit gebraucht, hat wahrscheinlich den bildlich gebrauchten Wortsinn, dass man den Hahn aus dem Fasse zog, ihn auf den Reifen des Fasses legte, und in solcher Ausgelassenheit den Inhalt des Fasses ununterbrochen laufen liess. — In diesem Sinne steht es in einem Citat bei Nares: *The cock-on-hoop is set,* || *Hoping to drink their lordships out of debt.* — An andern Stellen scheint man dabei an den lautkrähenden Hahn gedacht zu haben, und Coles' Latin-English Dictionary erklärt *To be cock-a-hoop* mit *Ampullari, insolesco, cristas erigere.* 18) Ihr wollt den Mann spielen! im Gegensatz zu dem folgenden *you are a saucy boy.* 19) *to scathe* = Schaden thun, — ein veraltetes Wort, das bei Sh. sonst nur als Substantiv *scath* vorkommt. — Eben so veraltet ist in der folgenden

You must contrary me! marry, 't is time. —
Well said, my hearts![20] — You are a princox;[21] go: —
Be quiet, or — More light, more light! — For shame![22]
I 'll make you quiet. What! — cheerly, my hearts!
*Tyb.* Patience perforce[23] with wilful choler meeting
Makes my flesh tremble in their different greeting.
I will withdraw: but this intrusion shall,
Now seeming sweet, convert to bitter gall. *[Exit.*
*Rom.* *[To* JULIET.*]* If I profane with my unworthiest hand
This holy shrine, the gentle sin[24] is this;
My lips, two blushing pilgrims, ready stand
To smooth that rough touch with a tender kiss.
*Jul.* Good pilgrim, you do wrong your hand too much,
Which mannerly devotion shows in this;
For saints have hands that pilgrims' hands do touch,
And palm to palm is holy palmers' kiss.[25]
*Rom.* Have not saints lips, and holy palmers too?
*Jul.* Ay, pilgrim, lips that they must use in prayer.
*Rom.* O, then, dear saint, let lips do what hands do;
They pray, grant thou, lest faith turn to despair.
*Jul.* Saints do not move, though grant for prayers' sake.
*Rom.* Then move not, while my prayer's effect I take.
Thus from my lips, by thine, my sin is purg'd.
*[Kissing her.*[26]
*Jul.* Then have my lips the sin that they have took.
*Rom.* Sin from my lips? O trespass sweetly urg'd!
Give me my sin again.
*Jul.* You kiss by the book.
*Nurse.* Madam, your mother craves a word with you.
*Rom.* What is her mother?
*Nurse.* Marry, bachelor,
Her mother is the lady of the house,
And a good lady, and a wise, and virtuous.
I nurs'd her daughter, that you talk'd withal;
I tell you — he that can lay hold of her
Shall have the chinks.[27]
*Rom.* Is she a Capulet?
O dear account! my life is my foe's debt.[28]
*Ben.* Away, be gone: the sport is at the best.
*Rom.* Ay, so I fear; the more is my unrest.
*Cap.* Nay, gentlemen, prepare not to be gone:
We have a trifling foolish banquet towards.[29] —
Is it e'en so?[30] Why then, I thank you all;
I thank you, honest gentlemen; good night: —
More torches here! — Come on, then let 's to bed.
Ah, sirrah, by my fay, it waxes late;
I 'll to my rest. *[Exeunt all but* JULIET *and Nurse.*
*Jul.* Come hither, nurse. What is yond gentleman?
*Nurse.* The son and heir of old Tiberio.
*Jul.* What 's he, that now is going out of door?
*Nurse.* Marry, that, I think, be[31] young Petruchio.
*Jul.* What 's he, that follows there, that would not dance?
*Nurse.* I know not.
*Jul.* Go, ask his name.[32] — If he be married,
My grave is like to be my wedding bed.
*Nurse.* His name is Romeo, and a Montague;
The only son of your great enemy.
*Jul.* My only love sprung from my only hate![33]
Too early seen unknown, and known too late!
Prodigious[34] birth of love it is to me,
That I must love a loathed enemy.
*Nurse.* What 's this? what 's this?
*Jul.* A rhyme I learn'd even now
Of one I danc'd withal. *[One calls within,* JULIET.
*Nurse.* Anon, anon: —
Come, let 's away: the strangers all are gone.
*[Exeunt.*

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Zeile *to contrary* mit dem Ton auf der zweiten Sylbe, = Einem entgegentreten, in den Weg treten. 20) *well said* = brav! ist ein an die Gäste gerichtetes Wort der Ermunterung und des Beifalls; ebenso zum Schluss der Rede *cheerly, my hearts!* 21) *princox* oder *princock* (eigentlich *prim cock* = junger Hahn) = naseweiser Bursche, wird substantivisch oder auch adjectivisch von Sh. und seinen Zeitgenossen gebraucht. 22) *For shame!* ist wieder an Tybalt gerichtet, während die vorhergehenden Worte den Befehl an die Dienerschaft enthalten, den Saal heller zu erleuchten. 23) *patience perforce* = erzwungene Geduld, steht dem *wilful choler* = eigensinniger, unlenksamer Zorn, gegenüber. — Steevens citirt dazu das Sprichwort *Patience perforce is a medicine for a mad dog.* — Am Schlusse von Tybalt's Rede liest Mommsen mit der Q. von 1599 *bitterest gall.* Indess steht *bitter gall* in allen übrigen Qs., auch in Q. A. und Fol. 24) So Qs. und Fol., selbst Q. A.; die meisten Hgg. lesen mit Warburton *fine* für *sin*, was einen andern Sinn, als den Sh.'schen giebt. Romeo sagt, Juliet's Hand ergreifend, in Bezug auf diese Hand: Wenn ich mit meiner unwürdigen Hand diese Heiligenblende entweihe, so ist das (zwar eine Sünde, aber) die holde Sünde. Wenn *a gentle sin* oder *the gentlest sin* emendirt würde, so wäre an dem einfachen Ausdrucke nichts auszusetzen. Der Begriff der Sünde wird auch in dem weitern Zwiegespräch, das in Bildern spielt, fortgesetzt, und das Wort *sin* in deutlicher Beziehung auf diese Stelle erwähnt: *Thus from my lips, by thine, my sin is purg'd*, etc. — In der folgenden Zeile setzen Qs. und Fol. *did ready stand;* Q. A. hat das Richtige. 25) Wortspiel zwischen *palm* = flache Hand, und Palme, und *palmer* = Pilger. 26) Diese Bühnenweisung ist zuerst von Rowe hinzugefügt. Sie sollte eigentlich wiederholt werden vor Juliet's Worten *You kiss by the book* = Ihr küsst methodisch, nach einem aus Büchern gelernten Systeme. So in As you like it (A. 5, Sc. 4) *we quarrel in print, by the book.* 27) *chinks*, eigentlich der Klang des Geldes, hier das Geld überhaupt. 28) Mein Leben ist nicht mehr mein, sondern wie eine Schuld meinem Feinde verschrieben. 29) Auf das Abendessen, das die geladenen Gäste bereits eingenommen hatten, sollte nun für die ungebetenen maskirten Tänzer noch eine aus Zuckerwerk, Früchten und Wein bestehende Collation *(banquet)* folgen, welche Capulet in affectirter Bescheidenheit eine geringfügige, lächerliche, nennt. So sagt Timon in Timon of Athens (A. 1, Sc. 2) *ladies, there is an idle banquet attends you.* 30) Zur Erklärung dieser Worte dient eine Bühnenweisung in Q. A.: *They whisper in his ear*, d. h. die Gäste flüstern ihm in's Ohr, weshalb sie weggehen wollen. 31) *be* in familiärer und nachlässiger Redeweise für *is*, während Sh. es für *are* auch in höherem Styl gebraucht. — In der nächsten Zeile haben Qs. und Fol. *here* für *there* der Q. A. 32) Das Folgende spricht Juliet, während die Amme geht, um sich nach dem Namen des Hinausgehenden zu erkundigen. — In der folgenden Zeile hat die Fol. *wedded* für *wedding* der Q. A. und der Qs. 33) Juliet greift das *only* der Amme auf, und, wie sie Niemanden hasst, als die sie aus Familieninteressen hassen muss, die Montagues, so liebt sie auch Niemanden, als den Spröss-

*Enter* Chorus.[35]

Now old desire doth in his death-bed lie,
And young affection gapes to be his heir:
That fair, for which love groan'd for,[36] and would die,
With tender Juliet match'd, is now not fair.
Now Romeo is belov'd, and loves again,
Alike bewitched[37] by the charm of looks;
But to his foe suppos'd he must complain,[38]
And she steal love's sweet bait from fearful hooks:
Being held a foe, he may not have access
To breathe such vows as lovers use to swear;
And she as much in love, her means much less
To meet her new-beloved any where:
But passion lends them power, time means to meet,
Tempering extremities with extreme sweet. *[Exit.*

# ACT II.

## SCENE I.

An open Place, adjoining Capulet's Garden.

*Enter* Romeo.

*Rom.* Can I go forward, when my heart is here?
Turn back, dull earth, and find thy centre out.[1]
*[He climbs the wall, and leaps down within it.*[2]

*Enter* Benvolio *and* Mercutio.

*Ben.* Romeo! my cousin Romeo! Romeo!
*Mer.* He is wise;
And, on my life, hath stol'n him home to bed.
*Ben.* He ran this way, and leap'd this orchard wall.
Call, good Mercutio.
*Mer.* Nay, I 'll conjure too.[3] —
Romeo, humours, madman, passion, lover!
Appear thou in the likeness of a sigh:
Speak but one rhyme, and I am satisfied;
Cry but — Ah me! pronounce but — love and dove;[4]
Speak to my gossip Venus one fair word,
One nickname for her purblind son and heir,
Young Adam Cupid,[5] he that shot so trim,[6]
When king Cophetua lov'd the beggar-maid. —
He heareth not, he stirreth not, he moveth not;
The ape[7] is dead, and I must conjure him. —
I conjure thee by Rosaline's bright eyes,
By her high forehead, and her scarlet lip,
By her fine foot, straight leg, and quivering thigh,
And the demesnes that there adjacent lie,
That in thy likeness[8] thou appear to us.
*Ben.* An if he hear thee, thou wilt anger him.
*Mer.* This cannot anger him: 't would anger him
To raise a spirit in his mistress' circle[9]
Of some strange nature, letting it there stand
Till she had laid it, and conjur'd it down;
That were some spite: my invocation
Is fair and honest, and, in his mistress' name,
I conjure only but to raise up him.[10]
*Ben.* Come, he hath hid himself among these trees,
To be consorted with the humorous[11] night:
Blind is his love, and best befits the dark.
*Mer.* If love be blind, love cannot hit the mark.
Now will he sit under a medlar-tree,

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ling dieser Familie, den Romeo. 34) *prodigious* = ungeheuerlich, von übler Vorbedeutung. 35) Da in Qs. und Fol. dieses Drama weder in Acte noch in Scenen eingetheilt ist, so lässt sich kaum entscheiden, ob diese Chorusrede den Schluss des ersten Actes oder den Anfang des zweiten Actes bildet. Rowe nahm das Letztere an, die späteren Hgg. das Erstere. — In Q. A. fehlt der Chorus. 36) Die Wiederholung der Präposition am Ende eines interrogativen oder relativen Satzes, als ob sie nicht schon am Anfange gesetzt wäre, ist ganz in Sh.'s Manier. So in Coriolanus (A. 2, Sc. 1) *In what enormity is Marcius poor in, that you two have not in abundance?* 37) *bewitched* bezieht sich in ungenauer Construction auf beide Liebende, obgleich nur der Eine erwähnt ist. 38) Eine Hindeutung auf A. 2, Sc. 2, wo Romeo sein Liebesleid so klagt, dass seine vermeinte Feindin es hört.

1) Dasselbe Bild hat Sh. an andern Stellen, welche dieser zur Erklärung dienen können; so in Troilus and Cressida (A. 3, Sc. 2) *As iron to adamant, as earth to the centre*, und in den Sonnets (146) *Poor soul, the centre of my sinful earth.* 2) Die Bühnenweisung ist modern. In Qs. und Fol. wird weder hier Romeo's Weggang, noch weiterhin (Sc. 2) sein Wiederauftreten bezeichnet. 3) Qs. und Fol. ertheilen diese Worte noch dem Benvolio zu; nur Q. A. hat das Richtige, indem sie liest: Mer. *Call, nay, I'll conjure too.* Mercutio will sich damit nicht begnügen, den Romeo zu rufen, sondern, weil es wirksamer ist, ihn auch beschwören, wie man einen Geist citirt. Eine solche scherzhafte Geisterbeschwörung stellt er gleich darauf an. 4) Nach Q. A.; die übrigen Qs. und die Fol. entstellen *pronounce* zu *provant* und *dove* zu *day*, obwohl das vorhergehende *speak but one rhyme* die Nothwendigkeit der alten Lesart zeigt. Für das unverständliche *provant* setzen die späteren Folioausgg. *couply*, woraus dann von Rowe *couple* gemacht wurde. 5) Qs. und Fol. haben *Abraham Cupid*, was Knight nach dem zu jener Zeit gebräuchlichen *Abraham-men* für den Vagabunden Cupido, Dyce für eine Entstellung aus *auburn* erklärte. Dyce citirt dazu aus W. Thomas' Italienischer Sprachlehre (1567): *Biondo, the aberne colour that is betweene white and yellow.* Am plausibelsten ist Upton's Emendation *Adam*, eine Anspielung auf den berühmten, in Balladen gefeierten Schützen Adam Bell, auf den Sh. auch in Much Ado about Nothing (A. 1, Sc. 1) hindeutet: *he that hits me, let him be clapped on the shoulder, and called Adam.* 6) *trim* hat Q. A. in Uebereinstimmung mit dem Texte der Ballade von König Cophetua und der Bettlerin, auf die Sh. in Love's Labour's Lost (A. 4, Sc. 1) und in K. Henry IV. Second Part (A. 5, Sc. 3) anspielt. Die betreffende Strophe lautet: *The blinded boy, that shoots so trim,* || *From heaven down did hie;* || *He drew a dart and shot at him,* || *In place where he did lie.* — Qs. und Fol. haben *true.* 7) Ein Ausdruck bedauernder Zärtlichkeit, hier auf Romeo angewandt, wie in Macbeth (A. 4, Sc. 2) Lady Macduff ihr Söhnchen *poor monkey* anredet. — *and* fehlt in der Fol. 8) Romeo soll in seiner eigenen Gestalt erscheinen, nicht etwa, wie vorher die Beschwörung lautete: *in the likeness of a sigh.* 9) Dieselbe Zweideutigkeit kehrt in K. Henry V. (A. 5, Sc. 2) wieder: *if you would conjure in her, you must make a circle etc.* 10) *him*, scil. *Romeo*, im Gegensatz zu dem vorhergehenden *to raise a spirit.* — In der vorhergehenden Zeile streicht Mommsen mit der Q. von 1599 das *and*, das sich jedoch in allen übrigen alten Ausgg., wie in Q. A. findet. 11) *humorous*, doppelsinnig = feucht, und = launisch, voll von solchen *humours*, wie sie den Liebenden charakterisiren, und als deren Personification Mercutio vorher den

And wish his mistress were that kind of fruit,
As maids call medlars, [12] when they laugh alone. —
O Romeo! that she were, O! that she were
An open *et cætera*, [13] thou a poprin pear!
Romeo, good night: — I 'll to my truckle-bed; [14]
This field-bed is too cold for me to sleep.
Come, shall we go?
*Ben.* Go, then; for 't is in vain
To seek him here, that means not to be found. *[Exeunt.*

## SCENE II.

*Enter* Romeo. [1]

*Rom.* He jests at scars, that never felt a wound. —
[Juliet *appears above, at a window.*
But, soft! what light through yonder window breaks?
It [2] is the east, and Juliet is the sun! —
Arise, fair sun, and kill the envious moon, [3]
Who is already sick and pale with grief,
That thou, her maid, art far more fair than she:
Be not her maid, since she is envious;
Her vestal livery is but sick and green, [4]
And none but fools do wear it; cast it off. —
It is my lady; O! it is my love:
O, that she knew she were! —
She speaks, yet she says nothing: what of that?
Her eye discourses, I will answer it. —
I am too bold, 't is not to me she speaks:
Two of the fairest stars in all the heaven,
Having some business, do entreat her eyes
To twinkle in their spheres till they return.
What [5] if her eyes were there, they in her head?
The brightness of her cheek would shame those stars,
As day-light doth a lamp: her eye in heaven
Would through the airy region stream [6] so bright,
That birds would sing, and think it were not night.
See, how she leans her cheek upon her hand!
O! that I were a glove upon that hand,
That I might touch that cheek!
*Jul.* Ah me!
*Rom.* She speaks: —
O, speak again, bright angel! for thou art
As glorious to this night, [7] being o'er my head,
As is a winged messenger of heaven
Unto the white-upturned [8] wond'ring eyes
Of mortals, that fall back to gaze on him,
When he bestrides the lazy-pacing [9] clouds,
And sails upon the bosom of the air.
*Jul.* O Romeo, Romeo! wherefore art thou Romeo?
Deny thy father, and refuse thy name:
Or, if thou wilt not, be but sworn my love, [10]
And I 'll no longer be a Capulet.
*Rom. [Aside.]* Shall I hear more, or shall I speak at this?
*Jul.* 'T is but thy name, that is my enemy:
Thou art thyself though, not a Montague. [11]
What 's Montague? it is nor hand, nor foot,
Nor arm, nor face, nor any other part [12]
Belonging to a man. O! be some other name.
What 's in a name? that which we call a rose,
By any other word [13] would smell as sweet;
So Romeo would, were he not Romeo call'd,
Retain that dear perfection which he owes,
Without that title. — Romeo, doff [14] thy name;
And for thy name, which is no part of thee,
Take all myself!
*Rom.* I take thee at thy word.
Call me but love, and I 'll be new baptiz'd;
Henceforth I never will be Romeo.
*Jul.* What man art thou, that, thus bescreen'd in night,
So stumblest on my counsel? [15]

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Romeo beschworen hatte, unter dem Collectivnamen *humours*. — In der vorhergehenden Zeile lesen viele Hgg. mit Q. A. *those trees* für *these trees* der Qs. und Fol. 12) Der gemeine Namen der Mispel, auf den in den folgenden Zeilen noch deutlicher angespielt wird, ist *open-arse*. 13) Das *et cætera* fehlt in einigen Qs. und der Fol. — Ein ähnliches obscönes Wortspiel, wie dieses, liegt auch dem *poprin pear (poppering pear)* zu Grunde. Es ist eine Art Birnen, die ihren Namen von Poperinghe im französischen Flandern führt. 14) *truckle-bed*, oder *trundle-bed*, wie Q. A. liest, war ein Bett geringerer Art, das sich unter das feste grosse Bett *(standing-bed)* schieben, und, wenn es benutzt werden sollte, hervorziehen liess.

1) Erst die Hgg. lassen hier eine neue Scene beginnen. In Qs. und Fol. ist nicht einmal Romeo's Wiederauftreten bezeichnet (vgl. A. 2, Sc. 1, Anm. 2); dass er jedenfalls nicht weit entfernt war, zeigen seine ersten Worte, die sich auf Mercutio's Witzreden beziehen. Staunton macht auf den Reim aufmerksam, der diesen Vers an den Schluss der vorigen Scene knüpft. — Auch die folgende Bühnenweisung fügte zuerst Rowe bei. 2) scil. *yonder window*. 3) Der Mond wird hier zugleich als Mondgöttin, als Diana gefasst, deren Dienerin Juliet wegen ihrer spröden Keuschheit heisset. 4) Die Copula verbindet hier, was substantivisch einen Begriff bildet: *green-sickness* = die Bleichsucht schmachtender junger Mädchen. 5) *what* bezeichnet den Einwurf, den Romeo gegen seine eigene Phantasie, als ob Juliet's Augen Sterne sein könnten, erhebt. 6) Wie das substantivische *stream* oft = Strahl, gebraucht wird, so steht hier auch *to stream* = strahlen. 7) So glänzend im Verhältniss oder im Gegensatze zu dem Dunkel dieser Nacht. Der Vergleich mit dem Folgenden wird vermittelt durch *being o'er my head*, nicht durch *to this night*, was dem *unto the white-upturned etc.* nur ungenau entsprechen würde. 8) Die Augen der Sterblichen, welche den Engel über sich in den Lüften schweben sehen, sind vor Verwunderung so weit aufwärts gekehrt, dass das Weisse in den Augen sichtbar wird. 9) Nach Q. A. — Die Qs. und Fol. machen *lazy-puffing* daraus; wie Collier vermuthet, stand in der Handschrift *lazy-passing*. Der Engel reitet gleichsam auf den langsam dahinziehenden Wolken. 10) Lass Dich nur als meinen Geliebten vereidigen. 11) Nach Malone's Interpunction, die allein dem Satz einen Sinn giebt. — *though* ist hier nicht = obgleich, sondern = *however*, oder *then*. — Staunton vertheidigt die alte Interpunction *Thou art thyself, though not a Montague*, indem er erklärt: Du bleibst, was Du bist, wenn Du auch nicht mehr Montague bist oder heissest. 12) *nor any other part* ist als nothwendige Ergänzung aus Q. A. entlehnt, welche dafür *belonging to a man* auslässt. — Qs. und Fol. haben ganz unverständlich *Nor arm, nor face, O be some other name || Belonging to a man*. 13) Die meisten Hgg. setzen mit Q. A. *name* für *word* der Qs. und Fol. Die Rose würde eben so süss duften, wenn sie auch anders hiesse. 14) Die Lesart der Q. A. *part thy name*, der zufolge also Romeo nur seinen Namen theilen, den Namen

*Rom.* By a name
I know not how to tell thee who I am:
My name, dear saint,[16] is hateful to myself,
Because it is an enemy to thee:
Had I it written, I would tear the word.
*Jul.* My ears have yet not drunk a hundred words
Of that tongue's utterance,[17] yet I know the sound.
Art thou not Romeo, and a Montague?
*Rom.* Neither, fair maid, if either thee dislike.
*Jul.* How cam'st thou hither, tell me, and wherefore?
The orchard walls are high, and hard to climb;
And the place death, considering who thou art,
If any of my kinsmen find thee here.
*Rom.* With love's light wings did I o'erperch these walls;
For stony limits cannot hold love out:
And what love can do, that dares love attempt;
Therefore, thy kinsmen are no stop[18] to me.
*Jul.* If they do see thee, they will murder thee.
*Rom.* Alack! there lies more peril in thine eye,
Than twenty of their swords: look thou but sweet,
And I am proof against their enmity.
*Jul.* I would not for the world they saw thee here.
*Rom.* I have night's cloak to hide me from their eyes;
And, but thou love me, let them find me here:[19]
My life were better ended by their hate,
Than death prorogued,[20] wanting of thy love.
*Jul.* By whose direction foundst thou out this place?
*Rom.* By love, that first did prompt me to inquire;
He lent me counsel, and I lent him eyes.
I am no pilot; yet, wert thou as far
As that vast[21] shore wash'd with the farthest sea,
I would adventure[22] for such merchandise.
*Jul.* Thou know'st the mask of night is on my face;
Else would a maiden blush bepaint my cheek,
For that which thou hast heard me speak to-night.
Fain would I dwell on form, fain, fain deny
What I have spoke: but farewell compliment![23]
Dost thou love me? I know thou wilt say — Ay;
And I will take thy word; yet, if thou swear'st,
Thou may'st prove false: at lovers' perjuries,
They say, Jove laughs. O gentle Romeo!
If thou dost love, pronounce it faithfully:
Or if thou think'st I am too quickly won,
I 'll frown, and be perverse, and say thee nay,
So thou wilt woo;[24] but, else, not for the world.
In truth, fair Montague, I am too fond;
And therefore thou may'st think my haviour[25] light:
But trust me, gentleman, I 'll prove more true
Than those that have more cunning[26] to be strange.
I should have been more strange, I must confess,
But that thou overheard'st, ere I was ware,
My true love's passion: therefore, pardon me;
And not impute this yielding to light love,
Which[27] the dark night hath so discovered.
*Rom.* Lady, by yonder blessed moon I swear,[28]
That tips with silver all these fruit-tree tops, —
*Jul.* O, swear not by the moon, the inconstant moon,
That monthly changes in her circled orb,
Lest that thy love prove likewise variable.
*Rom.* What shall I swear by?
*Jul.* Do not swear at all;
Or, if thou wilt, swear by thy gracious self,
Which is the god of my idolatry,
And I 'll believe thee.
*Rom.* If my heart's dear love —
*Jul.* Well, do not swear. Although I joy in thee,
I have no joy of this contract[29] to-night:
It is too rash, too unadvis'd, too sudden;
Too like the lightning, which doth cease to be,
Ere one can say, it lightens. Sweet,[30] good night!
This bud of love, by summer's ripening breath,
May prove a beauteous flower when next we meet.
Good night, good night! as sweet repose and rest
Come to thy heart, as that[31] within my breast!
*Rom.* O! wilt thou leave me so unsatisfied?
*Jul.* What satisfaction[32] canst thou have to-night?
*Rom.* The exchange of thy love's faithful vow for mine.
*Jul.* I gave thee mine before thou didst request it;
And yet I would it were to give again.

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Montague ablegen sollte, begründet ein Wortspiel mit dem folgenden *part*. 15) *counsel* = Verschwiegenheit, Geheimniss. Juliet versteht darunter ihr Selbstgespräch. 16) Die Anrede *dear saint* erinnert an das erste Zusammentreffen, wo Romeo als Pilger die Juliet ebenso begrüsst hatte (A. 1, Sc. 5). 17) So Q. A.; Qs. und Fol. haben *of thy tongue's uttering*. — In Romeo's Antwort hat Q. A. *fair saint* für *fair maid*, und *displease* für *dislike* der Qs. und Fol. 18) *stop* ist das Wort der Qs. und der Fol. — Die meisten Hgg. lesen mit Q. A. *let* = Hinderniss, ein Wort, das Sh. auch in K. Henry V. (A. 5, Sc. 2) gebraucht: *my speech entreats, that I may know the let.* 19) Nach Malone's Erklärung: wenn Du mich nur liebst, so liegt mir nichts daran, wenn sie mich hier finden. — M. Mason fasst *but* = *unless:* wenn Du mich nicht liebst, so mag ich nicht leben, so mögen sie mich hier finden und umbringen. Die erstere Deutung ist die natürlichere. 20) *to prorogue* = aufschieben. Besser wäre mein Leben durch den Hass Deiner Verwandten beendet, als mein Tod noch länger hinausgeschoben, wenn ich Deine Liebe entbehren soll. 21) Das Epitheton drückt hier die Gefährlichkeit solcher zu kaufmännischen Zwecken über See unternommenen Reise aus. 22) So Q. A.; Qs. und Fol. haben *I should adventure.* 23) *compliment* ist dasselbe, was ebenvorher *form* hiess: der äussere Anstand, die äussere Haltung, wie Sitte und Gebrauch sie vorschreiben. — Q. A. und die späteren Folioausgg. haben *compliments.* — In der folgenden Zeile lässt die Fol. *me* aus. 24) Vorausgesetzt, dass Du dann Dich um mich bemühen, um mich werben willst. 25) So Q. A.; in Qs. und Fol. findet sich unabgekürzt *behaviour*, indess gebraucht Sh. *haviour* häufig. 26) So Q. A.; Qs. und Fol. haben dafür *coying* und lassen zum Theil *more* aus. Die späteren Folioausgg. machen *coining* aus *coying*. Der Sinn fordert durchaus die Lesart der Q. A.: die Mädchen, welche geschickter sind, als ich, fremd und spröde zu thun. Wie hier *to be strange*, gebraucht Sh. in Merchant of Venice (A. 1, Sc. 1) *you grow exceeding strange.* 27) *which* bezieht sich nicht auf *light love*, sondern nur auf *love* allein. — *light love* mit dem Sh.'schen Doppelsinn steht im Gegensatze zu *dark night.* 28) So Q. A.; Qs. und Fol. haben *vow.* — Die Fol. lässt *blessed* aus. 29) Sh. betont *contract* bald auf der ersten, bald auf der letzten Sylbe. 30) *sweet* ist die Anrede an Romeo, und nicht mit *good night* zu verbinden. Ebenso redet sie ihn in derselben Scene noch einmal an: *Sweet, so would I.* 31) scil. *as to that heart within my breast.* 32) *satisfaction* wie *unsatisfied* ist doppelsinnig, =

*Rom.* Wouldst thou withdraw it? for what purpose, love?
*Jul.* But to be frank,[33] and give it thee again.
And yet I wish but for the thing I have.
My bounty is as boundless as the sea,
My love as deep; the more I give to thee,
The more I have, for both are infinite.
*[Nurse calls within.*[34]
I hear some noise within: dear love, adieu! —
Anon, good nurse! — Sweet Montague, be true.
Stay but a little, I will come again. *[Exit.*
*Rom.* O blessed blessed night! I am afeard,
Being in night, all this is but a dream,
Too flattering-sweet to be substantial.

*Re-enter* JULIET, *above.*

*Jul.* Three words, dear Romeo, and good night, indeed.[35]
If that thy bent of love be honourable,
Thy purpose marriage, send me word to-morrow,
By one that I 'll procure to come to thee,
Where, and what time, thou wilt perform the rite;[36]
And all my fortunes at thy foot I 'll lay,
And follow thee my lord throughout the world.
*Nurse. [Within.]* Madam!
*Jul.* I come, anon. — But if thou mean'st not well,
I do beseech thee —
*Nurse. [Within.]* Madam!
*Jul.* By and by; I come. —
To cease thy suit,[37] and leave me to my grief:
To-morrow will I send.
*Rom.* So thrive my soul,[38] —
*Jul.* A thousand times good night! *[Exit.*
*Rom.* A thousand times the worse,[39] to want thy light. —
Love goes toward love, as school-boys from their books;
But love from love, toward[40] school with heavy looks.
*[Retiring.*

*Re-enter* JULIET, *above.*

*Jul.* Hist! Romeo, hist! — O, for a falconer's voice,
To lure this tassel-gentle[41] back again!
Bondage is hoarse, and may not speak aloud;
Else would I tear the cave[42] where Echo lies,
And make her airy tongue more hoarse than mine
With repetition of my Romeo's name.[43]
*Rom.* It is my soul,[44] that calls upon my name:
How silver-sweet sound lovers' tongues by night,
Like softest music to attending ears!
*Jul.* Romeo!
*Rom.* My dear?[45]
*Jul.* What o'clock to-morrow
Shall I send to thee?
*Rom.* By the hour of nine.
*Jul.* I will not fail: 't is twenty years till then.
I have forgot why I did call thee back.
*Rom.* Let me stand here, till thou remember it.
*Jul.* I shall forget, to have thee still stand there,
Remembering how I love thy company.
*Rom.* And I 'll still stay, to have thee still forget,
Forgetting any other home but this.
*Jul.* 'T is almost morning; I would have thee gone:
And yet no further than a wanton's bird,
Who lets it hop a little from her hand,[46]
Like a poor prisoner in his twisted gyves,
And with a silk thread plucks it back again,
So loving-jealous of his liberty.
*Rom.* I would, I were thy bird.
*Jul.* Sweet, so would I:
Yet I should kill thee with much cherishing.[47]
Good night, good night: parting is such sweet sorrow,
That I shall say good night, till it be morrow. *[Exit.*
*Rom.* Sleep dwell upon thine eyes, peace in thy breast! —
'Would I were sleep and peace, so sweet to rest![48]
Hence will I to my ghostly father's cell,[49]
His help to crave, and my dear hap to tell. *[Exit.*

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Befriedigung, und = Beruhigung durch Gewissheit. 33) *frank* = freigebig. — Auf diesen Sinn des Wortes bezieht sich auch das folgende *my bounty*. 34) Nur die Fol. hat hier eine Bühnenweisung, ohne jedoch die Amme zu bezeichnen: *Calls within.* — Das *Exit* der Juliet ist zum Schluss dieser Rede weder in Qs. noch in Fol. bezeichnet. 35) Wenn sie diese drei Worte gesprochen hat, soll er in der That mit Gute Nacht! verabschiedet, nicht länger festgehalten werden. 36) *rite* hier = *marriage rite*, in Bezug auf das vorhergehende *marriage*. — Q. A. hat deshalb *that right*. 37) *suit* liest die undatirte Q. in Uebereinstimmung mit der entsprechenden Stelle bei Brooke: *and now your Juliet you beseeks || To cease your suit and suffer her to live among her likes.* — Die andern Qs. und die Fol. setzen *strife* für *suit*. 38) Diese Betheuerung ist aus dem vorhergehenden *but if thou mean'st not well* etwa so zu ergänzen: *as I mean well.* 39) scil. *night*. Statt der tausendmal gewünschten guten Nacht wird Romeo eine tausendmal schlechtere haben, weil Juliet's Licht fehlt. 40) scil. *as school-boys go toward etc.* 41) *tassel-gentle*, aus *tercel-gentle* entstellt, das Männchen des weiblichen *falcon-gentle* = Edelfalke. Juliet möchte, wie ein Falkonier seinen Falken, so ihren Romeo, der sich schon eine Strecke entfernt hat, mit ihrer Stimme zurücklocken, wagt aber in ihrer Abhängigkeit *(bondage)* nicht, so laut zu rufen. 42) Von dem Rufe übermässig lauter Stimme zerbirst gleichsam die Höhle, in der das hier personificirte Echo liegt. Dieses, aus seiner Ruhe dann aufgeschreckt, soll Romeo's Namen so oft wiederholen, bis es heiser wird. — Für *tongue* hat Q. A. *voice*. 43) *mine* und *name* fehlen in den meisten Qs. und der Fol., welche den Satz mit *Romeo* schliessen. *mine* ergänzt die undatirte Q., und *name* Q. A., welche liest: *And make her airie voice as hoarse as mine || With repetition of my Romeos name || Romeo?* 44) Die undatirte Q. hat *love* für *soul* aller andern alten Ausgg. 45) *My Deere* in der undatirten Q. Die übrigen Qs. und die Fol. haben *My Neece*, von den späteren Folioausgg. in *My sweet* verändert. In Q. A. steht *Madame* dafür. 46) *who* und *her hand* in Q. A.; die andern alten Ausgg. haben *that* und *his hand*. 47) Den Rest der Rede Juliet's theilt die Q. von 1609 und die Fol. dem Romeo zu, wofür dieselben Ausgg., sowie auch die Q. von 1599, den folgenden ersten Vers aus Romeo's Schlussrede der Juliet zuertheilen. — Q. A. hat in beiden Fällen das Richtige. 48) Auf diese Zeile folgen in Qs. und Fol. durch ein Versehen des Abschreibers oder Setzers die vier ersten Zeilen der Rede des Mönches zu Anfang der folgenden Scene, die also in den alten Ausgg. doppelt stehen. Der vierte Vers lautet an dieser Stelle: *From forth day's pathway, made by Titan's wheels.* — Q. A. hat sie richtig nur einmal am rechten Platze. 49) Für

## SCENE III.

Friar Laurence's Cell.

*Enter Friar* Laurence, *with a basket.*

*Fri.* The grey-ey'd[1] morn smiles on the frowning night,
Chequering the eastern clouds with streaks of light;
And flecked darkness like a drunkard reels
From forth day's path and Titan's fiery[2] wheels:
Now, ere the sun advance his burning eye
The day to cheer, and night's dank dew to dry,
I must up-fill this osier cage of ours
With baleful weeds, and precious-juiced flowers.
The earth, that 's nature's mother, is her tomb;
What is her burying grave, that is her womb;
And from her womb children of divers kind
We sucking on her natural[3] bosom find:
Many for many virtues excellent,
None but for some,[4] and yet all different.
O! mickle[5] is the powerful grace that lies
In herbs, plants, stones, and their true qualities:
For nought so vile that on the earth doth live,
But to the earth some special good doth give;
Nor aught so good, but, strain'd from that fair use,[6]
Revolts from true birth, stumbling on abuse:
Virtue itself turns vice, being misapplied,
And vice sometime 's by action dignified.
Within the infant rind of this weak flower[7]
Poison hath residence, and medicine power:
For this, being smelt, with that part[8] cheers each part;
Being tasted, slays all senses with the heart.[9]
Two such opposed kings encamp them still
In man as well as herbs, — grace, and rude will;
And where the worser is predominant,
Full soon the canker death eats up that plant.[10]

*Enter* Romeo.

*Rom.* Good morrow, father!
*Fri.* *Benedicite!*[11]
What early tongue so sweet[12] saluteth me?
Young son, it argues a distemper'd head,
So soon to bid good morrow to thy bed:
Care keeps his watch in every old man's eye,
And where care lodges, sleep will never lie;
But where unbruised youth with unstuff'd brain[13]
Doth couch his limbs, there golden sleep doth reign.
Therefore, thy earliness doth me assure,
Thou art up-rous'd by some distemperature:[14]
Or if not so, then here I hit it right, —
Our Romeo hath not been in bed to-night.
*Rom.* That last is true; the sweeter rest[15] was mine.
*Fri.* God pardon sin! wast thou with Rosaline?
*Rom.* With Rosaline, my ghostly father? no;
I have forgot that name, and that name's woe.
*Fri.* That 's my good son: but where hast thou been, then?
*Rom.* I 'll tell thee, ere thou ask it me again.
I have been feasting with mine enemy;
Where, on a sudden, one hath wounded me,
That 's by me wounded: both our remedies
Within thy help and holy physic lies:[16]

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*ghostly father's cell* der Q. A. haben die Qs. und Fol. *ghostly friar's close cell.* — *friar* scheint verdruckt aus *sire*, wie bei Brooke Romeo den Mönch wiederholt *my gostly syre* nennt.

1) *grey-ey'd morn* bezeichnet die helle Bläue des Himmels im Gegensatz zu der dunkeln Nacht. In diesem Sinne gebraucht Sh. *grey* = hellblau, auch in Much Ado about Nothing (A. 5, Sc. 3) *the gentle day — — || Dapples the drowsy east with spots of grey,* — eine Parallelstelle, welche zugleich das folgende *flecked darkness* erläutert = das vom ersten Morgenlicht gestreifte Dunkel. — Qs. und Fol. haben *fleckeld* und *fleckled* für das richtige *flecked* der Q. A. 2) So Q. A.; die Qs. und Fol. haben *burning wheels*, wahrscheinlich aus dem *burning* der folgenden Zeile. 3) *natural bosom* ist die Brust, welche die Natur ihnen darbietet. 4) scil. *some virtues:* keine, die nicht wegen einiger Kräfte vortrefflich *(excellent)* wären. 5) Das veraltete *mickle* = viel, gross, gebraucht Sh. häufiger in pathetischer Rede. — *powerful grace* erklärt Johnson mit *efficacious virtue.* 6) Von derjenigen guten Anwendung, zu der es bestimmt war, abgewandt, wird es seiner guten Abkunft abtrünnig und geräth irrend in schädlichen Missbrauch. 7) So Qs. und Fol.; die meisten Hgg. lesen mit Q. A. *small flower.* — In der vorhergehenden Zeile ist *sometime 's* aus *sometimes* der Q. A. gebildet. Mommsen möchte mit den übrigen alten Ausgg. *sometime* ohne *'s* lesen und *dignified* für den Aorist eines intransitiven *to dignify* = sich veredeln, halten. 8) *that part* verweist auf *being smelt:* mit der Eigenschaft des Geruches. — Sodann wird das nächste *part* = Theil oder Sinn des menschlichen Körpers, aufgefasst. — Für *slays* der Q. A., der späteren Qs. und der Fol. liest Mommsen mit der Q. von 1599 *stays* = das Herz und alle Sinne zum Stehen bringen. In den alten Drucken ist *slay* und *stay* oft kaum zu unterscheiden. Uebrigens gebraucht Sh. *to slay* im weiteren Sinne, wie *to kill*, auch in K. Henry VI. Third Part (A. 3, Sc. 2) *I 'll slay more gazers than the basilisk.* 9) Das Gift, das in der Blume steckt, trifft, wenn es gekostet wird, zunächst das Herz, und tödtet mit dem Herzen zugleich alle andern Sinne. Diesen doppelten, einander feindlichen Eigenschaften, die in einer und derselben Blume stecken, werden dann die widersprechenden Triebe in der Brust des Menschen, als zwei feindlich einander gegenüber gelagerte Könige, verglichen. — Für *opposed kings*, wie Qs. und Fol. haben, ziehen viele Hgg. das pleonastische *opposed foes* der Q. A. vor. 10) *that plant* deutet sowohl auf *man* wie auf *herbs.* Beide gehen zu Grunde, wenn der schlimmern der erwähnten beiden Eigenschaften, dem bösen Triebe, nicht von der bessern, der Frömmigkeit, das Gleichgewicht gehalten wird. — In Qs. und Fol. wird Romeo's Auftreten schon um acht Zeilen vorher bezeichnet, eine aus den Bühnenhandschriften herrührende Notiz für den Schauspieler, rechtzeitig fertig zu sein. 11) Denselben Gruss spricht der als Mönch verkleidete Herzog in Measure for Measure (A. 2, Sc. 3) *Grace go with you! Benedicite!* 12) So Qs. und Fol. Viele Hgg. lesen *so soon* mit Q. A., obgleich das *so soon* neben *early tongue* überflüssig steht und durch das folgende *so soon* verdächtig erscheint. 13) *unstuff'd brain* = ein freies, von keinem lästigen oder bösen Gedanken beschwertes Gehirn. So in Macbeth (A. 5, Sc. 3) *Cleanse the stuff'd bosom of that perilous stuff, || Which weighs upon the heart.* 14) *distemperature* ist eine aus Unmässigkeit entspringende körperliche und geistige Verstimmung. 15) Eine um so süssere Ruhe, als ich nicht im Bette war. 16) Nach einer Sh.'schen Licenz folgt das singularische *lies* auf das pluralische *both our remedies*,

I bear no hatred, blessed man; for, lo!
My intercession likewise steads my foe.
*Fri.* Be plain, good son, and homely [17] in thy drift;
Riddling confession finds but riddling shrift.
*Rom.* Then plainly know, my heart's dear love is set
On the fair daughter of rich Capulet:
As mine on hers, so hers is set on mine;
And all combin'd, save what thou must combine
By holy marriage. When, and where, and how,
We met, we woo'd, and made exchange of vow,
I 'll tell thee as we pass; but this I pray,
That thou consent to marry us to-day.
*Fri.* Holy Saint Francis! what a change is here!
Is Rosaline, whom thou didst love so dear,
So soon forsaken? young men's love, then, lies
Not truly in their hearts, but in their eyes.
*Jesu Maria!* what a deal of brine
Hath wash'd thy sallow cheeks for Rosaline!
How much salt water thrown away in waste,
To season love, [18] that of it doth not taste!
The sun not yet thy sighs from heaven clears, [19]
Thy old groans ring yet [20] in my ancient ears;
Lo! here upon thy cheek the stain doth sit
Of an old tear that is not wash'd off yet.
If e'er thou wast thyself, and these woes thine,
Thou and these woes were all for Rosaline:
And art thou chang'd? pronounce this sentence then. —
Women may fall, when there 's no strength in men.
*Rom.* Thou chidd'st me oft for loving Rosaline.
*Fri.* For doting, not for loving, pupil mine.
*Rom.* And bad'st me bury love.
*Fri.* Not in a grave,
To lay one in, another out to have.
*Rom.* I pray thee, chide me not: her I love now, [21]
Doth grace for grace, and love for love allow:
The other did not so.
*Fri.* O! she knew well,
Thy love did read by rote, and could not spell. [22]
But come, young waverer, come, go with me,
In one respect I 'll thy assistant be;
For this alliance may so happy prove,
To turn your households' rancour to pure love.
*Rom.* O! let us hence; I stand on sudden haste. [23]
*Fri.* Wisely, and slow: they stumble that run fast.
*[Exeunt.*

## SCENE IV.

A Street.

*Enter* BENVOLIO *and* MERCUTIO.

*Mer.* Where the devil should this Romeo be? —
Came he not home to-night?
*Ben.* Not to his father's: I spoke with his man.
*Mer.* Why, that same pale [1] hard-hearted wench, that Rosaline,
Torments him so, that he will sure run mad.
*Ben.* Tybalt, the kinsman to old Capulet,
Hath sent a letter to his father's house.
*Mer.* A challenge, on my life.
*Ben.* Romeo will answer it.
*Mer.* Any man, that can write, may answer a letter.
*Ben.* Nay, he will answer the letter's master, how he dares, being dared. [2]
*Mer.* Alas, poor Romeo! he is already dead; stabbed with a white wench's black eye; run [3] thorough the ear with a love-song; the very pin [4] of his heart cleft with the blind bow-boy's butt-shaft; and is he a man to encounter Tybalt?
*Ben.* Why, what is Tybalt?
*Mer.* More than prince of cats, [5] I can tell you. O! he is the courageous captain of complements. [6] He fights as you sing prick-song, [7] keeps time, distance, and propor-

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nicht nur weil die Singulare *help* und *physic* das Verbum vom Subjecte trennen, sondern weil der Plural *remedies* nur durch *both* motivirt ist: das Heilmittel für uns Beide liegt in Deiner Hülfe u. s. w. — So steht mit ähnlicher Attraction in All 's well that ends well (A. 1, Sc. 3) *both our mothers* = unser Beider Mutter, und in Cymbeline (A. 2, Sc. 4) *both your wills* = Euer Beider Wille. 17) *rest homely* in der Fol. für *and homely* der Q. A. und der Qs. 18) Die Metapher von dem Salze der Thränen, das zur Erhaltung oder zur Würze einer Sache dient, ist Sh. geläufig; so heisst es in All 's well that ends well (A. 1, Sc. 1) von den Thränen: *'T is the best brine a maiden can season her praise in.* — Für das Folgende fand Sh. den entsprechenden Ausdruck bei Brooke an einer andern Stelle: *Wherfore when he his face hath wash'd with water cleene,* || *Lest that the staynes of dryed tears might on his cheekes be seene.* 19) Vgl. A. 1, Sc. 1, Anm. 42. 20) So Q. A.; die meisten Qs. und die Fol. *yet ringing*, andere Qs. und die späteren Folioausgg. *yet ring*. 21) So Qs. und Fol., wie Sh. häufig *him* und *her*, wenn das Verbum nicht unmittelbar darauf folgt, für *he* und *she* setzt. — Die Hgg. entlehnen diesen Vers aus Q. A.: *I pray thee, chide not: she whom I love now.* 22) Romeo's Liebe las nur das mechanisch Auswendiggelernte, ohne ein wirkliches Verständniss der Buchstaben; seine Liebe war etwas rein Aeusserliches, nichts in den Gegenstand Eindringendes. — Für *and* der Q. A. haben Qs. und Fol. *that*. 23) Mir liegt augenblickliche Eile ob. — *to stand* steht hier personell, wie sonst impersonell, z. B. in Hamlet (A. 5, Sc. 2) *Does it not, thinks 't thee, stand me now upon.*

1) *pale* bezeichnet schon äusserlich die kaltblütige Gefühllosigkeit der Rosaline. 2) Das Wortspiel zwischen *to dare* = wagen, und = herausfordern, kehrt auch in K. Henry VI. Second Part (A. 3, Sc. 2) wieder: *What dares not Warwick, if false Suffolk dare him?* — Q. A. verwischt es, indem sie hat *if he be challenged.* — So steht auch *to answer* doppelsinnig = antworten, und = entgegentreten. 3) So Qs. und Fol.; die meisten Hgg. lesen mit Q. A. *shot* für *run*. 4) *pin* ist der Pflock, mit welchem das weisse Centrum in der Zielscheibe befestigt wird. Der Pfeil Cupido's hat also Romeo's Herz mitten durchgeschossen, es auseinandergesprengt. 5) Auf *Tybalt*, oder eigentlich *Tybert*, den Kater in dem alten Thierepos Reynard the Fox, spielen auch Sh.'s Zeitgenossen an, und zwar, wie hier, mit dem Titel *prince of cats*. So z. B. in einem 1596 erschienenen Pamphlet von Nashe: *not Tibalt prince of cats.* — Die folgende Betheurung *I can tell you* ist aus Q. A. entlehnt. 6) Er befehligt, wie ein Hauptmann, gleichsam alle feine Lebensart und Manier, und entscheidet über das, was sich ziemt. So heisst es in Love's Labour's Lost von Don Armado (A. 1, Sc. 1) *A man of complements, whom right and wrong* || *Have chose as umpire.*. 7) Er ficht so methodisch, wie Andere nach Noten singen. — Auch die folgenden Worte beziehen sich auf Tybalt's Fechtkünste, und sind zugleich aus der Musik entlehnt. So beob-

tion; rests me his minim rest, one, two, and the third in your bosom: the very butcher of a silk button, a duellist, a duellist; a gentleman of the very first house,[8] of the first and second cause. Ah, the immortal passado![9] the punto reverso! the hay! —

*Ben.* The what?

*Mer.* The pox of such antick, lisping, affecting fantasticoes,[10] these new tuners of accents! — »By Jesu, a very good blade! — a very tall man! — a very good whore!« — Why, is not this a lamentable thing, grandsire,[11] that we should be thus afflicted with these strange flies, these fashion-mongers, these *pardonnez-mois*,[12] who stand so much on the new form,[13] that they cannot sit at ease on the old bench? O, their *bons*, their *bons!*[14]

*Enter* Romeo.

*Ben.* Here comes Romeo, here comes Romeo.

*Mer.* Without his roe,[15] like a dried herring. — O flesh, flesh, how art thou fishified! — Now is he for the numbers that Petrarch flowed in: Laura, to his lady, was a kitchen-wench; marry, she had a better love to berhyme her; Dido, a dowdy; Cleopatra, a gipsy;[16] Helen and Hero, hildings and harlots; Thisbe, a grey eye or so, but not to the purpose.[17] — Signior Romeo, *bon jour!* there 's a French salutation to your French slop.[18] You gave us the counterfeit fairly last night.

*Rom.* Good morrow to you both. What counterfeit[19] did I give you?

*Mer.* The slip, Sir, the slip: can you not conceive?

*Rom.* Pardon, good Mercutio, my business was great; and in such a case as mine, a man may strain courtesy.

*Mer.* That 's as much as to say — such a case as yours constrains a man to bow in the hams.

*Rom.* Meaning — to court'sy.

*Mer.* Thou hast most kindly hit it.[20]

*Rom.* A most courteous exposition.

*Mer.* Nay, I am the very pink of courtesy.[21]

*Rom.* Pink for flower.

*Mer.* Right.

*Rom.* Why, then is my pump well flowered.

*Mer.* Sure wit:[22] follow me this jest now, till thou hast worn out thy pump; that, when the single sole[23] of it is worn, the jest may remain, after the wearing, solely singular.

*Rom.* O single-soled jest! solely singular for the singleness.

*Mer.* Come between us, good Benvolio; my wit faints.[24]

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achtet Tybalt Takt und Ebenmass und Pausen von der Länge einer halben Taktnote *(minim rest)*, ehe er lossticht, und zwar mit sicherer Berechnung mitten durch den seidenen Knopf hindurch an dem Wammse seines Gegners. 8) *a gentleman of the very first house* = ein Edelmann aus dem allerersten Hause, in genealogischem Sinn, der directe Descendent eines Geschlechts in erster Linie, ist ein scherzhaftes Wortspiel, das gleich erläutert wird dnrch *of the first and second cause* = ein Herr, der die erste und zweite und die weitern Ursachen, derentwegen ein Duell statthaft ist, genau kennt. Die spitzfindigen Unterscheidungen bei solchen Ehrenhändeln persiflirt Sh. als eine Modethorheit auch in As you like it (A. 5, Sc. 4) *we met, and found the quarrel was upon the seventh cause.* 9) Mercutio macht sich über die ausländischen technischen Ausdrücke lustig, welche zur Bezeichnung einzelner Posituren beim Fechten in England Mode geworden sind. — *passado* = Ausfall beim Fechten, kommt auch in Love's Labour's Lost (A. 1, Sc. 2) vor: *the passado he respects not.* — *punto reverso* = ein Fechtstoss mit umgewandter Hand. — *hay*, eigentlich italienisch *hai* = Du hast es! getroffen! 10) So Q. A., richtiger als das *phantasies* der Qs. und Fol., da von possenhaften *(antick)* und affectirten Phantasten, welche sich geflissentlich fremder und neumodischer Wörter bedienen, die Rede ist. — Solche Modegecken heissen, ihrer Ausländerei gemäss, mit einem ausländischen Ausdruck auch bei Sh.'s Zeitgenossen *fantasticoes.* So in dem bereits erwähnten Pamphlet von Nashe: *follow some of these new-fangled Galiardos and Signor Fantasticoes.* 11) Er appellirt scherzhaft an das Urtheil seines Grossvaters, zu dessen Zeit solche Thorheit noch unbekannt war. 12) Die meisten Qs. und Fol. haben *pardon-mees* und *pardons-mees*, nur die undatirte Q. *pardona'-mees;* wahrscheinlich entstellt aus dem französischen *pardonnez-moi*, dessen affectirter Gebrauch hier als charakteristisches Kennzeichen solcher Gecken persiflirt wird. — Die Cambridge Edd. finden das italienische *perdonami* darin. 13) Wortspiel zwischen *to stand* = bestehen, Werth legen auf Etwas, und = stehen, im Gegensatz zu *to sit*, und zwischen *form* = äussere Manier, und = Bank, im Gegensatz zu *bench.* 14) Auch hier verwischen die alten Ausgg. die Persiflage auf den affectirten Gebrauch des französischen *bon*, indem sie *bones* lesen. 15) Wortspiel zwischen *roe* = Rogen, und *Ro*, als der ersten Sylbe des Namens Romeo. Romeo gehört sich nicht mehr ganz an, sondern nur getheilt. 16) Anspielung auf die ursprüngliche Bedeutung von *gipsy* = Aegypterin. Als *gipsy* wird Cleopatra auch höhnisch in Antony and Cleopatra (A. 1, Sc. 1) bezeichnet: *to cool a gipsy's lust.* — In der vorhergehenden Zeile lesen die meisten Hgg. *but a kitchen-wench*, weil Q. A. *but a kitchen-drudge* hat. 17) In den Gedichten, in welchen Romeo, nach Mercutio's Insinuation, seine Geliebte besang, und in welchen er alle gefeierten Schönheiten des Alterthums gegen sie herabsetzte, räumte er der Thisbe zwar ein hellblaues Auge (vgl. A. 2, Sc. 3, Anm. 1) oder etwas Derartiges *(or so)*, aber nichts zur Sache, d. h. zum Vergleich mit seiner eigenen Geliebten Gehöriges, ein. 18) Weite Beinkleider nach französischer Mode werden bei Sh. häufig erwähnt, und meist in satyrischer Anspielung. 19) *counterfeit* und *slip* ist ein falsches Geldstück. Letzteres Wort hat dann noch die Nebenbedeutung: entwischen. *to give the slip* = Jemandem entschlüpfen. — Ein anderes Wortspiel folgt bald darauf: *to strain courtesy* = höflich ausweichen, und *to constrain a man to court'sy* = einen Mann zu einem Knicks zwingen. 20) *kindly* erklärt Staunton richtig = entsprechend, treffend. 21) *pink* affectirt für *flower*, die einzelne Blume für die allgemeine Bezeichnung. — Solche Nelken, aus Bändern nachgemacht, trug Romeo auf seinen Schuhen, und wenn man tropisch Nelke für Blume gebrauchen kann, so darf er umgekehrt seine Schuhe auch *well flowered* nennen. 22) So Qs. und Fol.; die meisten Hgg. lesen dafür mit Q. A. *well said* = bravo! — *sure wit* ist ein Verstand, der sein Ziel sicher trifft. 23) Vgl. A. 1, Sc. 4, Anm. 8. — *single-soled* = einfältig, verächtlich. 24) *my wits faints* in Qs. und Fol.; *for my wits faile* in Q. A. — Weil Mercutio's Witz in dem Wortgefecht mit Romeo schwach wird, wie ein Pferd bei einer wilden Hetzjagd *(wild-goose chase)*, so soll er ihn mit Peitsche und Sporn antreiben, oder Romeo erklärt sich für den Sieger, indem er ruft: eine Partie! d. h. ge-

*Rom.* Switch and spurs, switch and spurs; or I 'll cry a match.

*Mer.* Nay, if our wits run the wild-goose chase, I am done;[25] for thou hast more of the wild-goose in one of thy wits, than, I am sure, I have in my whole five.[26] Was I with you there for the goose?[27]

*Rom.* Thou wast never with me for anything, when thou wast not there for the goose.

*Mer.* I will bite thee by the ear for that jest.

*Rom.* Nay, good goose, bite not.[28]

*Mer.* Thy wit is a very bitter-sweeting; it is a most sharp sauce.

*Rom.* And is it not well served in to a sweet goose?[29]

*Mer.* O! here 's a wit of cheveril, that stretches from an inch narrow to an ell broad.

*Rom.* I stretch it out for that word — broad: which added to the goose, proves thee far and wide a broad goose.[30]

*Mer.* Why, is not this better now than groaning for love? now art thou sociable, now art thou Romeo; now art thou what thou art, by art as well as by nature: for this drivelling love is like a great natural, that runs lolling up and down to hide his bauble in a hole.[31]

*Ben.* Stop there, stop there.

*Mer.* Thou desirest me to stop in my tale[32] against the hair.

*Ben.* Thou wouldst else have made thy tale large.

*Mer.* O, thou art deceived! I would have made it short; for I was come to the whole depth of my tale and meant, indeed, to occupy the argument no longer.

*Rom.* Here 's goodly gear![33]

*Enter Nurse and* PETER.

*Mer.* A sail, a sail!

*Ben.* Two, two; a shirt, and a smock.

*Nurse.* Peter!

*Peter.* Anon?

*Nurse.* My fan, Peter.

*Mer.* Good Peter, to hide her face; for her fan 's the fairer face.[34]

*Nurse.* God ye[35] good morrow, gentlemen.

*Mer.* God ye good den, fair gentlewoman.

*Nurse.* Is it good den?

*Mer.* 'T is no less, I tell you; for the bawdy hand of the dial is now upon the prick of noon.

*Nurse.* Out upon you! what a man are you?

*Rom.* One, gentlewoman, that God hath made himself to mar.[36]

*Nurse.* By my troth, it is well said; — for himself to mar, quoth 'a? — Gentlemen, can any of you tell me where I may find the young Romeo?

*Rom.* I can tell you; but young Romeo will be older when you have found him, than he was when you sought him. I am the youngest of that name, for fault of a worse.

*Nurse.* You say well.

*Mer.* Yea! is the worst well? very well took, i' faith; wisely, wisely.

*Nurse.* If you be he, Sir, I desire some confidence[37] with you.

*Ben.* She will indite him to some supper.

*Mer.* A bawd, a bawd, a bawd! So ho![38]

*Rom.* What hast thou found?

*Mer.* No hare, Sir; unless a hare, Sir, in a lenten pie, that is something stale and hoar ere it be spent.

*An old hare hoar, and an old hare hoar,*
*Is very good meat in lent:*
*But a hare that is hoar, is too much for a score,*
*When it hoars ere it be spent.* —

Romeo, will you come to your father's? we 'll to dinner thither.

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wonnen! 25) So Qs. und Fol..; viele Hgg. mit Q. A. *I have done.* — Wenn unser beiderseitiger Witz wild in die Wette mit einander läuft, so ist es mit mir vorbei. 26) Vgl. A. 1, Sc. 4, Anm. 19. 27) Habe ich Dich da getroffen mit der Gans? fragt Mercutio, weil er von der *wild-goose chase* in sprichwörtlich übertragenem Sinne geredet hatte. — Romeo fasst diese Frage wörtlich und antwortet: Du hast bei mir immer nur für eine Gans gegolten. 28) Eine sprichwörtliche Redensart: *Good goose, do not bite. — to bite by the ear* ist eben so sprichwörtlich und ist, wie Gifford erklärt, *taken from the practice of animals, who in a playful mood bite each other's ears.* 29) Solche Aepfel, wie *bitter-sweeting*, sind ein gutes Nebengericht zu einer gebratenen Gans. — Dyce citirt aus Coles' Latin and English Dictionary: *A bitter-sweet (Apple) Amarinellum.* 30) Staunton findet hier ein Wortspiel mit *a brode goose* = eine Brutgans. — Farmer suchte ein anderes Wortspiel, indem er mit der Fol. *abroad* las und das mit *far and wide* verband. 31) *bauble* (*bable* in Qs. und Fol.) = Narrenkolben, wird auch in obscönem Sinne gebraucht, der durch die Verbindung mit *in a hole* hier deutlich genug hervortritt. 32) Das Wortspiel zwischen *tale* und *tail* ist Sh. sehr geläufig. — *against the hair* ist das jetzige *against the grain* = gegen den Strich. 33) Romeo's Ausruf lässt sich sowohl auf die Witze Mercutio's, als auf die stattliche Erscheinung der Amme beziehen. Das Letztere ist das Wahrscheinlichere, namentlich nach der Eintheilung der Qs. und der Fol., wo Romeo auch die folgenden Worte *A sail, a sail!* spricht, und Mercutio hinzufügt *Two, two; a shirt, and a smock*, d. h. Peter und die Amme. — Die richtigere Eintheilung findet sich in Q. A., welche übrigens liest *A saile, a saile, a saile,* was die meisten Hgg. beibehalten. 34) So nach Qs. und Fol. — Die meisten Hgg. setzen die drei letzten Reden nach Q. A. in den Text in folgender Weise: Nurse. *Peter, pr'ythee, give me my fan.* — Merc. *Pr'ythee, do, good Peter, to hide her face; for her fan 's the fairer of the two.* 35) scil. *God give ye good morrow*, entsprechend dem *God give ye good e'en.* Letzteres wurde unmittelbar nach zwölf Uhr Mittags gewünscht, als die zu erwartende Tageszeit. Zugleich deutet Mercutio damit auf den Lebensabend, auf das Alter der Amme hin, wenn er sagt: Der Zeiger auf dem Zifferblatt weist gerade auf den Punkt des Mittags. — Das Epitheton *bawdy* ist entweder in Bezug auf die Amme gesagt, welche Mercutio für eine Kupplerin hält, oder ohne solche Beziehung = frech, unverschämt. 36) So Qs. und Fol.; Q. A. *for himself to mar*, was besser in die Redeweise der Amme, als in die Romeo's passt. 37) Q. A. hat *conference*, ein Wort, das die Amme im Sinne hat, aber mit *confidence* verwechselt. 38) Ausruf bei dem Auftreiben eines Wildes, namentlich eines Hasen, auf der Jagd. — Mercutio meint damit die Amme, auf deren Alter und vermeintliches Gewerbe (vgl. Anm. 35) er in dem folgenden Liedfragment anspielt. — Die Q. hat zu dem letztern die Bühnenweisung *He walkes by them and sings.* — *hoar* = schimmelicht; *to hoar* = schimmelicht werden. 39) *Lady, lady* ist

*Rom.* I will follow you.

*Mer.* Farewell, ancient lady; farewell, lady, lady, lady.[39] *[Exeunt* Mercutio *and* Benvolio.

*Nurse.* Marry, farewell! — I pray you, Sir, what saucy merchant[40] was this, that was so full of his ropery?[41]

*Rom.* A gentleman, nurse, that loves to hear himself talk; and will speak more in a minute, than he will stand to in a month.

*Nurse.* An 'a speak anything against me, I 'll take him down,[42] an 'a were lustier than he is, and twenty such Jacks; and if I cannot, I 'll find those that shall. Scurvy knave! I am none of his flirt-gills; I am none of his skains-mates.[43] — And thou must stand by too, and suffer every knave to use me at his pleasure?

*Peter.* I saw no man use you at his pleasure; if I had, my weapon should quickly have been out, I warrant you. I dare draw as soon as another man, if I see occasion in a good quarrel, and the law on my side.

*Nurse.* Now, afore God, I am so vexed, that every part about me quivers. — Scurvy knave! — Pray you, Sir, a word; and as I told you, my young lady bade me inquire you out: what she bid me say, I will keep to myself; but first let me tell ye, if ye should lead her in a fool's paradise,[44] as they say, it were a very gross kind of behaviour, as they say: for the gentlewoman is young; and, therefore, if you should deal double with her, truly, it were an ill thing to be offered to any gentlewoman, and very weak dealing.

*Rom.* Nurse, commend me to thy lady and mistress. I protest unto thee, —

*Nurse.* Good heart![45] and, i' faith, I will tell her as much. Lord, lord! she will be a joyful woman.

*Rom.* What wilt thou tell her, nurse? thou dost not mark me.

*Nurse.* I will tell her, Sir, — that you do protest; which, as I take it, is a gentlemanlike offer.

*Rom.* Bid her devise
Some means to come to shrift this afternoon;
And there she shall at friar Laurence' cell
Be shriv'd, and married. Here is for thy pains.

*Nurse.* No, truly, Sir; not a penny.

*Rom.* Go to; I say, you shall.

*Nurse.* This afternoon, Sir? well, she shall be there.

*Rom.* And stay, good nurse, behind the abbey-wall:
Within this hour my man shall be with thee.
And bring thee cords made like a tackled stair;[46]
Which to the high top-gallant of my joy
Must be my convoy in the secret night.
Farewell! — Be trusty, and I 'll quite thy pains.
Farewell! — Commend me to thy mistress.[47]

*Nurse.* Now God in heaven bless thee! — Hark you, Sir.

*Rom.* What say'st thou, my dear nurse?

*Nurse.* Is your man secret? Did you ne'er hear say,
Two may keep counsel, putting one away?[48]

*Rom.* I warrant thee; my man 's as true as steel.

*Nurse.* Well, Sir; my mistress is the sweetest lady — Lord, Lord! — when 't was a little prating thing, — O! — There 's a nobleman in town, one Paris, that would fain lay knife aboard;[49] but she, good soul, had as lief see a toad, a very toad, as see him. I anger her sometimes, and tell her that Paris is the properer man; but, I 'll warrant you, when I say so, she looks as pale as any clout in the versal[50] world. Doth not rosemary and Romeo begin both with a letter?

*Rom.* Ay, nurse; what of that? both with an R.

*Nurse.* Ah, mocker! that 's the dog's name. R is for the — — No:[51] I know it begins with some other letter; and she hath the prettiest sententious of it, of you and rosemary, that it would do you good to hear it.

*Rom.* Commend me to thy lady.

*Nurse.* Ay, a thousand times. *[Exit* Romeo.*]* Peter!

*Peter.* Anon?

*Nurse.* Before, and apace.[52] *[Exeunt.*

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der Refrain eines Liedes, der auch in Twelfth-Night (A. 2, Sc. 3) vorkommt. — Die Erwiederung der Amme: *Marry, farewell!* steht nur in Q. A. 40) *merchant*, gleichsam = Trödler, im Gegensatz zu *gentleman*, kommt als verächtlicher Ausdruck auch sonst bei Sh. vor, so in K. Henry VI. First Part (A. 2, Sc. 3) *This is a riddling merchant for the nonce.* 41) *ropery*, scherzhaft nach Analogie von *roguery* gebildet, oder daraus, mit Beziehung auf *rope* = Strick, entstellt. In demselben Sinne hat Sh. in Taming of the Shrew (A. 1, Sc. 2) *rope-tricks* = Schelmenstreiche, die den Strick verdienen. 42) Die Amme versteht das *stand to* in wörtlichem, obscönem Sinne. 43) Nach M. Mason's plausibler Vermuthung versteht die Amme, die so manches Wort verdreht, unter *skains-mates* nur *kins-mates*, gleichsam die Sippschaft Mercutio's. — Malone's Erklärung des Wortes = *knife-companions*, von *skein* = ein kurzer Dolch, passt nicht recht in den Zusammenhang. — Wie Staunton erklärt, bedeutet *skain* in der Grafschaft Kent einen Taugenichts, und in diesem Sinne mag die Amme von *skains-mates* sprechen. 44) Sprichwörtlich für: zum Narren haben, mit falschem Glücke täuschen. — Die meisten Hgg. lesen mit Q. A. *into a fool's paradise.* 45) Die Amme, die das Wort *protest* nicht versteht, aber für etwas sehr Schönes hält, glaubt, Romeo's Rede sei damit abgeschlossen. 46) Das in *tackled stair* = Strickleiter am Takelwerk eines Schiffes, angeknüpfte Bild wird in dem *top-gallant* = oberstes Segel am Mast, fortgeführt. 47) *mistress* ist hier dreisylbig zu lesen. — In der vorigen Zeile hat die Q. von 1599 *quit* für *quite*. 48) Dasselbe Sprichwort wird in Titus Andronicus (A. 4, Sc. 2) so citirt: *Two may keep counsel, when the third 's away.* — In Romeo's Antwort ist das *I* vor *warrant* erst in der zweiten Folioausg. von 1632 hinzugefügt. 49) Von dem Entern eines feindlichen Schiffes im Seekrieg entlehnt. 50) Abgekürzt und entstellt aus *universal*. 51) In Qs. und Fol. heisst die Stelle: *R. is for the no.* Die meisten Hgg. nehmen mit Tyrwhitt an, dass *dog* ausgefallen sei, und lesen: *R. is for the dog. No etc.* Andere lesen mit Warburton: *R. is for thee? No.* Aber die Amme redet den Romeo nirgendwo mit *thou* an, sondern überall mit *you*. Das Plausibelste ist Ritson's Erklärung, der die alte Lesart, nur anders interpungirt, beibehält. Die Amme besinnt sich vergebens auf ein mit *R* beginnendes Wort, und fährt dann abbrechend fort: *R is for the — No etc.* — Als *dog's letter* wird das schnarrende *R* schon in alten englischen Grammatiken bezeichnet, und die Amme meint, ein so schnarrender Buchstabe könne nicht so artige Wörter wie *Romeo* und *rosemary* beginnen. — In der folgenden Zeile sagt die Amme *sententious* für *sentences*. 52) So Qs. und Fol.; viele Hgg. lassen die Amme zuletzt mit Q. A. sagen *Peter, take my fan and go before.* — Dass die Amme sich von ihrem Diener den Fächer vortragen liess, kam auch bei ihrem Auftreten vor, wie diese Sitte von gleichzeitigen Schriftstellern mehr erwähnt wird.

## SCENE V.

Capulet's Garden.

*Enter* Juliet.

*Jul.* The clock struck nine, when I did send the nurse;
In half an hour she promis'd to return.
Perchance, she cannot meet him: — that 's not so. —
O! she is lame: love's heralds should be thoughts,
Which ten times faster glide than the sun's beams
Driving back shadows over louring hills:
Therefore do nimble-pinion'd doves draw Love,
And therefore hath the wind-swift Cupid wings.
Now is the sun upon the highmost hill
Of this day's journey; and from nine till twelve
Is three long hours,[1] — yet she is not come.
Had she affections, and warm youthful blood,
She 'd be as swift in motion as a ball;
My words would bandy her to my sweet love,
And his to me:
But old folks, many feign[2] as they were dead;
Unwieldy, slow, heavy and pale as lead.[3]

*Enter Nurse and* Peter.

O God! she comes. — O honey nurse! what news?
Hast thou met with him? Send thy man away.
*Nurse.* Peter, stay at the gate. *[Exit* Peter.
*Jul.* Now, good sweet nurse, — O Lord! why look'st thou sad?
Though news be sad, yet tell them merrily;
If good, thou sham'st the music of sweet news
By playing it to me with so sour a face.
*Nurse.* I am aweary, give me leave awhile. —
Fie, how my bones ache! What a jaunt[4] have I had!
*Jul.* I would, thou hadst my bones, and I thy news:
Nay, come, I pray thee, speak; — good, good nurse, speak.
*Nurse.* Jesu, what haste! can you not stay awhile?
Do you not see, that I am out of breath?
*Jul.* How art thou out of breath, when thou hast breath
To say to me — that thou art out of breath?
The excuse that thou dost make in this delay
Is longer than the tale thou dost excuse.
Is thy news good, or bad? answer to that;
Say either, and I 'll stay the circumstance.[5]
Let me be satisfied, is 't good or bad?
*Nurse.* Well, you have made a simple choice; you know not how to choose a man: Romeo! no, not he; though his face be better than any man's, yet his leg excels all men's; and for a hand, and a foot, and a body, — though they be not to be talked on, yet they are past compare. He is not the flower of courtesy, — but, I 'll warrant him, as gentle as a lamb. — Go thy ways, wench; serve God. — What, have you dined at home?
*Jul.* No, no: but all this did I know before.
What says he of our marriage? what of that?
*Nurse.* Lord, how my head aches! what a head have I!
It beats as it would fall in twenty pieces.
My back o' t' other side. — O, my back, my back! —
Beshrew your heart, for sending me about,
To catch my death with jaunting[6] up and down!
*Jul.* I' faith, I am sorry that thou art not well.
Sweet, sweet, sweet nurse, tell me, what says my love?
*Nurse.* Your love says like an honest gentleman,
And a courteous, and a kind, and a handsome,
And, I warrant, a virtuous: — Where is your mother?
*Jul.* Where is my mother? — why, she is within;
Where should she be? How oddly thou repliest:
»Your love says like an honest gentleman, —
Where is your mother?«
*Nurse.* O, God's lady dear!
Are you so hot? Marry, come up, I trow;[7]
Is this the poultice for my aching bones?
Henceforward do your messages yourself.
*Jul.* Here 's such a coil;[8] — come, what says Romeo?
*Nurse.* Have you got leave to go to shrift to-day?
*Jul.* I have.
*Nurse.* Then hie you hence to friar Laurence' cell;
There stays a husband to make you a wife:
Now comes the wanton blood up in your cheeks,
They 'll be in scarlet straight at any news.
Hie you to church; I must another way,
To fetch a ladder, by the which your love
Must climb a bird's nest soon, when it is dark;
I am the drudge, and toil in your delight,
But you shall bear the burden soon at night.
Go; I 'll to dinner: hie you to the cell.
*Jul.* Hie to high[9] fortune! — Honest nurse, farewell. *[Exeunt.*

## SCENE VI.

Friar Laurence's Cell.

*Enter Friar* Laurence *and* Romeo.

*Fri.* So smile the heavens upon this holy act,
That after-hours with sorrow chide us not!
*Rom.* Amen, amen! but come what sorrow can,
It cannot countervail the exchange of joy
That one short minute gives me in her sight:
Do thou but close our hands with holy words,
Then love-devouring death do what he dare;
It is enough I may but call her mine.
*Fri.* These violent delights have violent ends,
And in their triumph[1] die: like fire and powder,
Which, as they kiss, consume.[2] The sweetest honey

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1) *hours* ist bei Sh. nach dem Bedürfniss des Verses ein- und zweisylbig. 2) d. h. *many old folks feign etc.* = viele alte Leute thun, als ob sie todt wären. — Dyce vermuthet eine Corruption in dieser Stelle. — Andere lesen *marry* für *many*. 3) *as lead* gehört sowohl zu *heavy*, als zu *pale*. 4) *jaunt* hat Q. A., die undatirte Q. und die Fol.; die andern Qs. lesen *jaunce*, das als Verbum auch in K. Richard II. (A. 5, Sc. 5) vorkommt: *Spur-gall'd, and tir'd, by jauncing Bolingbroke.* — In der Q. von 1599 fehlt *had* am Schlusse des Verses, was Mommsen für zulässig hält, falls die Rede abgebrochen sein soll. 5) Die näheren Umstände, das Weitere, abwarten. 6) Einige Qs. haben *jauncing*. Vgl. Anm. 4. — In der folgenden Zeile liest für *not well* der Qs. die Fol. *so well*, woraus die späteren Folioausgg. *so ill* machten. 7) Ein Wort des Vorwurfs: kommt mir nur, fürwahr! 8) Hier ist solcher Wirrwarr, solche Noth! sagt Juliet in Beziehung auf die Weitläufigkeiten und Vorwürfe der Amme. So in Two Gentlemen of Verona (A. 1, Sc. 2) *Here is a coil with protestation!* 9) Wortspiel zwischen *high* und *hie*.

Is loathsome in his own deliciousness, [3]
And in the taste confounds the appetite:
Therefore, love moderately; long love doth so;
Too swift arrives as tardy as too slow.

*Enter* JULIET.

Here comes the lady. — O! so light a foot
Will ne'er wear out the everlasting flint: [4]
A lover may bestride the gossamer
That idles in the wanton summer air,
And yet not fall; so light is vanity.

*Jul.* Good even to my ghostly confessor.

*Fri.* Romeo shall thank thee, daughter, for us both.

*Jul.* As much to him, [5] else is his thanks too much.

*Rom.* Ah, Juliet! if the measure of thy joy
Be heap'd like mine, and that thy skill be more
To blazon it, [6] then sweeten with thy breath
This neighbour air, and let rich music's tongue [7]
Unfold the imagin'd happiness, that both
Receive in either by this dear encounter.

*Jul.* Conceit, more rich in matter than in words,
Brags of his substance, not of ornament: [8]
They are but beggars that can count their worth; [9]
But my true love is grown to such excess.
I cannot sum up half my sum of wealth. [10]

*Fri.* Come, come with me, and we will make short work;
For, by your leaves, you shall not stay alone,
Till holy church incorporate two in one. *[Exeunt.*

# ACT III.

## SCENE I.

A public Place.

*Enter* MERCUTIO, BENVOLIO, *Page, and Servants.*

*Ben.* I pray thee, good Mercutio, let 's retire:
The day is hot, the Capulets [1] abroad,
And, if we meet, we shall not 'scape a brawl;
For now, these hot days, is the mad blood stirring.

*Mer.* Thou art like one of those fellows that, when he enters the confines of a tavern, claps me his sword upon the table and says, »God send me no need of thee!« and, by the operation of the second cup, [2] draws it [3] on the drawer, when, indeed, there is no need.

*Ben.* Am I like such a fellow?

*Mer.* Come, come, thou art as hot a Jack in thy mood, as any in Italy; and as soon moved to be moody, and as soon moody to be moved. [4]

*Ben.* And what too? [5]

*Mer.* Nay, an there were two such, we should have none shortly, for one would kill the other. Thou! why, thou wilt quarrel with a man that hath a hair more, or a hair less, in his beard, than thou hast. Thou wilt quarrel with a man for cracking nuts, [6] having no other reason, but because thou hast hazel eyes. What eye, but such an eye, [7] would spy out such a quarrel? Thy head is as full of quarrels, as an egg is full of meat; and yet thy head hath been beaten as addle as an egg for quarrelling. Thou hast quarrelled with a man for coughing in the street, because he hath wakened thy dog that hath lain asleep in the sun. Didst thou not fall out with a tailor for wearing his new doublet before Easter? with another, [8] for tying his new shoes with old riband? and yet thou wilt tutor me from quarrelling! [9]

*Ben.* An I were so apt to quarrel as thou art, any man should buy the fee-simple of my life for an hour and a quarter. [10]

*Mer.* The fee-simple? O simple!

*Ben.* By my head, here come the Capulets.

*Mer.* By my heel, [11] I care not.

*Enter* TYBALT *and Others.* [12]

*Tyb.* Follow me close, for I will speak to them. — Gentlemen, good den! a word with one of you.

*Mer.* And but one word with one of us? Couple it with something; make it a word and a blow.

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1) In ihrem höchsten Glanze. 2) *to kiss* und *to consume* sind als reflexive Verba hier zu verstehen = sich küssen, sich verzehren. 3) *deliciousness* bezeichnet ein Uebermass von Süssigkeit, wie *delicious* in Titus Andronicus (A. 4, Sc. 4) = übermässig süss, ist. Durch solche Süssigkeit vernichtet der Honig beim Genusse selbst die auf ihn gerichtete Esslust. 4) Zur Erläuterung dieser Stelle dient die Bühnenweisung aus Q. A. *Enter Juliet somewhat fast and embraceth Romeo.* — In den nächstfolgenden Zeilen haben Qs. und Fol. *gossamours* und *idles*. Erst die vierte Folioausg. setzt den Singular *gossamour*, der, wie Dyce nachweist, auch in K. Lear (A. 4, Sc. 6) vorkommt. In Bullokar's English Expositor (1616) steht: *Gossomor. Things that flye like cobwebs in the ayre.* 5) scil. *good even to him.* — Für *is his thanks*, wie Qs. und Fol. (letztere mit dem Druckfehler *in*) lesen, ändern manche Hgg. willkürlich *are*. Sh. gebraucht *thanks* auch als Singular. 6) Wenn Du besser als ich unsere Freude in Worten zu feiern verstehst. 7) Juliet's Zunge wird ihm wie Musik klingen. 8) Das Gefühl, dessen Besitz grösser ist, als seine Beredsamkeit, ist auf das Bewusstsein seines Wesens stolz, und legt keinen Werth darauf, diesem Bewusstsein den Schmuck der Worte zu leihen. 9) Wer berechnen kann, wie viel er besitzt, wie viel er an Habe und Gut werth ist, ist noch nicht reich, oder, wie Juliet im Gefühl ihres unendlichen Reichthums sich hyperbolisch ausdrückt, der ist nur ein Bettler. So in Antony and Cleopatra (A. 1, Sc. 1) *There 's beggary in the love that can be reckon'd.* 10) Nach Capell's Verbesserung der Qs. *I cannot sum up sum of half my wealth.* — Aus dem zweiten *sum* macht die undatirte Q. und die Fol. *some.* — Staunton behält die alte Lesart bei und erklärt: *I cannot sum up the sum or total of half my wealth.*

1) *the Capulets abroad* in der undatirten Q. und Fol.; die andern Qs. haben unmetrisch *the Capels abroad;* Q. A. liest metrisch *the Capels are abroad.* 2) Wenn der zweite Becher, den er trinkt, seine Wirkung gethan hat. 3) So Q. A.; die andern alten Ausgg. haben *draws him.* — Wortspiel zwischen *to draw* = das Schwert ziehen, und *drawer* = Küfer, zugleich = Zieher des Schwertes. 4) scil. *as any Jack in Italy* = wie irgend ein Hans in Italien. 5) *what too?* = was weiter? (*what else?* wie Staunton erklärt) verdreht Mercutio zu *what two?* — Die meisten Hgg. lesen für *what too?* der alten Ausgg. *what to?* 6) Unter *nuts* sind hier Haselnüsse zu verstehen. Die zu knacken, nimmt Benvolio als persönliche Kränkung auf, weil seine Augen von derselben Farbe sind. 7) Solch ein Auge, wie Du es hast, nämlich ein haselnussfarbiges. 8) Zu *another* ist nicht *tailor* zu suppliren; es ist = ein andrer Mann. 9) Du willst mich durch Dein Hofmeistern vom Händelsuchen

*Tyb.* You shall find me apt enough to that, Sir, an you will give me occasion.
*Mer.* Could you not take some occasion without giving? [13]
*Tyb.* Mercutio, thou consort'st with Romeo, —
*Mer.* Consort! [14] what! dost thou make us minstrels? an thou make minstrels of us, look to hear nothing but discords: here 's my fiddlestick; here 's that shall make you dance. 'Zounds, consort!
*Ben.* We talk here in the public haunt of men:
Either withdraw unto some private place,
And reason [15] coldly of your grievances;
Or else depart; here all eyes gaze on us.
*Mer.* Men's eyes were made to look, and let them gaze:
I will not budge for no man's pleasure, I.

*Enter* Romeo.

*Tyb.* Well, peace be with you, Sir. Here comes my man. [16]
*Mer.* But I 'll be hang'd, Sir, if he wear your livery:
Marry, go before to field, he 'll be your follower;
Your worship, in that sense, may call him — man.
*Tyb.* Romeo, the love [17] I bear thee can afford
No better term than this, — thou art a villain.
*Rom.* Tybalt, the reason that I have to love thee
Doth much excuse the appertaining rage
To such a greeting: [18] — villain am I none;
Therefore farewell: I see, thou know'st me not.
*Tyb.* Boy, this shall not excuse the injuries
That thou hast done me; therefore turn, and draw.'
*Rom.* I do protest, I never injur'd thee;
But love thee better than thou canst devise,
Till thou shalt know the reason of my love:
And so, good Capulet, which name I tender
As dearly as mine own, — be satisfied.
*Mer.* O calm, dishonourable, vile submission!
*Alla stoccata* [19] carries it away. *[Draws.*
Tybalt, you rat-catcher, will you walk? [20]
*Tyb.* What wouldst thou have with me?
*Mer.* Good king of cats, [21] nothing but one of your nine lives; that I mean to make bold withal, and, as you shall use me hereafter, dry-beat the rest of the eight. Will you pluck your sword out of his pilcher [22] by the ears? make haste, lest mine be about your ears ere it be out.
*Tyb.* I am for you. *[Drawing.*
*Rom.* Gentle Mercutio, put thy rapier up.
*Mer.* Come, Sir, your passado. [23] *[They fight.*
*Rom.* Draw, Benvolio; beat down their weapons. —
Gentlemen, for shame, forbear this outrage! —
Tybalt, — Mercutio, — the prince expressly hath
Forbidden bandying in Verona streets. —
Hold, Tybalt! — good Mercutio! [24]
*[Exeunt* Tybalt *and his Partisans.*
*Mer.* I am hurt. —
A plague o' both the houses! — I am sped: —
Is he gone, and hath nothing?
*Ben.* What! art thou hurt?
*Mer.* Ay, ay, a scratch, a scratch; marry, 't is enough. —
Where is my page? — Go, villain, fetch a surgeon.
*[Exit Page.*
*Rom.* Courage, man; the hurt cannot be much.

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abbringen. 10) Wenn Benvolio so händelsüchtig wäre wie Mercutio, so würde er sein Leben selbst auf fünf Viertelstunden so wenig sicher halten, so wenig Werth darauf setzen, dass er es jedem Käufer als ein Freilehen auch für so kurze Zeit überlassen würde. — Daran knüpft Mercutio das Wortspiel mit *simple* = einfältig. 11) *by my heel* ist die scherzhafte Erwiederung auf die Betheuerung *by my head.* 12) Qs. und Fol. haben *Enter Tybalt, Petruchio and others.* Petruchio scheint einer der Capulets zu sein, dessen Rolle Sh. jedoch unausgeführt liess. — In Q. A. tritt Tybalt allein auf, und Benvolio sagt demnach dort: *here comes a Capulet.* 13) Ohne dass sie Euch gegeben würde. — In der vorhergehenden Rede haben Dyce und Staunton mit Recht *you shall find me* aus den alten Ausgg. wieder hergestellt. Die andern Hgg. setzen, dem jetzigen Sprachgebrauch gemäss, *you will find me* dafür. 14) Mercutio verdreht *to consort* = verkehren, sich gesellen zu Jemandem, zu *consort* = Musikbande, um darin die gesuchte Beleidigung zu finden. — Ein ähnliches Wortspiel steckt dann in *discord* = Dissonanz, und = Uneinigkeit. — Für das Fluchwort *'zounds* setzt die Fol. in Folge der Theatercensur *come.* 15) *and reason* liest Dyce mit Capell's durch den Context geforderter Verbesserung. Die alten Ausgg. haben *or reason.* — *to depart* = auseinandergehen. 16) *my man* = mein Mann, d. h. der Mann, mit dem ich es aufnehmen will, missdeutet Mercutio = mein Diener, und fasst eben so doppelsinnig *your follower* = Euer Diener, und = der Euch nachgeht auf das Feld, wo der Zweikampf stattfinden soll *(to field).* 17) So Qs. und Fol. — *love* ist hier ironisch gemeint: Meine Liebe zu Dir ist so beschaffen, dass sie keinen bessern Ausdruck gestattet, als der: Du bist ein Schurke. — Die Hgg. lesen meistens mit Q. A. *the hate.* 18) scil. *the rage appertaining to such a greeting.* Der Grund, den ich habe, Dich zu lieben, entschuldigt es sehr, wenn ich nicht in solche Wuth gerathe, wie sie auf solchen Gruss sich geziemt. — In Romeo's folgender Rede liest Mommsen mit der Q. von 1599 *injuried* für *injur'd* der übrigen alten Ausgg.; ein Archaismus, der vereinzelt bei Sh.'s Zeitgenossen vorkommt. 19) *alla stucatho* in Qs. und Fol. — *stoccata* ist ein italienischer Fechterausdruck = Stoss mit dem Rapier. (Vgl. A. 2, Sc. 4, Anm. 9.) In Merry Wives of Windsor (A. 2, Sc. 1) steht dafür *stoccadoes.* 20) *to walk* = einen Gang machen, euphemistisch für: sich duelliren. 21) Vgl. A. 2, Sc. 4, Anm. 5. — Dieselbe Anspielung auf Tybalt's Namen liegt auch dem vorhergehenden *Tybalt, you rat-catcher* zu Grunde. — Der Katze wurden wegen ihrer Zähigkeit sprichwörtlich neun Leben zugeschrieben. Eines dieser neun Leben Tybalt's will Mercutio so dreist sein zu nehmen *(withal* steht für *with);* die übrigen acht will er zur Aufbewahrung durchwalken. 22) Für *pilcher*, das wie *pilch* ein gefüttertes ledernes Kleid bedeutet und hier scherzhaft für die lederne Degenscheide steht, hat Q. A. das deutlichere *scabbard.* 23) Vgl. A. 2, Sc. 4, Anm. 9. 24) So theilen Qs. und Fol. die Verse ab. Die meisten Hgg. nehmen eine andere Versabtheilung vor und lesen ausserdem mit der Q. von 1599 *forbid this bandying*, während die Q. von 1609 *forbid*, die undatirte Q. und die Fol. *forbidden* — sämmtlich ohne *this* — haben. — In Q. A. fehlt die Stelle; sie hat dafür eine Bühnenweisung, die das Gefecht näher erklärt: *Tybalt, under Romeo's arm, thrusts Mercutio in and flies.* — In Mercutio's folgender Rede liest Dyce *A plague o' both your houses!* weil in Q. A. *A pox of your houses!* steht. Die Qs. und Fol. lesen *both houses*

*Mer.* No, 't is not so deep as a well, nor so wide as a church-door; but 't is enough, 't will serve: ask for me to-morrow, and you shall find me a grave man.[25] I am peppered, I warrant, for this world. — A plague o' both your houses! — 'Zounds! a dog, a rat, a mouse, a cat, to scratch a man to death! a braggart, a rogue, a villain, that fights by the book of arithmetic![26] — Why the devil came you between us? I was hurt under your arm.

*Rom.* I thought all for the best.

*Mer.* Help me into some house, Benvolio,
Or I shall faint. — A plague o' both your houses!
They have made worms' meat of me: I have it,
And soundly too: — your houses!

*[Exeunt* Mercutio *and* Benvolio.

*Rom.* This gentleman, the prince's near ally,
My very friend, hath got this mortal hurt[27]
In my behalf; my reputation stain'd
With Tybalt's slander, Tybalt, that an hour
Hath been my cousin. — O sweet Juliet!
Thy beauty hath made me effeminate,
And in my temper soften'd valour's steel.

*Re-enter* Benvolio.

*Ben.* O Romeo, Romeo! brave Mercutio 's dead;
That gallant spirit hath aspir'd the clouds,[28]
Which too untimely here did scorn the earth.

*Rom.* This day's black fate on more days doth depend;[29]
This but begins the woe, others must end.

*Re-enter* Tybalt.

*Ben.* Here comes the furious Tybalt back again.

*Rom.* Alive! in triumph![30] and Mercutio slain!
Away to heaven, respective[31] lenity,
And fire-ey'd fury[32] be my conduct now! —
Now, Tybalt, take the villain back again,
That late thou gav'st me; for Mercutio's soul
Is but a little way above our heads,
Staying for thine to keep him company:
Either thou, or I, or both, must go with him.

*Tyb.* Thou, wretched boy, that didst consort him here,
Shalt with him hence.

*Rom.* This shall determine that.[33]

*[They fight;* Tybalt *falls.*

*Ben.* Romeo, away! be gone!
The citizens are up, and Tybalt slain: —
Stand not amaz'd:[34] — the prince will doom thee death,
If thou art taken: — hence! — be gone! — away!

*Rom.* O, I am fortune's fool![35]

*Ben.* Why dost thou stay? *[Exit* Romeo.

*Enter Citizens, etc.*

*1. Cit.* Which way ran he, that kill'd Mercutio?
Tybalt, that murderer, which way ran he?

*Ben.* There lies that Tybalt.

*1. Cit.* Up, Sir: — go with me;[36]
I charge thee in the prince's name, obey.

*Enter* Prince, *attended;* Montague, Capulet, *their Wives, and Others.*

*Prin.* Where are the vile beginners of this fray?

*Ben.* O noble prince! I can discover all
The unlucky manage of this fatal brawl:
There lies the man, slain by young Romeo,
That slew thy kinsman, brave Mercutio.

*La. Cap.* Tybalt, my cousin![37] — O my brother's child!
O prince! O cousin! husband! O, the blood is spill'd[38]
Of my dear kinsman! — Prince, as thou art true,[39]
For blood of ours, shed blood of Montague. —
O cousin, cousin!

*Prin.* Benvolio, who began this bloody fray?[40]

*Ben.* Tybalt, here slain, whom Romeo's hand did slay:
Romeo, that spoke him fair, bade him bethink
How nice[41] the quarrel was; and urg'd withal
Your high displeasure: — all this, uttered
With gentle breath, calm look, knees humbly bow'd,
Could not take truce[42] with the unruly spleen
Of Tybalt, deaf to peace, but that he tilts

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und *both the houses.* 25) Wortspiel zwischen *grave* = Grab, und = ehrbar, gesetzt. — In der zweitfolgenden Zeile setzt die Fol. *what* für das anstössige *'zounds.* Vgl. oben Anm. 14. 26) Vgl. A. 2, Sc. 4, Anm. 7. 27) *this mortal hurt* stellt Mommsen aus der Q. von 1599 wieder her, im Einklang mit Q. A. *My very friend hath tane this mortall vound.* Die meisten Hgg. lesen mit den spätern Qs. und der Fol. *his mortal hurt.* 28) *to aspire* als transitives Verbum mit dem Accusativ = nach Etwas streben, ist eine zu Sh.'s Zeit gewöhnliche Construction. — Staunton citirt aus Marlowe's Tamburlaine: *And both our souls aspire celestial thrones.* 29) *to depend* = herabhängen, schweben über Etwas. Das schwarze Geschick dieses heutigen Tages bedroht noch mehrere Tage, die noch kommen sollen. — Auf *day* und *days* bezieht sich auch *this* und *others* im folgenden Verse, den Q. A. deutlicher liest *This but begins what other days must end.* — Mommsen liest *mo days,* ein Archaismus, der sich — Q. A. ausgenommen — in allen alten Ausgg. findet. 30) So Q. A.; die Qs. und Fol. *he gone in triumph!* 31) *respective* = rücksichtsvoll, bedächtig. So in K. John (A. 1, Sc. 1) *'T is too respective, and too sociable,* || *For your conversion.* 32) So Q. A., wie in K. Henry IV. First Part (A. 4, Sc. 1) die Bellona *the fire-ey'd maid of smoky war* heisst. — Die Lesart der Qs. und Fol. *fire and fury* ist wohl nur ein Druckfehler, wie denn in der Q. von 1599 *fier end furie* steht. — *conduct* = Geleit, für Geleitsmann, Führer. 33) *this* ist Romeo's Schwert, *that* Tybalt's ausgesprochene Drohung. 34) *amazed* = verwirrt, in Gedanken verloren. 35) Das Geschick treibt sein Spiel mit mir, wie mit seinem Narren; das Glück hat mich zum Narren. Er denkt an das ihm so nahe Liebesglück, das ihm plötzlich entrückt wird, als sei er damit nur geäfft worden. — So steht in Measure for Measure (A. 3, Sc. 1) *thou art death's fool.* — Q. A. hat dafür *O, I am fortune's slave.* 36) Der Bürger hält den am Boden hingestreckten Tybalt nicht für todt und fordert ihn wiederholt auf, ihm zu folgen. 37) Vgl. A. 1, Sc. 5, Anm. 9. 38) Für diesen Vers adoptiren manche Hgg. einen andern aus Q. A.: *Unhappy sight! ah me, the blood is spill'd.* — Das *me* fehlt jedoch in Q. A. 39) Wenn Du es ehrlich meinst. — *true* = ehrlich, redlich. 40) *bloody* fehlt in Q. A. und Fol. 41) *nice* = geringfügig, thöricht. — *quarrel* ist hier die Sache, die Veranlassung, um die der Streit sich dreht. 42) *to take truce with* = beschwichtigen, gebraucht Sh. auch sonst in übertragenem Sinne; so in K. John (A. 3, Sc. 1) *With my vex'd spirits I cannot take a truce.* — Sh. fand bei Brooke an anderer Stelle: *In absence of her knight the lady no way*

With piercing steel at bold Mercutio's breast;
Who, all as hot, turns deadly point to point,[43]
And, with a martial scorn, with one hand beats
Cold death aside, and with the other sends
It back to Tybalt, whose dexterity
Retorts it. Romeo he cries aloud,
»Hold, friends! friends, part!« and, swifter than his tongue,
His agile[44] arm beats down their fatal points,
And 'twixt them rushes; underneath whose arm
An envious thrust from Tybalt hit the life
Of stout Mercutio, and then Tybalt fled;
But by and by comes back to Romeo,
Who had but newly entertain'd revenge,[45]
And to 't they go like lightning; for ere I
Could draw to part them, was stout Tybalt slain;
And as he fell, did Romeo turn and fly.
This is the truth, or let Benvolio die.

*La. Cap.* He is a kinsman to the Montague;
Affection makes him false, he speaks not true:
Some twenty of them fought in this black strife,
And all those twenty could but kill one life.
I beg for justice, which thou, prince, must give:
Romeo slew Tybalt, Romeo must not live.

*Prin.* Romeo slew him, he slew Mercutio;
Who now the price of his dear blood[46] doth owe?

*Mon.* Not Romeo, prince, he was Mercutio's friend;
His fault concludes but what the law should end,
The life of Tybalt.

*Prin.* And for that offence,
Immediately we do exile[47] him hence:
I have an interest in your hate's[48] proceeding,
My blood for your rude brawls doth lie a-bleeding;
But I 'll amerce you with so strong a fine,
That you shall all repent the loss of mine.
I will[49] be deaf to pleading and excuses;
Nor tears, nor prayers, shall purchase out abuses;
Therefore use none: let Romeo hence in haste,
Else, when he 's found, that hour is his last.
Bear hence this body, and attend our will:
Mercy but murders, pardoning those that kill.[50]

*[Exeunt.*

## SCENE II.

A Room in Capulet's House.

*Enter* Juliet.

*Jul.* Gallop apace, you fiery-footed steeds,
Towards Phœbus' lodging;[1] such a waggoner
As Phaethon would whip you to the west,
And bring in cloudy night immediately. —
Spread thy close curtain, love-performing night!
That runaways' eyes[2] may wink, and Romeo
Leap to these arms, untalk'd-of, and unseen! —
Lovers can see to do their amorous rites
By their own beauties;[3] or, if love be blind,
It best agrees with night. — Come, civil[4] night,
Thou sober-suited matron, all in black,
And learn[5] me how to lose a winning match,
Play'd for a pair of stainless maidenhoods:
Hood my unmann'd blood, bating in my cheeks,
With thy black mantle;[6] till strange[7] love, grown bold,
Think true love acted simple modesty.
Come, night! come, Romeo! come, thou day in night!
For thou wilt lie upon the wings of night
Whiter than new[8] snow upon a raven's back. —

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*could* || *Kepe trewse betwene her greefes and her, though nere so faine she would.* 43) So in Macbeth (A. 1, Sc. 2) *point against point rebellious.* 44) So Q. A. und die undatirte Q.; die Qs. und Fol. haben *aged*, ein Druckfehler, den die spätern Folioausgg. aus blosser Conjectur in *able* verbesserten. 45) Romeo hat erst eben jetzt dem Rachegefühl Raum gegeben, nachdem er vorher so versöhnlich gestimmt gewesen war, wie Benvolio das in dem ersten Theil seines Berichtes geschildert hatte. 46) *his dear blood* ist das Blut Mercutio's, welches als das seines Verwandten dem Fürsten theuer ist. — Den Preis dieses Blutes schuldet nicht Romeo, der ja in Tybalt's Tode nur dem Gesetze zuvorgekommen ist, welches sonst den Tybalt um Mercutio's willen am Leben gestraft haben würde. — Die folgende Rede theilt nur die undatirte Q. richtig dem Montague, die andern Qs. und die Fol. irrig dem Capulet zu. 47) Sh. betont sowohl das substantivische, als das verbale *exile* bald auf der ersten Sylbe, bald auf der zweiten. 48) So Q. A.; die Qs. und Fol. lesen dafür verkehrt *heart's*. — Der Prinz selbst ist an dem Fortgange des Parteihasses der Capulets und Montagues mitbetheiligt, da durch den Fall Mercutio's auch sein eigenes Blut fliesst. 49) So Q. A. und die undatirte Q.; die andern Qs. und die Fol. haben *It will*, was Mommsen nicht unbedingt verwerfen möchte, da *it* sich auf das vorhergehende *blood* beziehen könne. 50) Die Gnade, welche den Todtschlägern verzeiht, begeht damit selbst einen Mord. — Die Fol. hat *not* für *but*. — In Q. A. lauten die Schlussverse: *Pittie shall dwell and gouerne with us still:* || *Mercie to all but murdrers, pardoning none that kill.*

1) So Qs. und Fol.; die Hgg. lesen meist mit Q. A. *Phœbus' mansion*, weil das vornehmer klingt. — Sh. fand bei Brooke: *The hastines of Phœbus' steeds in great despyte they blame.* 2) d. h. *that the eyes of runaways may wink.* — Die Augen solcher Wegläufer oder Vagabunden, wie sie sich bei Nacht umhertreiben, mögen sich schliessen, damit sie den Romeo auf seinem nächtlichen Liebeswege nicht bemerken und ihn nicht verrathen *(untalk'd-of, and unseen).* — Für *runaways* wollten Collier und Knight mit Z. Jackson *unawares*, Dyce *rude day's* lesen. — Staunton hält *runaways'*, als Plural gedruckt, für die richtige Lesart (Qs. und Fol. *runnawayes* und *run-awayes*) und nimmt die Möglichkeit an, dass *runaway* eben so wohl einen Spion, als einen Flüchtling bedeutet habe, dass also *runaways' eyes* = *any wandering, prying eyes* stehen könne. — Zu der Apostrophe an die Nacht ist aus Brooke's Gedicht die Parallelstelle zu citiren: *But when on earth the Night her mantel blacke hath spred etc.* 3) Nach der undatirten Q.; die andern Qs. und die Fol. lesen *And by their own beauties etc.* 4) Das Epitheton *civil* = ehrbar, sittig, wird in der folgenden Zeile näher erklärt. 5) *to learn* im älteren Englisch = *to teach.* 6) Das Bild ist von der Zähmung des Falken entlehnt, der, so lange er ungezähmt, an keinen Menschen gewöhnt *(unmanned)* ist, mit den Flügeln schlägt *(to bate)*, und dadurch, dass man ihm eine Haube über den Kopf zieht *(hood)*, erst beruhigt wird. 7) *strange* = scheu, als Gegensatz zu *bold.* — *grown* ist Rowe's Verbesserung für *grow* der Qs. und Fol. — *true love acted* = Ausübung, Bethätigung wahrer Liebe. 8) Die undatirte Q. lässt *new* aus, jedenfalls eine plausiblere Emendation des Versmasses, als mit den

Come, gentle night; come, loving, black-brow'd[9] night,
Give me my Romeo: and, when he shall die,[10]
Take him and cut him out in little stars,
And he will make the face of heaven so fine,
That all the world will be in love with night,
And pay no worship to the garish[11] sun. —
O, I have bought the mansion of a love,
But not possess'd it; and though I am sold,
Not yet enjoy'd.[12] So tedious is this day,
As is the night before some festival
To an impatient child that hath new robes,
And may not wear them. O! here comes my nurse,
And she brings news; and every tongue, that speaks
But Romeo's name, speaks heavenly eloquence.

*Enter Nurse, with cords.*[13]

Now, nurse, what news? What hast thou there? the cords
That Romeo bid thee fetch?
*Nurse.* Ay, ay, the cords. *[Throws them down.*
*Jul.* Ah me! what news? why dost thou wring thy hands?
*Nurse.* Ah, well-a-day! he 's dead, he 's dead, he 's dead!
We are undone, lady, we are undone! —
Alack the day! — he 's gone, he 's kill'd, he 's dead!
*Jul.* Can heaven be so envious?[14]
*Nurse.* Romeo can,
Though heaven cannot. — O, Romeo, Romeo —
Who ever would have thought it? — Romeo[15] —
*Jul.* What devil art thou, that dost torment me thus?
This torture should be roar'd in dismal hell.
Hath Romeo slain himself? say thou but *I*,[16]
And that bare vowel, *I*, shall poison more
Than the death-darting eye of cockatrice:[17]
I am not I, if there be such an *I*;
Or those eyes shut,[18] that make thee answer, *I*.
If he be slain, say — *I*; or if not, — no:
Brief sounds determine of my weal or woe.
*Nurse.* I saw the wound, I saw it with mine eyes, —
God save the mark![19] — here on his manly breast:
A piteous corse, a bloody piteous corse;
Pale, pale as ashes, all bedaub'd in blood,
All in gore blood;[20] — I swounded[21] at the sight.
*Jul.* O, break, my heart! — poor bankrout, break at once!
To prison, eyes; ne'er look on liberty!
Vile earth,[22] to earth resign; end motion here,
And thou, and Romeo, press one heavy bier!
*Nurse.* O Tybalt, Tybalt! the best friend I had:
O courteous Tybalt! honest gentleman!
That ever I should live to see thee dead!
*Jul.* What storm is this, that blows so contrary?
Is Romeo slaughter'd? and is Tybalt dead?
My dearest cousin,[23] and my dearer lord? —
Then, dreadful trumpet, sound the general doom;
For who is living, if those two are gone?
*Nurse.* Tybalt is gone, and Romeo banished;
Romeo, that kill'd him, he is banished.
*Jul.* O God! — did Romeo's hand shed Tybalt's blood?
*Nurse.* It did, it did: alas the day! it did.[24]
*Jul.* O serpent heart, hid with a flowering face!
Did ever dragon keep so fair a cave?
Beautiful tyrant! fiend angelical!
Dove-feather'd raven! wolvish-ravening lamb![25]
Despised substance of divinest show!
Just opposite to what thou justly seem'st;[26]
A damned[27] saint, an honourable villain! —
O nature! what hadst thou to do in hell,
When thou didst bower[28] the spirit of a fiend
In mortal paradise of such sweet flesh? —
Was ever book containing such vile matter
So fairly bound?[29] O, that deceit should dwell
In such a gorgeous palace!
*Nurse.* There 's no trust,
No faith, no honesty in men; all perjur'd,
All forsworn, all naught, all dissemblers. —

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spätern Folioausgg. *on* für *upon* zu lesen. 9) Dieselbe Metapher in K. John (A. 5, Sc. 6) *in the black brow of night.* 10) So die undatirte Q.; die übrigen Qs. und die Fol. haben *when I shall die.* 11) *garish* = bunt, prunkhaft. 12) scil. *I am not yet enjoy'd.* — Der Genuss muss dem Verkauf so folgen, wie das Besitzergreifen eines Hauses dem Kaufe. — Bei A. Brooke heisst es von Romeo: *And now in ease he doth possess the hoped place.* 13) Genauer ist die Bühnenweisung der Q. A.: *Enter Nurse wringing her hands with the ladder of cords in her lap.* 14) *envious* = neidisch, und = tückisch, boshaft. Die Amme fasst das Wort in letzterem Sinne. 15) *Romeo* ist hier schwerlich als für sich stehender Ausruf zu nehmen, wie die Hgg. interpungiren, sondern als der Anfang eines Satzes, den die Amme in ihrem Schmerze nicht weiter ausspricht. 16) Das Wortspiel zwischen *I* = ich, *ay* = ja (in den alten Ausgg. ebenfalls *I* geschrieben), und *eye* = Auge, ist ganz in Sh.'s Manier. 17) Auf die tödtliche Wirkung des Blickes von dem fabelhaften Basilisken *(basilisk* und *cockatrice)* spielt Sh. häufig an; so in K. Henry VI. Third Part (A. 3, Sc. 2) *I 'll slay more gazers than the basilisk.* 18) Oder wenn die Augen geschlossen sind, welche Dich Ja! antworten lassen, — d. h. Romeo's Augen. — Für *shut* lesen die alten Ausgg. *shot.* — Zwei Zeilen weiter fehlt das *of* hinter *determine* in den Qs. 19) Derselbe Ausruf kommt auch, als sprichwörtlich, in Merchant of Venice (A. 2, Sc. 2) und in K. Henry IV. First Part (A. 1, Sc. 3) vor. — Was unter dem vieldeutigen *mark* ursprünglich zu verstehen war, ist nicht mehr auszumachen. — In Q. A. steht *God save the sample!* 20) *gore blood* und *gory blood* findet sich im ältern Englisch häufiger. 21) Für *swounded* lesen die meisten Qs. und Fol. *sounded,* — Beides sind Schreibweisen, die zu Sh.'s Zeit gewöhnlich waren. 22) Als *vile earth* redet sich Juliet selbst an, wie Romeo sich A. 2, Sc. 1 *dull earth* genannt hatte. Auch in *end motion* und *and thou* wird *vile earth* angeredet. — Zwei Zeilen vorher setzen die meisten Hgg. *bankrupt* für *bankrout* der Qs. und der drei ersten Folioausgg. 23) So Qs. und Fol., und zwar, da der Comparativ *dearer* den Superlativ *dearest* zu überbieten hat, prägnanter, als die Lesart der Q. A. *dear-lov'd lord,* welche die meisten Hgg. vorziehen. 24) Qs. und Fol. geben diesen Vers der Juliet, und den folgenden, eben so verkehrt, der Amme. — Nur Q. A. hat das Richtige. 25) Qs. und Fol. haben vor *dove-feather'd* noch das Epitheton *ravenous,* das Theobald mit Recht strich. 26) Wortspiel zwischen *just opposite* = das gerade Gegentheil, und *justly* = auf gerechte Weise, in redlicher Art. 27) So die undatirte Q.; die übrigen Qs. *dimme,* die Fol. *dimne.* 28) So Qs. und Fol. — *to bower* = bergen, wie in einer Laube. — Die undatirte Q. hat *power,*

Ah! where 's my man? give me some *aqua vitæ:* —
These griefs, these woes, these sorrows make me old.
Shame come to Romeo!
*Jul.* Blister'd be thy tongue [30]
For such a wish! he was not born to shame:
Upon his brow shame is asham'd to sit;
For 't is a throne where honour may be crown'd
Sole monarch of the universal earth.
O, what a beast was I to chide at him!
*Nurse.* Will you speak well of him that kill'd your cousin?
*Jul.* Shall I speak ill of him that is my husband?
Ah, poor my lord, what tongue shall smooth [31] thy name,
When I, thy three-hours' wife, have mangled it? —
But, wherefore, villain, didst thou kill my cousin?
That villain cousin would have kill'd my husband:
Back, foolish tears, back to your native spring;
Your tributary drops belong to woe,
Which you, mistaking, offer up to joy.
My husband lives, that Tybalt would have slain;
And Tybalt 's dead, that would have slain my husband.
All this is comfort; wherefore weep I then?
Some word there was, worser than Tybalt's death,
That murder'd me. I would forget it fain;
But, O! it presses to my memory,
Like damned guilty deeds to sinners' minds.
»Tybalt is dead, and Romeo banished!«
That »banished«, that one word »banished«,
Hath slain ten thousand Tybalts. [32] Tybalt's death
Was woe enough, if it had ended there:
Or, — if sour woe delights in fellowship, [33]
And needly will be rank'd with other griefs, —
Why follow'd not, when she said — Tybalt 's dead,
Thy father, or thy mother, nay, or both,
Which modern [34] lamentation might have mov'd?
But, with a rearward [35] following Tybalt's death,
»Romeo is banished!« — to speak that word,
Is father, mother, Tybalt, Romeo, Juliet,
All slain, all dead: — »Romeo is banished!« —
There is no end, no limit, measure, bound,
In that word's death; no words can that woe sound. [36] —
Where is my father, and my mother, nurse?
*Nurse.* Weeping and wailing over Tybalt's corse:
Will you go to them? I will bring you thither.
*Jul.* Wash they his wounds with tears: [37] mine shall be spent,
When theirs are dry, for Romeo's banishment.
Take up those cords. — Poor ropes, you are beguil'd,
Both you and I, for Romeo is exil'd:
He made you for a highway [38] to my bed,
But I, a maid, die maiden-widowed.
Come, cords; come, nurse; I 'll to my wedding-bed;
And death, not Romeo, take my maidenhead!
*Nurse.* Hie to your chamber; I 'll find Romeo
To comfort you: — I wot well where he is.
Hark ye, your Romeo will be here at night:
I 'll to him; he is hid at Laurence' cell.
*Jul.* O, find him! give this ring to my true knight,
And bid him come to take his last farewell. *[Exeunt*

## SCENE III.

Friar Laurence's Cell.

*Enter Friar* Laurence *and* Romeo.

*Fri.* Romeo, come forth; come forth, thou fearful man:
Affliction is enamour'd of thy parts, [1]
And thou art wedded to calamity.
*Rom.* Father, what news? what is the prince's doom?
What sorrow craves acquaintance at my hand,
That I yet know not?
*Fri.* Too familiar
Is my dear son with such sour company:
I bring thee tidings of the prince's doom.
*Rom.* What less than doomsday is the prince's doom? [2]
*Fri.* A gentler judgment vanish'd from his lips,
Not body's death, but body's banishment.
*Rom.* Ha! banishment? be merciful, say — death;
For exile hath more terror in his look,
Much more than death: do not say — banishment.
*Fri.* Here [3] from Verona art thou banished.
Be patient, for the world is broad and wide.
*Rom.* There is no world without Verona walls;
But purgatory, torture, hell itself.
Hence banished is banish'd from the world,
And world's exile is death; — then »banished«
Is death mis-term'd. Calling death — »banished«, [4]
Thou cutt'st my head off with a golden axe,
And smil'st upon the stroke that murders me.
*Fri.* O deadly sin! O rude unthankfulness!
Thy fault our law calls death; but the kind prince,
Taking thy part, hath rush'd aside the law,
And turn'd that black word death to banishment:
This is dear mercy, and thou seest it not.
*Rom.* 'T is torture, and not mercy; heaven is here,
Where Juliet lives; and every cat, and dog,

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d. h. *pour.* 29) Vgl. A. 1, Sc. 3, Anm. 21. 30) So in Macbeth (A. 4, Sc. 3) *whose sole name blisters our tongues.* 31) *to smooth*, eigentlich = glätten, dann in übertragenem Sinne = liebkosen, freundlich thun mit Etwas. 32) Die eine Nachricht, dass Romeo verbannt ist, wirkt schlimmer auf Juliet, als die Nachricht, dass zehntausend Tybalts erschlagen seien, wirken könnte. 33) Ein Leid kommt nicht gern allein, sondern sucht andre Leiden zu Gefährten. 34) *modern* = gewöhnlich, herkömmlich. So kommt in K. John (A. 3, Sc. 4) *a modern invocation* vor. 35) Der Nachtrab oder der Schluss, der auf die Nachricht von Tybalt's Tode folgt, ist eben das Wort: Romeo ist verbannt! — Und dieses Wort wirkt verderblicher, als der Tod Aller wirken würde. Vgl. oben Anm. 32. 36) *to sound* = in der Tiefe erforschen, und = in Lauten kundthun. 37) Diese Interpunction der Fol. hat Dyce mit Recht wieder hergestellt. Auch Staunton setzt in demselben Sinne ein Semicolon hinter *tears.* Die meisten Hgg. setzen ein Fragezeichen hinter *tears.* 38) *highway* steht hier doppelsinnig, zunächst = Heerstrasse, dann = ein Weg, der in die Höhe führt.

1) Das Leid wird als ein Weib personificirt, das sich in Romeo's Vorzüge *(parts)* verliebt hat und ihn freien will. 2) Wortspiel zwischen *doom* = Urtheil, und *doomsday* = Tag des jüngsten Gerichtes, oder auch das jüngste Gericht selbst. Für Romeo ist der Urtheilsspruch des Fürsten, ehe er ihn kennt, so schlimm wie das Weltgericht. 3) So Qs. und Fol.; die Hgg. lesen meist mit Q. A. *hence.* 4) So Qs. und Fol., nach deren Lesart Romeo das ebenvorher vom Mönche gebrauchte Wort *banished* urgirt. Die Wiederholung desselben Wortes am Schlusse mehrerer Zeilen hinter einander ist in Sh.'s Manier. — Die meisten Hgg. lesen mit Q. A. *banishment.* 5) *validity*

And little mouse, every unworthy thing,
Live here in heaven, and may look on her;
But Romeo may not. — More validity,[5]
More honourable state, more courtship[6] lives
In carrion flies, than Romeo: they may seize
On the white wonder of dear Juliet's hand,
And steal immortal blessing from her lips;
Who, even in pure and vestal modesty,
Still blush, as thinking their own kisses sin;
But Romeo may not; he is banished.
Flies may do this, but I from this must fly:
They are free men, but I am banished.
And say'st thou yet, that exile is not death?[7]
Hadst thou no poison mix'd, no sharp-ground knife,
No sudden mean of death, though ne'er so mean,
But — »banished«[8] — to kill me? »Banished?«
O friar! the damned use that word in hell;
Howling attends it: how hast thou the heart,
Being a divine,[9] a ghostly confessor,
A sin-absolver, and my friend profess'd,
To mangle me with that word — »banished?«

*Fri.* Thou fond mad man, hear me a little speak.[10]

*Rom.* O! thou wilt speak again of banishment.

*Fri.* I 'll give thee armour to keep off that word;
Adversity's sweet milk, philosophy,[11]
To comfort thee, though thou art banished.

*Rom.* Yet »banished«? — Hang up philosophy!
Unless philosophy can make a Juliet,
Displant a town, reverse a prince's doom,
It helps not, it prevails not: talk no more.

*Fri.* O! then I see that madmen have no ears.

*Rom.* How should they, when that wise men have no eyes?

*Fri.* Let me dispute with thee of thy estate.[12]

*Rom.* Thou canst not speak of that thou dost not feel.
Wert thou as young as I, Juliet thy love,[13]
An hour but married, Tybalt murdered,
Doting like me, and like me banished,
Then mightst thou speak, then mightst thou tear thy hair,
And fall upon the ground, as I do now,
Taking the measure of an unmade grave.

*[Knocking within.*

*Fri.* Arise; one knocks: good Romeo, hide thyself.

*Rom.* Not I; unless the breath of heart-sick groans,[14]
Mist-like, infold me from the search of eyes.

*[Knocking.*

*Fri.* Hark, how they knock! — Who 's there? — Romeo, arise;
Thou wilt be taken. — Stay awhile. — Stand up;

*[Knocking.*

Run to my study. — By and by.[15] — God's will!
What simpleness is this! — I come, I come.

*[Knocking.*

Who knocks so hard? whence come you? what 's your will?

*Nurse. [Within.]* Let me come in, and you shall know my errand:
I come from Lady Juliet.

*Fri.* Welcome then.

*Enter Nurse.*

*Nurse.* O holy friar, O, tell me, holy friar,
Where is my lady's lord? where 's Romeo?

*Fri.* There on the ground, with his own tears made drunk.[16]

*Nurse.* O! he is even in my mistress' case,
Just in her case. O woful sympathy!
Piteous predicament![17] Even so lies she,
Blubbering and weeping, weeping and blubbering. —
Stand up, stand up; stand, an you be a man:
For Juliet's sake, for her sake, rise and stand;
Why should you fall into so deep an O?[18]

*Rom.* Nurse!

*Nurse.* Ah Sir! ah Sir! — Well, death 's the end of all.

*Rom.* Spak'st thou of Juliet? how is it with her?
Doth she not think me an old murderer,[19]
Now I have stain'd the childhood of our joy
With blood remov'd but little from her own?

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= Werth, Geltung. In diesem Sinne, wie in dem von Tüchtigkeit, gebraucht Sh. das Wort auch sonst. 6) *courtship* = Liebesdienst, Gelegenheit zum Liebesdienst. Indem die Fliegen Juliet's Hand berühren und ihre Lippen küssen dürfen, haben sie eine Gelegenheit zärtlich zu sein, welche Romeo entbehrt. 7) In Betreff dieser vier letzten Zeilen herrscht in den alten Ausgg. eine grosse Verwirrung. Q. A. hat nur die beiden ersten; die Qs. haben dafür in lästiger Wiederholung und in verkehrter Reihenfolge die Stelle so: *This may flies do, when I from this must fly: ‖ And say'st thou yet that exile is not death? | But Romeo may not; he is banished, ‖ Flies may do this, but I from this must fly: ‖ They are free men, but I am banished.* Die Fol. lässt von diesen fünf Zeilen die beiden letzten aus. — Das Wortspiel zwischen *fly* = Fliege, und *to fly* = fliehen, ist Sh.'sch. 8) Auch hier hat Q. A. *banishment*, ohne dass jedoch an dieser Stelle die Hgg. die Variante in den Text aufnehmen. — Ebenso hat Q. A. am Ende dieser Rede *banishment*. Vgl. oben Anm. 4. — Zwischen *mean* = Mittel, und *mean* = gering, ist ein Wortspiel beabsichtigt. 9) *divine* = Theolog, ist hier substantivisch. 10) So die undatirte Q., während die übrigen Qs. *then* für *thou* lesen, wie auch die Fol. thut, welche *a little* aus Versehen auslässt. — Die Hgg. ziehen meist die Lesart der Q. A. vor: *Thou fond mad man, hear me but speak a word.* 11) Die Philosophie wird hier betrachtet als ein Labsal, das man im Missgeschick zu seiner Erquickung zu sich nimmt. 12) Lass mich mit Dir über Deine Lage hin- und herreden, lass mich Dir Deine Lage klar machen. — Die Fol. liest *dispaire* für *dispute*. 13) In der Fol. lautet dieser Vers: *Wert thou as young as Juliet my love.* 14) *heart-sick groans* ist poetisch kühn = Seufzer des kranken Herzens. — Vgl. dazu A. 1, Sc. 1, Anm. 42. 15) *By and by* ist an die draussen anpochende Amme gerichtet, das folgende *God's will!* an den am Boden dahin gestreckten Romeo, der in seiner Thorheit nicht aufstehen und nicht in das Studierzimmer des Mönches eilen will. — Für *simpleness*, die Lesart der Qs. und Fol., behalten die meisten Hgg. aus Q. A. *wilfulness* bei. 16) Er liegt am Boden, wie ein Berauschter. 17) Die Worte *O woful sympathy! piteous predicament!* theilen die Hgg. auf Farmer's Vorschlag dem Mönche zu, im Widerspruch mit Q. A., den Qs. und der Fol., die sie sämmtlich in dem Zusammenhang der Rede der Amme, in welchem sie stehen, lassen. Was die Amme unter *woful sympathy* und *piteous predicament* versteht, erläutert sie in dem Folgenden. 18) Die Interjection *O* ist hier substantivisch = Weh, gebraucht. — In der folgenden Rede der Amme ist *well*, das in Qs. und Fol. fehlt, aus Q. A. ergänzt.

Where is she? and how doth she? and what says
My conceal'd lady to our cancell'd love?[20]
*Nurse.* O, she says nothing, Sir, but weeps and weeps;
And now falls on her bed; and then starts up;
And Tybalt calls;[21] and then on Romeo cries,
And then down falls again.
*Rom.* As if that name,
Shot from the deadly level of a gun,
Did murder her; as that name's cursed hand
Murder'd her kinsman. — O, tell me, friar, tell me,
In what vile part of this anatomy[22]
Doth my name lodge? tell me, that I may sack
The hateful mansion. *[Drawing his sword.*[23]
*Fri.* Hold thy desperate hand:
Art thou a man? thy form cries out, thou art;
Thy tears are womanish; thy wild acts denote
The unreasonable fury of a beast:
Unseemly woman, in a seeming man;[24]
And ill-beseeming beast, in seeming both!
Thou hast amaz'd me: by my holy order,
I thought thy disposition better temper'd.
Hast thou slain Tybalt? wilt thou slay thyself?
And slay thy lady, that in thy life lives,[25]
By doing damned hate upon thyself?
Why rail'st thou on thy birth, the heaven, and earth?
Since birth, and heaven, and earth, all three do meet
In thee at once, which thou at once wouldst lose.
Fie, fie! thou sham'st thy shape, thy love, thy wit;
Which,[26] like an usurer, abound'st in all,
And usest none in that true use indeed
Which should bedeck thy shape, thy love, thy wit.
Thy noble shape is but a form of wax,
Digressing[27] from the valour of a man;
Thy dear love sworn, but hollow perjury,
Killing that love which thou hast vow'd to cherish;
Thy wit, that ornament to shape and love,
Misshapen in the conduct of them both,
Like powder in a skilless soldier's flask,[28]
Is set a-fire by thine own ignorance,
And thou dismember'd with thine own defence.[29]
What! rouse thee, man; thy Juliet is alive,
For whose dear sake thou wast but lately dead;
There art thou happy: Tybalt would kill thee,
But thou slew'st Tybalt; there art thou happy too:[30]
The law, that threaten'd death, becomes thy friend,
And turns it to exile; there art thou happy:
A pack of blessings light[31] upon thy back;
Happiness courts thee in her best array;
But, like a misbehav'd[32] and sullen wench,
Thou pout'st upon thy fortune and thy love.
Take heed, take heed, for such die miserable.
Go, get thee to thy love, as was decreed,
Ascend her chamber, hence, and comfort her;
But, look, thou stay not till the watch be set,[33]
For then thou canst not pass to Mantua;
Where thou shalt live, till we can find a time
To blaze your marriage, reconcile your friends,
Beg pardon of the prince, and call thee back,
With twenty hundred thousand times more joy
Than thou wentst forth in lamentation. —
Go before, nurse: commend me to thy lady;
And bid her hasten all the house to bed,
Which heavy sorrow makes them apt unto:
Romeo is coming.

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19) Der im Morden alt geworden ist, bei dem das Morden etwas Gewöhnliches ist. — In der vorhergehenden Zeile liest die Fol. *speak'st.* — *doth she not* ist aus Q. A.; die Qs. und Fol. stellen um *doth not she.* 20) Das Wortspiel zwischen *conceal'd* und *cancell'd* verwischt die Fol., indem sie zweimal *conceal'd* setzt. — *my conceal'd lady* ist = meine heimliche Gattin, denn nur in Betreff der Vermählung gilt das Epitheton von Juliet. 21) d. h. sie ruft den Namen Tybalt. 22) *anatomy*, eigentlich = Skelett, ist hier der mit Fleisch und Haut bedeckte Körperbau. 23) Die Bühnenweisung ist modern. Von den alten Ausgg. hat nur Q. A. hier eine: *He offers to stab himself and Nurse snatches the dagger away.* 24) Als Weib, kraft seines weibischen Benehmens, erscheint Romeo unter der Aussenseite eines Mannes *(in a seeming man)* widerwärtig. — *unseemly* und *seeming* wird einander entgegengesetzt, und in dem *ill-beseeming beast* wird die Antithese noch fortgeführt: Wenn Romeo weder ein ordentlicher Mann, noch ein Weib ist, so ist er, da er widernatürlich den Anschein Beider hat, ein widerliches Thier. — Die meisten Hgg. lesen mit Q. A. *or* für *and* der Qs. und Fol. — Der Anfang dieser Rede ist der entsprechenden bei Brooke nachgebildet: *Art thou quoth he a man? thy shape saith so thou art;* || *Thy crying and thy weping eyes denote a womans heart.* || *For manly reason is quite from of thy mynd outchased,* || *And in her stead affections lewd and fancies highly placed:* || *So that I stoode in doute, this hower (at the least)* || *If thou a man or woman wert, or else a brutish beast.* 25) So Qs. und Fol., nur mit dem erst in der vierten Folioausg. von 1685 verbesserten Druckfehler *lies* für *lives.* Für diese Lesart, welche wegen der Sh.'schen Zusammenstellung von *life* und *lives*, sowie wegen der metrischen Betonung von *thy*, sich als Verbesserung ankündigt, haben die meisten Hgg. den Vers aus Q. A. beibehalten: *And slay thy lady too that lives in thee.* 26) *which* bezieht sich auf *thou:* der Du in Allem reich bist u. s. w. — Das *like an usurer* geht nicht auf *abound'st* allein, sondern zugleich auf *and usest none etc.* 27) *to digress* = abweichen vom Rechten, entarten, ist Sh.'sch. — So in K. Richard II. (A. 5, Sc. 3) *in thy digressing son.* 28) Die Soldaten trugen eine brennende Lunte am Gürtel and an der andern Seite das Pulver in einer Flasche. Ein ungeschickter Soldat gerieth also leicht in die Gefahr, auf die hier hingedeutet wird. 29) *defence* = Vertheidigungsmittel, hier das Pulver, das so zum Schutz gereichen soll, wie bei Romeo der Verstand, den er doch nur zu seinem Verderben anwendet. 30) *too* steht nur in Q. A. und in den spätern Folioausgg. — Stillschweigend ergänzen die meisten Hgg. ein *too* auch nach dem *happy* der zweitfolgenden Zeile, die in Q. A. fehlt. Hier haben die spätern Folioausgg. kein *too.* — In den nächsten Zeilen lesen die Qs. *becomes* und *turns*, die Fol. *became* und *turn'd.* Die Stelle fehlt in Q. A. 31) Die Q. von 1609 hat *of blessing*, woraus die Fol. *or blessing* macht. — Der Plural *light* nach Sh.'scher Construction steht in den meisten Qs. und Fol. Nur Q. A. und die undatirte Q. haben *lights.* 32) So Q. A. und die undatirte Q.; die anderen Qs. lesen *mishaved*, woraus die Fol. *mishaped* macht. — Im folgenden Verse hat die undatirte Q. *powts* (d. h. *pout'st*) *upon*, deren Lesart durch den Text der Q. A. *Thou frown'st upon thy fate that smiles on thee* bestätigt wird. Die andern Qs. haben *puts up*, die Fol. *puttest up.* 33) Die Wachtposten werden ausgestellt, um Romeo, falls er über die ihm bewilligte Frist hinaus in Verona verweilt haben sollte, zu ergreifen. — Im Verlauf

*Nurse.* O Lord! I could have stay'd here all the night,
To hear good counsel: O, what learning is! —
My lord, I 'll tell my lady you will come.
*Rom.* Do so, and bid my sweet prepare to chide.
*Nurse.* Here, Sir, a ring she bid me give you, Sir.
Hie you, make haste, for it grows very late. *[Exit.*
*Rom.* How well my comfort is reviv'd by this!
*Fri.* Go hence. Good night; and here stands all your state: [34] —
Either be gone before the watch be set,
Or by the break of day disguis'd from hence.
Sojourn in Mantua: I 'll find out your man,
And he shall signify from time to time
Every good hap to you that chances here.
Give me thy hand; 't is late: farewell; good night.
*Rom.* But that a joy past joy [35] calls out on me,
It were a grief, so brief to part with thee:
Farewell. *[Exeunt.*

## SCENE IV.

A Room in Capulet's House.

*Enter* Capulet, *Lady* Capulet, *and* Paris.

*Cap.* Things have fall'n out, Sir, so unluckily,
That we have had no time to move our daughter.
Look you, she lov'd her kinsman Tybalt dearly,
And so did I: — well, we were born to die. —
'T is very late, she 'll not come down to-night:
I promise you, but for your company,
I would have been a-bed an hour ago. [1]
*Par.* These times of woe afford no time to woo. [2] —
Madam, good night: commend me to your daughter.
*La. Cap.* I will, and know her mind early to-morrow;
To-night she 's mew'd up to her heaviness. [3]
*Cap.* Sir Paris, I will make a desperate tender [4]
Of my child's love: I think, she will be rul'd
In all respects by me; nay, more, I doubt it not.
Wife, go you to her ere you go to bed;
Acquaint her here of my son Paris' love,
And bid her, mark you me, on Wednesday next —
But, soft: what day is this?
*Par.* Monday, my lord.
*Cap.* Monday? ha! ha! Well, Wednesday is too soon;
O' Thursday let it be: — o' Thursday, tell her,
She shall be married to this noble earl. —
Will you be ready? do you like this haste?
We 'll keep no great ado: [5] — a friend, or two; —
For, hark you, Tybalt being slain so late,
It may be thought we held him carelessly,
Being our kinsman, if we revel much.
Therefore, we 'll have some half-a-dozen friends,
And there an end. But what say you to Thursday?
*Par.* My lord, I would that Thursday were to-morrow.
*Cap.* Well, get you gone: — o' Thursday be it then. —
Go you to Juliet ere you go to bed,
Prepare her, wife, against this wedding-day. —
Farewell, my lord. — Light to my chamber, ho!
Afore me! it is so very late, [6] that we
May call it early by and by. — Good night. *[Exeunt.*

## SCENE V.

Juliet's Chamber.

*Enter* Romeo *and* Juliet. [1]

*Jul.* Wilt thou be gone? it is not yet near day:
It was the nightingale, and not the lark,
That pierc'd the fearful hollow of thine ear;
Nightly she sings on yon pomegranate-tree:
Believe me, love, it was the nightingale.
*Rom.* It was the lark, the herald of the morn,
No nightingale: look, love, what envious streaks
Do lace the severing clouds in yonder east. [2]
Night's candles are burnt out, [3] and jocund day
Stands tiptoe on the misty mountain tops: [4]
I must be gone and live, or stay and die.

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dieser Rede hat die Fol. nach der Q. von 1609 *beg pardon of thy prince.* 34) *here* verweist auf das Folgende: darauf beruht Deine ganze Lage, Deine Existenz, dass Du entweder u. s. w. — Zwei Zeilen weiter hat die Q. von 1599 *di-guise* für *disguis'd*, was Mommsen nicht absolut verwerfen möchte, als Imperativ gefasst. 35) Eine Freude, die über die Freude, über alle Freuden hinausgeht. — Wie *joy* dem *joy* im Klang entspricht, so in der folgenden Zeile *grief* dem *brief*.

1) In Q. A. spricht der alte Capulet diese beiden letzten Zeilen A. 1, Sc. 5 zu den Gästen, die sich bei ihm beurlauben. 2) Wortspiel zwischen *woe* und *woo*. — *no time* ist aus Q. A.; die Qs. und Fol. haben *no times*, im genaueren Anschluss an das vorhergehende *these times*. — Mommsen möchte den Plural rechtfertigen, im Sinne von Gelegenheiten. — In Q. A., welche die folgende Rede der Lady Capulet auslässt, folgt auf Paris' letztes Wort die Bühnenweisung *He offers to go in and Capulet calls him again*, d. h. Paris will schon mit dem erhaltenen Bescheide weggehen, als Capulet ihn zurückruft. 3) Sie ist so eingesperrt mit ihrer Schwermuth, wie ein Falke, der gezähmt werden soll, in einen dunkeln Käfig. — *to mew* ist der technische Ausdruck des Falkners. 4) Capulet ist so vermessen, dem Paris die Liebe seiner Tochter zuzusichern oder anzutragen. — *desperate* sagt er mit affectirter Bescheidenheit, als ob ihm selbst diese Kühnheit übermässig gross erschiene. — Im Verlauf von Capulet's Rede fasst Mommsen mit der Q. von 1599 *mark you me?* als Frage. 5) Wir wollen bei der Hochzeit keinen grossen Lärmen, nicht viel Wesens machen, damit man nicht glaube, dass wir den Tybalt gering angeschlagen hätten *(we held him carelessly)*, wenn wir grosse Lustbarkeiten begehen. — Anders fasst Mommsen den Sinn des Satzes auf, indem er mit der Q. von 1599 liest *Well, keep no great ado etc.* = Ei was, macht nicht viele Umstände! — Worte, welche Capulet dann an seine zögernde Gemahlin richten müsste. Indess richtet Capulet, wie es scheint, schon die Frage *Will you be ready etc.* an Paris. Auch lesen alle übrigen alten Ausgg. — Q. A. eingeschlossen — *we'll*, nicht *well*. 6) Die Fol. lässt *very* aus, während Q. A. das Wort zweimal setzt.

1) *Enter Romeo and Juliet aloft* ist die Bühnenweisung der Qs. und Fol., wofür in Q. A. *Enter Romeo and Juliet at a window.* Sie erschienen also auf dem Balcon, der im Hintergrunde der Sh.'schen Bühne angebracht war und der in diesem Falle Juliet's Gemach darstellte mit dem geöffneten Fenster, an welchem die Beiden sichtbar wurden. — Dyce bezeichnet die Scene: *An open Gallery to Juliet's Chamber, overlooking the Orchard.* 2) Das Morgenroth, um tückisch das Glück der Liebenden zu stören, säumt mit seinen Streifen die Wolken, die im Ost vor der aufgehenden Sonne auseinander gehen. 3) Dasselbe Bild in Macbeth (A. 2, Sc. 1) *There 's husbandry in heaven; their candles are all out.* 4) Nach Q. A. und der Q. von 1599; die andern Qs. und Fol.

*Jul.* Yon light is not day-light, I know it, I:
It is some meteor that the sun exhales,
To be to thee this night a torch-bearer,
And light thee on thy way to Mantua:
Therefore stay yet; thou need'st not to be gone.
*Rom.* Let me be ta'en, let me be put to death;
I am content, so thou wilt have it so.
I 'll say, yon grey is not the morning's eye,
'T is but the pale reflex of Cynthia's brow; [5]
Nor that is not the lark, whose notes do beat
The vaulty heaven so high above our heads:
I have more care to stay than will to go: [6] —
Come, death, and welcome! Juliet wills it so. —
How is 't, my soul? let 's talk, it is not day.
*Jul.* It is, it is; hie hence, be gone, away!
It is the lark that sings so out of tune,
Straining harsh discords, and unpleasing sharps.
Some say, the lark makes sweet division; [7]
This doth not so, for she divideth us:
Some say, the lark and loathed toad change eyes; [8]
O! now I would they had chang'd voices too,
Since arm from arm that voice doth us affray,
Hunting thee hence with hunts-up to the day. [9]
O! now be gone: more light and light it grows.
*Rom.* More light and light: more dark and dark our woes.

*Enter Nurse.*

*Nurse.* Madam!
*Jul.* Nurse?
*Nurse.* Your lady mother 's coming to your chamber:
The day is broke; be wary, look about. *[Exit.*
*Jul.* Then, window, let day in, and let life out.
*Rom.* Farewell, farewell! one kiss, and I 'll descend.
*[Descends.*
*Jul.* Art thou gone so? love! lord! ay, husband, friend! [10]
I must hear from thee every day in the hour, [11]
For in a minute there are many days:
O! by this count I shall be much in years,
Ere I again behold my Romeo.
*Rom.* Farewell! I will omit no opportunity
That may convey my greetings, love, to thee.
*Jul.* O! think'st thou, we shall ever meet again?
*Rom.* I doubt it not; and all these woes shall serve
For sweet discourses in our time to come.
*Jul.* O God! I have an ill-divining soul:
Methinks, I see thee, now thou art so low, [12]
As one dead in the bottom of a tomb:
Either my eyesight fails, or thou look'st pale.
*Rom.* And trust me, love, in my eye so do you:
Dry [13] sorrow drinks our blood. Adieu! adieu! *[Exit.*
*Jul.* O fortune, fortune! all men call thee fickle:
If thou art fickle, what dost thou with him
That is renown'd for faith? Be fickle, fortune;
For then, I hope, thou wilt not keep him long,
But send him back.
*La. Cap.* *[Within.]* Ho, daughter! are you up?
*Jul.* Who is 't that calls? is it my lady mother?
Is she not down so late, or up so early? [14]
What unaccustom'd cause procures her hither?

*Enter Lady* CAPULET.

*La. Cap.* Why, how now, Juliet?
*Jul.* Madam, I am not well.
*La. Cap.* Evermore weeping for your cousin's death?
What! wilt thou wash him from his grave with tears?
An if thou couldst, thou couldst not make him live:
Therefore, have done. Some grief shows much of love;
But much of grief shows still some want of wit.
*Jul.* Yet let me weep for such a feeling loss. [15]
*La. Cap.* So shall you feel the loss, but not the friend
Which you weep for.
*Jul.* Feeling so the loss,
I cannot choose but ever weep the friend.
*La. Cap.* Well, girl, thou weep'st not so much for his death,
As that the villain lives which slaughter'd him.
*Jul.* What villain, Madam?
*La. Cap.* That same villain, Romeo.

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haben *mountains tops.* 5) Das Grau am Himmel, das Romeo in seiner ersten Rede näher geschildert hatte, soll ihm nun nicht mehr als das Dämmerlicht des Tages erscheinen, sondern als ein Abglanz von dem Licht des Mondes auf den Wolken im Osten. *Cynthia's brow* = Stirn, Antlitz der Mondgöttin, steht wie in K. John (A. 5, Sc. 6) *black brow of night.* 6) Mir liegt mehr daran, zu bleiben, als ich den Trieb verspüre, wegzugehen. 7) *division* ist doppelsinnig = Triller, Läufer in der Musik, und = Trennung, Spaltung. 8) Der Volksglaube, dass die Lerche mit der Kröte die Augen vertauscht habe, beruht auf der Wahrnehmung, dass jene hässliche, diese dagegen schöne Augen hat. — Zu den hässlichen Augen müsste die Lerche jetzt auch die hässliche Stimme der Kröte haben, weil sie mit der Stimme den Romeo verjagt. 9) *hunts-up to the day* = der dem Tage geltende Morgenruf der Jäger, eigentlich eine auf den Waldhörnern gespielte Melodie, welche die Jäger frühmorgens weckte und zur Jagd zusammenrief. — Sh.'s Zeitgenosse Drayton hat in seinem Polyolbion dasselbe Bild: *But hunts-up to the morn the feather'd sylvans sing.* — Romeo's folgende Worte erklärt Mommsen, auf die alte Interpunction gestützt: Je heller und heller der Tag, desto dunkler und dunkler unsere Leiden. Dyce interpungirt: *More light and light, — more dark and dark our woes.* 10) So Qs. und Fol.; die späteren Folioausgg. lesen *ah* für *ay.* — Die meisten Hgg. lesen aus Q. A. den Vers: *Art thou gone so? my love, my lord, my friend.* — Die Bühnenweisung *Descends* ist modern; nur Q. A. hat hier *He goeth down.* 11) Da ihr die Secunden so lang wie Tage erscheinen werden, sagt sie *every day in the hour* für *every second in the hour*, und erläutert ihre Meinung in dem folgenden Verse, in welchem sie *days* für *seconds* sagt. 12) So Qs. und Fol. — Nun Romeo so tief unten steht, erscheint er der oben befindlichen Juliet wie ein Todter im offenen Grabe. — Viele Hgg. lesen für *so low* mit Q. A. *below.* 13) *dry* = trocken von Durst, durstig. — Dass der Kummer das Blut verzehrt, also damit die Farbe des Antlitzes blass macht, spricht Sh. auch in Pericles (A. 4, Sc. 1) aus: *do not consume your blood with sorrowing.* 14) So hatte Capulet in der vorhergehenden Scene gesagt: *it is so very late, that we may call it early by and by.* Ist sie in so später Stunde noch nicht zu Bett, oder ist sie in so früher schon wieder aufgestanden? — In der vorhergehenden Zeile liest Mommsen mit den Qs. *It is my lady mother. — is it etc.* steht in der Fol. 15) *to feel* ist in Juliet's Munde = tief eindringen, Etwas durch's Gefühl erforschen, im Munde ihrer Mutter = fühlen: So wirst Du den Verlust fühlen, aber nicht der Freund, den Du beweinst. — *which* steht

*Jul.* Villain and he are many miles asunder.[16]
God pardon him![17] I do, with all my heart;
And yet no man like he doth grieve my heart.
*La. Cap.* That is, because the traitor murderer lives.[18]
*Jul.* Ay, Madam, from[19] the reach of these my hands.
'Would, none but I might venge my cousin's death!
*La. Cap.* We will have vengeance for it, fear thou not:
Then weep no more. I 'll send to one in Mantua, —
Where that same banish'd runagate doth live, —
Shall give him such an unaccustom'd dram,[20]
That he shall soon keep Tybalt company:
And then, I hope, thou wilt be satisfied.
*Jul.* Indeed, I never shall be satisfied
With Romeo, till I behold him — dead —
Is my poor heart, so for a kinsman vex'd. —
Madam, if you could find out but a man
To bear a poison, I would temper it,
That Romeo should, upon receipt thereof,
Soon sleep in quiet. — O! how my heart abhors
To hear him nam'd, — and cannot come to him, —
To wreak the love I bore my cousin Tybalt[21]
Upon his body that hath slaughter'd him!
*La. Cap.* Find thou the means, and I 'll find such a man.
But now I 'll tell thee joyful tidings, girl.
*Jul.* And joy comes well in such a needy time.
What are they, I[22] beseech your ladyship?
*La. Cap.* Well, well, thou hast a careful father, child;
One who, to put thee from thy heaviness,
Hath sorted out a sudden day of joy,[23]
That thou expect'st not, nor I look'd not for.
*Jul.* Madam, in happy time,[24] what day is that?
*La. Cap.* Marry, my child, early next Thursday morn,
The gallant, young, and noble gentleman,
The county Paris, at Saint Peter's church,
Shall happily make thee there a joyful bride.[25]
*Jul.* Now, by Saint Peter's church, and Peter too,
He shall not make me there a joyful bride.
I wonder at this haste; that I must wed
Ere he, that should be husband, comes to woo.
I pray you, tell my lord and father, Madam,
I will not marry yet; and, when I do, I swear,
It shall be Romeo, whom you know I hate,
Rather than Paris. — These are news indeed![26]
*La. Cap.* Here comes your father; tell him so yourself,
And see how he will take it at your hands.

*Enter* Capulet *and Nurse.*

*Cap.* When the sun sets, the earth[27] doth drizzle dew
But for the sunset of my brother's son,
It rains downright. —
How now? a conduit, girl?[28] what! still in tears?
Evermore showering? In one little body
Thou counterfeit'st a bark, a sea, a wind:
For still thy eyes, which I may call the sea,
Do ebb and flow with tears; the bark thy body is,
Sailing in this salt flood; the winds, thy sighs:
Who, raging with thy tears, and they with them,
Without a sudden calm, will overset
Thy tempest-tossed[29] body. — How now, wife?
Have you deliver'd to her our decree?
*La. Cap.* Ay, Sir; but she will none, she gives you thanks.
I would, the fool were married to her grave!
*Cap.* Soft, take me with you,[30] take me with you, wife.
How! will she none? doth she not give us thanks?
Is she not proud? doth she not count her bless'd,
Unworthy as she is, that we have wrought
So worthy a gentleman to be her bridegroom?
*Jul.* Not proud, you have; but thankful, that you have:
Proud can I never be of what I hate;
But thankful even for hate, that is meant love.
*Cap.* How now! how now, chop-logic![31] What is this?
»Proud,« — and »I thank you«, — and »I thank you not«; —
And yet »not proud«; — mistress minion, you,

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für *whom.* 16) Diese erste Zeile spricht Juliet beiseite, die folgenden doppelsinnigen als Antwort an die Mutter. 17) *him*, das in den andern Qs. und in der Fol. fehlt, steht in der undatirten Q. und in den späteren Folioausgg. 18) Das Wort *murderer* steht nur in der Q. von 1599, die späteren Qs. und die Fol. lassen es aus. 19) scil. *because he lives from etc.* = ferne von, oder ausser dem Bereich meiner Hände. 20) So Qs. und Fol., = einen Schluck von so ungewohnter Art oder Wirkung. — Manche Hgg. lesen mit Q. A. *That shall bestow on him so sure a draught*, nur dass Q. A. *should* für *shall* hat. 21) *Tybalt* ist ein Zusatz der Folioausg. von 1632, dessen Richtigkeit Malone übrigens bezweifelt. Er hält den Ausfall eines Epithetons, wie *murdered*, vor *cousin* für wahrscheinlicher. Vielleicht stand, wie Theobald liest, *slaughter'd* da, das der Setzer ausliess, weil es in der folgenden Zeile wiederkehrte. — Juliet möchte die Liebe, die sie zu ihrem Vetter gehegt hat, an der Person Dessen, der ihn erschlug, auslassen oder rächen. — *to wreak* steht eben so doppelsinnig, wie diese ganze Rede Juliet's gehalten ist. 22) *I* ist nur in der undatirten Q. und in den späteren Folioausgg. 23) Ein plötzlicher, unerwarteter Freudentag. 24) *in happy time* = wohlan! heraus damit! 25) Die Fol. lässt *there* aus. 26) Juliet bezieht sich mit diesen Worten auf die von der Mutter ihr mit so geheimnissvoller Wichtigkeit angekündigten Neuigkeiten: *But now I 'll tell thee joyful tidings, girl.* — In Q. A. sagt Juliet dafür: *Are these the news you had to tell me of?* 27) Manche Hgg. lesen mit der undatirten Q. *air* für *earth* der übrigen Qs. und der Fol. — Die Auffassung, dass bei Sonnenuntergang der Thau von der Erde aufsteigt, findet sich auch in Sh.'s Lucrece: *But as the earth doth weep, the sun being set.* — Das Wortspiel zwischen *sun* und *son* ist Sh. sehr geläufig. 28) Bei dem Vergleich einer Weinenden mit einer Wasserröhre dachte Sh. an Brunnen in Gestalt menschlicher Figuren. Er hat dasselbe Bild in Lucrece: *A pretty while these pretty creatures stand,* || *Like ivory conduits coral cisterns filling.* — Sh. fand bei Brooke: *His sighes are stopt, and stopped are the conduits of his teares.* 29) Dasselbe Compositum kehrt in Macbeth (A. 1, Sc. 3) wieder. — Sh. fand den Ausdruck an anderer Stelle bei Brooke: *When Romeus saw himselfe in this new tempest tost.* 30) *take me with you*, wörtlich = nimm mich mit Dir, drücke Dich so aus, dass ich mitkommen, Dir folgen kann; mache Dich verständlich. — Am Schlusse von Capulet's Rede liest Mommsen *bride* mit der Q. von 1599 für *bridegroom* der übrigen alten Ausgg. 31) So Q. A.; die Qs. und Fol. haben *chopt logic* in zwei Wörtern. — *chop-logic* = ein Disputirlustiger, ist gebildet aus *to chop*

Thank me no thankings, nor proud[32] me no prouds,
But fettle[33] your fine joints 'gainst Thursday next,
To go with Paris to Saint Peter's church,
Or I will drag thee on a hurdle thither.
Out, you green-sickness carrion! out, you baggage!
You tallow-face!
*La. Cap.* Fie, fie! what, are you mad?
*Jul.* Good father, I beseech you on my knees,
Hear me with patience but to speak a word.
*Cap.* Hang thee, young baggage! disobedient wretch!
I tell thee what, — get thee to church o' Thursday,
Or never after look me in the face.
Speak not, reply not, do not answer me;
My fingers itch[34] — Wife, we scarce thought us bless'd,
That God had lent[35] us but this only child;
But now I see this one is one too much,
And that we have a curse in having her.
Out on her, hilding![36]
*Nurse.* God in heaven bless her! —
You are to blame, my lord, to rate her so.
*Cap.* And why, my lady wisdom? hold your tongue,
Good prudence:[37] smatter with your gossips; go.
*Nurse.* I speak no treason.
*Cap.* O! God ye good den
*Nurse.* May not one speak?
*Cap.* Peace, you mumbling fool!
Utter your gravity o'er a gossip's bowl,[38]
For here we need it not.
*La. Cap.* You are too hot.
*Cap.* God's bread! it makes me mad.
Day, night, hour, tide, time, work, play,
Alone, in company, still my care hath been
To have her match'd;[39] and having now provided
A gentleman of noble parentage,
Of fair demesnes, youthful, and nobly train'd,[40]
Stuff'd (as they say) with honourable parts,
Proportion'd as one's thought would[41] wish a man, —
And then to have a wretched puling fool,
A whining mammet, in her fortune's tender,[42]
To answer — »I 'll not wed,« — »I cannot love,« —
»I am too young,« — »I pray you, pardon me;« —
But, an you will not wed, I 'll pardon you;
Graze where you will, you shall not house with me:
Look to 't, think on 't, I do not use to jest.
Thursday is near; lay hand on heart, advise.
An you be mine, I 'll give you to my friend;
An you be not, hang, beg, starve, die i' the streets,
For, by my soul, I 'll ne'er acknowledge thee,
Nor what is mine shall never do thee good.
Trust to 't, bethink you, I 'll not be forsworn. *[Exit.*
*Jul.* Is there no pity sitting in the clouds,
That sees into the bottom of my grief?[43] —
O, sweet my mother, cast me not away!
Delay this marriage for a month, a week;
Or, if you do not, make the bridal bed
In that dim monument where Tybalt lies.
*La. Cap.* Talk not to me, for I 'll not speak a word.
Do as thou wilt, for I have done with thee. *[Exit.*
*Jul.* O God! — O nurse! how shall this be prevented?
My husband is on earth, my faith in heaven;
How shall that faith return again to earth,
Unless that husband send it me from heaven
By leaving earth? — comfort me, counsel me. —
Alack, alack! that heaven should practise stratagems[44]
Upon so soft a subject as myself! —
What say'st thou? hast thou not a word of joy?
Some comfort, nurse.
*Nurse.* Faith, here it is.
Romeo is banished; and all the world to nothing,[45]
That he dares ne'er come back to challenge you;

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*logic* = Logik zerarbeiten, disputiren. — Steevens, der zuerst das Wort hier richtig als Substantiv auffasste, citirt dazu aus The XXIIII Orders of Knaves Folgendes: *Choplogyk is he that whan his mayster rebuketh his servaunt for his defawtes he will gyve him XX wordes for one, or elles he wyll bydde him the deuylles pater noster in scylence.* 32) *proud* wird hier zum Verbum und gleich darauf in *prouds* zum Substantiv umgebildet. — Die vorhergehende Zeile fehlt zufällig in der Fol. 33) *fettle* in Q. A., Qs. und Fol. — *to fettle* = fertig machen, rüsten, ein veraltetes und provinzielles Wort. — Die spätern Folioausgg. haben *settle* dafür, das von allen Hggn. adoptirt wurde, bis Dyce und Staunton das richtige *fettle* wieder herstellten. 34) Der Satz bleibt unvollendet; er müsste schliessen: *my fingers itch to beat thee*, oder ähnlich. 35) So Qs. und Fol.; Q. A. hat dafür *sent*, was die meisten Hgg. beibehalten. 36) *hilding* = Lump, elender Wicht, hatte Sh. schon einmal in diesem Drama (A. 2, Sc. 4) von Weibern gebraucht: *Helen and Hero, hildings and harlots.* Gewöhnlich wird es nur auf Männer angewandt. 37) Wie hier *prudence* zu einer weiblichen Personification, wird es in Tempest (A. 2, Sc. 1) zu einer männlichen: *this ancient morsel, this Sir Prudence.* — Für *gossips* hat die Fol. *gossip.* 38) Der mit gewürztem Warmbier und gebratenen Aepfeln gefüllte Napf, um den die Gevatterinnen sich gesellig zum Schwatzen vereinigen, kommt auch in Midsummer-Night's Dream (A. 2, Sc. 1) vor: *And sometime lurk I in a gossip's bowl,* || *In very likeness of a roasted crab.* 39) So lautet der Text der Qs. und Fol., der in seiner unregelmässigen, elliptischen Construction und in seiner metrischen Unregelmässigkeit die Leidenschaft des seine Worte sprudelnd und ungeordnet herausstossenden Capulet bezeichnet. Die meisten Hgg. machen mit Hülfe der Q. A. einen andern Text und regelmässige Verse daraus in folgender Art: *God's bread! it makes me mad: day, night, late, early,* || *At home, abroad, alone, in company,* || *Waking or sleeping, still my care hath been* || *To have her match'd.* 40) *train'd* in Q. A.; in der Q. von 1599 zu *liand* verdruckt, woraus die spätern Qs. und die Fol. *allied* machten. — Des *nobly* wegen lesen manche Hgg. mit Q. A. in der vorhergehenden Zeile *princely parentage.* — Mommsen vermuthet in *liand lin'd* oder *loin'd* und erklärt = nobel gefüttert, oder = nobel gewachsen. — In der folgenden Zeile bezieht sich die Parenthese *as they say* auf den vulgären Ausdruck *stuffed* = vollgestopft. 41) So Qs. und Fol.; die meisten Hgg. lesen mit Q. A. *as one's heart could wish a man.* 42) In der Darbietung ihres Glückes, wenn ihr Glück sich ihr darbietet. 43) Dieselbe Wendung kommt in dem von Sh. benutzten alten K. John eines anonymen Verfassers vor: *thy years are far too green* || *To look into the bottom of these cares.* 44) *stratagems* = Kriegsrüstungen, Kriegsunternehmungen gewaltiger und grausamer Art, wie sie billiger Weise gegen ein so harmloses Wesen *(so soft a subject)* nicht angewandt werden sollten. 45) Es ist die ganze Welt gegen Nichts zu wetten, dass er nie wagt zurückzukommen, um Euch in Anspruch zu nehmen. — So theilt die Fol. diese anderthalb Verse ab, die in den Qs. als ein Vers gedruckt sind. 46) Augen

Or, if he do, it needs must be by stealth.
Then, since the case so stands as now it doth,
I think it best you married with the county.
O! he 's a lovely gentleman;
Romeo 's a dishclout to him: an eagle, Madam,
Hath not so green,[46] so quick, so fair an eye,
As Paris hath. Beshrew my very heart,
I think you are happy in this second match,
For it excels your first: or if it did not,
Your first is dead; or 't were as good he were,
As living here[47] and you no use of him.

*Jul.* Speakest thou from thy heart?

*Nurse.* And from my soul too; else[48] beshrew them both.

*Jul.* Amen!

*Nurse.* What?[49]

*Jul.* Well, thou hast comforted me marvellous much.
Go in; and tell my lady I am gone,
Having displeas'd my father, to Laurence' cell,
To make confession, and to be absolv'd.

*Nurse.* Marry, I will; and this is wisely done.

*[Exit.*[50]

*Jul.* Ancient damnation![51] O most wicked fiend!
Is it more sin to wish me thus forsworn,
Or to dispraise my lord with that same tongue
Which she hath prais'd him with above compare
So many thousand times? — Go, counsellor;
Thou and my bosom henceforth shall be twain. —
I 'll to the friar, to know his remedy:
If all else fail, myself have power to die.[52] *[Exit.*

# ACT IV.

## SCENE I.

Friar LAURENCE's Cell.

*Enter Friar* LAURENCE *and* PARIS.

*Fri.* On Thursday, Sir? the time is very short.

*Par.* My father Capulet will have it so;
And I am nothing slow, to slack his haste.[1]

*Fri.* You say, you do not know the lady's mind:
Uneven is the course, I like it not.

*Par.* Immoderately she weeps for Tybalt's death,
And therefore have I little talk'd of love;
For Venus smiles not in a house of tears.
Now, Sir, her father counts it dangerous,
That she doth give her sorrow so much sway;
And in his wisdom hastes our marriage,
To stop the inundation of her tears;
Which, too much minded by herself alone,[2]
May be put from her by society.
Now do you know the reason of this haste.

*Fri.* *[Aside.]* I would I knew not why it should be slow'd.[3]
Look, Sir, here comes the lady towards my cell.

*Enter* JULIET.

*Par.* Happily met, my lady, and my wife!

*Jul.* That may be,[4] Sir, when I may be a wife.

*Par.* That may be, must be, love, on Thursday next.

*Jul.* What must be shall be.

*Fri.* That 's a certain text.

*Par.* Come you to make confession to this father?

*Jul.* To answer that, I should confess to you.[5]

*Par.* Do not deny to him, that you love me.

*Jul.* I will confess to you, that I love him.

*Par.* So will ye,[6] I am sure, that you love me.

*Jul.* If I do so, it will be of more price,
Being spoke behind your back, than to your face.

*Par.* Poor soul, thy face is much abus'd with tears.

*Jul.* The tears have got small victory by that;
For it was bad enough before their spite.

*Par.* Thou wrong'st it, more than tears, with that report.

*Jul.* That is no slander, Sir, which is a truth;
And what I spake, I spake it to my face.[7]

*Par.* Thy face is mine, and thou hast slander'd it.

*Jul.* It may be so, for it is not mine own. —
Are you at leisure, holy father, now,
Or shall I come to you at evening mass?[8]

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von dieser schillernden Farbe werden der Diana zugeschrieben in Fletcher's The Two Noble Kinsmen: *With that thy rare green eye, which never yet || Beheld thing maculate, look on thy virgin.* 47) *living here* = lebendig hier auf Erden. 48) So die Q. von 1599; die andern alten Ausgg. fügen *or* vor *else* ein. — Die Hgg. lassen zum Theil *And*, das Qs. und Fol. haben, aus. — In Q. A. steht *Ay, and from my soul, or else etc.* 49) Auch hier setzen manche Hgg. mit Hanmer willkürlich: *To what?* — Q. A. hat *What say you, madam?* 50) Der Weggang der Amme ist in den alten Ausgg. nicht verzeichnet; dafür hat Q. A. in Bezug auf Juliet die Bühnenweisung *She looks after Nurse*, d. h. sie blickt der abgehenden Amme nach und apostrophirt dieselbe erst, nachdem sie verschwunden. 51) Sh. verwendet häufig abstracte Begriffe personificirt gedacht zu Anreden; so wird in K. John (A. 3, Sc. 4) die Fürstin Constanze angeredet *O fair affliction, peace!* — In der folgenden Zeile hat die Fol. *it is more sin.* 52) Wenn alle Anderen (oder alles Andere) mich im Stich lassen, so habe ich selbst die Mittel oder die Macht, mich umzubringen.

1) Ich bin durchaus nicht säumig, dergestalt, dass mein Säumigsein seine Eile ermässigte. — Q. A. vertauscht *slow* und *slack*, ohne dass der Sinn verändert wird: *And I am nothing slack to slow his haste.* — Im zweiten Verse der folgenden Rede des Paris liest Mommsen mit Qs. und Fol. *talk* für *talk'd* der Q. A. und erklärt, Paris empfange wenig Liebesworte von Juliet. — Drei Zeilen weiter liest Mommsen mit der Q. von 1599 *do give* für *doth give* der Q. A., der übrigen Qs. und der Fol. 2) Die Thränen, mit denen Juliet sich zu sehr beschäftigt, so lange sie allein ist, können von ihr entfernt werden durch Gesellschaft. 3) *to slow* = verzögern, kommt bei Sh. sonst nicht vor, wenn nicht etwa oben im Text der Q. A. (vgl. Anm. 1 dieser Scene). 4) *that may be* bezieht sich auf Paris' Begrüssung *happily met.* 5) Wenn ich das beantwortete, so würde ich Euch, nicht ihm, die Beichte ablegen. — Viele Hgg. lesen für das *I should confess* der Qs. und der Fol. *were to confess*, entlehnt aus dem Text der Q. A.: *To tell you that, were to confess to you.* 6) scil. *so will you confess to him.* 7) Doppelsinnig ist *I spake it to my face* = Jemandem Etwas in's Gesicht sagen, und = in Bezug auf das Gesicht sagen. — In der vorhergehenden Zeile setzen manche Hgg. *that is a truth*, weil in Q. A. steht *That is no wrong, sir, that is a truth.* 8) Unter *evening mass* versteht Sh. die Vesperandacht. 9) Das Epitheton

*Fri.* My leisure serves me, pensive[9] daughter, now. —
My lord, we must entreat the time[10] alone.
*Par.* God shield, I should disturb devotion! —
Juliet, on Thursday early will I rouse you:
Till then, adieu; and keep this holy kiss. *[Exit.*
*Jul.* O! shut the door; and when thou hast done so,
Come weep with me; past hope, past cure, past help![11]
*Fri.* Ah, Juliet! I already know thy grief;
It strains me past the compass of my wits:
I hear thou must, and nothing may prorogue it,
On Thursday next be married to this county.
*Jul.* Tell me not, friar, that thou hear'st of this,
Unless thou tell me how I may prevent it:
If in thy wisdom thou canst give no help,
Do thou but call my resolution[12] wise,
And with this knife I 'll help it presently.[13]
God join'd my heart and Romeo's, thou our hands;
And ere this hand, by thee to Romeo seal'd
Shall be the label to another deed,[14]
Or my true heart with treacherous revolt
Turn to another, this shall slay them both.[15]
Therefore, out of thy long-experienc'd time,
Give me some present counsel; or, behold,
'Twixt my extremes and me this bloody knife[16]
Shall play the umpire; arbitrating that
Which the commission[17] of thy years and art
Could to no issue of true honour bring.
Be not so long to speak; I long to die,[18]
If what thou speak'st speak not of remedy.
*Fri.* Hold, daughter; I do spy a kind of hope,
Which craves as desperate an execution
As that is desperate which we would prevent.
If, rather than to marry county Paris,
Thou hast the strength of will to slay thyself,
Then is it likely thou wilt undertake
A thing like death[19] to chide away this shame,
That cop'st with death himself to 'scape from it;
And, if thou dar'st,[20] I 'll give thee remedy.
*Jul.* O! bid me leap, rather than marry Paris,
From off the battlements of yonder tower;[21]
Or walk in thievish ways; or bid me lurk
Where serpents are; chain me with roaring bears;
Or shut[22] me nightly in a charnel-house,
O'er-cover'd quite with dead men's rattling bones,
With reeky shanks, and yellow chapless skulls;
Or bid me go into a new-made grave
And hide me with a dead man in his shroud;[23]
Things that, to hear them told, have made me tremble;
And I will do it without fear or doubt,
To live an unstain'd wife to my sweet love.
*Fri.* Hold, then: go home, be merry, give consent
To marry Paris. Wednesday is to-morrow;
To-morrow night look that thou lie alone,
Let not thy nurse lie with thee in thy chamber:
Take thou this vial, being then in bed,
And this distilled[24] liquor drink thou off;
When, presently, through all thy veins shall run
A cold and drowsy humour; for no pulse[25]
Shall keep his native progress, but surcease:
No warmth, no breath, shall testify thou livest;
The roses in thy lips and cheeks shall fade
To paly[26] ashes; thy eyes' windows fall,
Like death, when he shuts up the day of life;
Each part, depriv'd of supple government,
Shall, stiff and stark and cold, appear like death:
And in this borrow'd likeness of shrunk death
Thou shalt continue two-and-forty hours,
And then awake as from a pleasant sleep.
Now, when the bridegroom in the morning comes
To rouse thee from thy bed, there art thou dead:
Then, as the manner of our country is,
In thy best robes uncover'd on the bier,[27]
Thou shalt be borne to that same ancient vault,
Where all the kindred of the Capulets lie.
In the mean time, against thou shalt awake,
Shall Romeo by my letters know our drift;

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bezieht sich auf die ernste Stimmung, welche die Juliet zur Beichte treibt. 10) *to entreat the time* = die Zeit verwenden. 11) *past cure, past help* ist aus Q. A. entlehnt; die Qs. und die Fol. haben *care* für *cure*, nur eine spätere Q. von 1637 hat auch *cure*. 12) *resolution* ist zugleich = Entschluss, und = Entschlossenheit. 13) *it* bezieht sich, wie das *it* in *prevent it*, auf *this:* und mit diesem Messer will ich der Heirath abhelfen. 14) *label* ist der mit dem Siegel bedruckte Papier- oder Pergamentstreifen, der zur Bekräftigung an eine contractliche Urkunde *(deed)* angefügt wurde. — In der vorhergehenden Zeile liest Mommsen mit den Qs. *Romeo's* für *Romeo* der Fol. 15) Das Messer oder der Dolch soll Herz und Hand durchstechen. 16) Das Messer wird erst blutig, wenn es den Schiedsrichter zwischen Juliet's Drangsal und ihr selber spielt. 17) *commission* ist die Befugniss zur Entscheidung, welche der Mönch kraft seiner Jahre und seiner Kunde *(art)* besitzt. 18) Wortspiel zwischen *long* = lang, zögernd, und *to long* = verlangen, sich sehnen. 19) Etwas, das aussieht wie Tod, das dem Tode ähnlich ist, als Gegensatz zu *death himself* in der folgenden Zeile. 20) Nach der Interpunction der Qs., auch der Q. A., welche den vorhergehenden Satz mit einem Punkt abschliessen, wäre hier *and if* als *an if* zu lesen. 21) *yonder tower* ist aus Q. A.; die Qs. und Fol. lesen dafür *any tower*. — Für die beiden folgenden Zeilen hat Q. A.: *Or chain me to some steepy mountain's top* || *Where roaring bears and savage lions are.* 22) So Q. A.; die Qs. und Fol. haben *or hide me*, während dasselbe Wort vier Zeilen weiter noch einmal wiederkehrt: *And hide me etc.* 23) *shroud* ist aus der undatirten Q.; die übrigen Qs. lassen das Wort aus, und die Fol. ergänzt dafür ungeschickt *grave* aus dem Schlusse des vorigen Verses. 24) *distilled* in Q. A.; *distilling* in Qs. und Fol. 25) Aus diesem und dem folgenden Verse der Qs. und Fol. machen manche Hgg. drei Verse, mit Hülfe von Q. A., welche liest: *A dull and heavy slumber which shall seize* || *Each vital spirit; for no pulse shall keep* || *His natural progress, but surcease to beat.* 26) Nach der undatirten Q.; die übrigen Qs. und die Fol. haben *many*, woraus die Folioausg. von 1632 *mealy* machte. In K. Henry V. (A. 4, Chorus) kommt *paly flames*, und in K. Henry VI. Second Part (A. 3, Sc. 2) *paly lips* vor. 27) Auf diesen Vers folgt in Qs. und Fol. ein anderer, der offenbar nur aus Versehen in der Handschrift stehen geblieben und in den Druck übergegangen ist, da er dasselbe sagt, was Sh. in den nächsten beiden Zeilen anders ausdrückte. Er lautete *Be borne to burial in thy kindred's grave.* — Die italienische Art der Leichenbestattung, welche hier geschildert wird, fand Sh. an der betreffenden Stelle in Brooke's Gedichte. — *uncover'd on the bier* ist wie in Hamlet (A. 4, Sc. 5) in Ophelia's Liede *bare-fac'd on the bier* steht. 28) Die Fol. lässt hier aus Versehen zwei halbe

And hither shall he come, and he and I
Will watch thy waking, and that very night[28]
Shall Romeo bear thee hence to Mantua.
And this shall free thee from this present shame,
If no unconstant toy,[29] nor womanish fear,
Abate thy valour in the acting it.
*Jul.* Give me, give me! O! tell not me of fear.[30]
*Fri.* Hold; get you gone: be strong and prosperous
In this resolve.[31] I 'll send a friar with speed
To Mantua, with my letters to thy lord.
*Jul.* Love, give me strength! and strength shall help afford.
Farewell, dear father. *[Exeunt.*

## SCENE II.

A Room in Capulet's House.

*Enter* Capulet, *Lady* Capulet, *Nurse, and Servants.*[1]

*Cap.* So many guests invite as here are writ. —
*[Exit Servant.*
Sirrah, go hire me twenty cunning cooks.
2. *Serv.* You shall have none ill, Sir; for I 'll try if they can lick their fingers.
*Cap.* How canst thou try them so?
2. *Serv.* Marry, Sir, 't is an ill cook that cannot lick his own fingers:[2] therefore, he that cannot lick his fingers goes not with me.[3]
*Cap.* Go, be gone. — *[Exit Servant.*
We shall be much unfurnish'd for this time. —
What, is my daughter gone to friar Laurence?
*Nurse.* Ay, forsooth.
*Cap.* Well, he may chance to do some good on her:
A peevish self-will'd harlotry[4] it is.

*Enter* Juliet.

*Nurse.* See, where she comes from shrift with merry look.
*Cap.* How now, my headstrong? where have you been gadding?[5]
*Jul.* Where I have learn'd me to repent the sin
Of disobedient opposition
To you, and your behests; and am enjoin'd
By holy Laurence to fall prostrate here,
To beg your pardon.[6] — Pardon, I beseech you:
Henceforward I am ever rul'd by you.
*Cap.* Send for the county: go tell him of this;
I 'll have this knot knit up to-morrow morning.
*Jul.* I met the youthful lord at Laurence' cell;
And gave him what becomed[7] love I might,
Not stepping o'er the bounds of modesty.
*Cap.* Why, I am glad on 't; this is well, — stand up:
This is as 't should be. — Let me see the county:
Ay, marry, go, I say, and fetch him hither. —
Now, afore God, this reverend holy friar,
All our whole city is much bound to him.
*Jul.* Nurse, will you go with me into my closet,
To help me sort such needful ornaments
As you think fit to furnish me[8] to-morrow?
*La. Cap.* No, not till Thursday: there is time enough.
*Cap.* Go, nurse, go with her. — We 'll to church to-morrow. *[Exeunt* Juliet *and Nurse.*
*La. Cap.* We shall be short[9] in our provision:
'T is now near night.
*Cap.* Tush! I will stir about,
And all things shall be well, I warrant thee, wife.
Go thou to Juliet; help to deck up her:
I 'll not to bed to night; — let me alone;
I 'll play the housewife for this once. — What, ho! —
They are all forth: well, I will walk myself
To county Paris, to prepare him up[10]
Against to-morrow. My heart is wondrous light,
Since this same wayward girl is so reclaim'd.
*[Exeunt.*

## SCENE III.

Juliet's Chamber.

*Enter* Juliet *and Nurse.*

*Jul.* Ay, those attires are best: — but, gentle nurse,
I pray thee, leave me to myself to-night;
For I have need of many orisons

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Verse aus, und verbindet demnach *And hither shall he come and that very night.* — Für *waking* der andern Qs. liest die Q. von 1599 *walking.* 29) *no unconstant toy* = keine veränderliche Grille, kein Einfall, der vom Wankelmuth herrührt. Sh. fand den Ausdruck an der betreffenden Stelle bei Brooke: *That no unconstant toy thee let thy pvomise to fulfill.* 30) *tell not me* mit dem gehörigen Nachdruck auf *me,* = sprich mir nicht von Furcht, ist die Lesart der Qs. und Fol., welche manche Hgg. stillschweigend in *tell me not* verändern. — Für *fear* druckt die Fol. *care.* 31) d. h. nach Sh.'s Art, die Copula anzuwenden: wenn Du in Deinem Entschlusse fest bist, so wirst Du in ihm auch glücklich sein, so wirst Du darin Dein Heil finden.

1) In den alten Ausgg. steht *and Serving-men two or three.* — Der Eine wird zum Einladen der Gäste ausgesandt, der Andre soll die zwanzig Köche miethen. 2) Steevens citirt aus Puttenham's Arte of English Poesie (1589) folgenden Reimspruch: *As the old cock crows, so doth the chick;* || *A bad cook that cannot his own fingers lick.* 3) *goes not with me* = gilt bei mir nicht, kommt bei mir nicht durch. 4) *harlotry,* eigentlich das von *harlot* gebildete Abstractum, gebraucht Sh. auch sonst = *harlot,* sowohl in dem eigentlichen Sinne des Wortes, als auch übertragen, als ein Schimpfwort; so z. B., und mit denselben Epithetis wie hier, in K. Henry IV. First Part (A. 3, Sc. 1) *a peevish self-will'd harlotry,* || *One that no persuasion can do good upon,* von der eigensinnigen Lady Mortimer. 5) *to gad* = umherschwärmen. 6) So Qs. und Fol. Manche Hgg. ändern *and beg your pardon.* In Q. A. steht *And crave remission of so foule a fact.* — Q. A. fügt hier die Bühnenweisung hinzu: *She kneels down.* 7) *becomed* kommt als Particip für *become* auch in Antony and Cleopatra (A. 3, Sc. 7) und in Cymbeline (A. 5, Sc. 5) vor. — Rowe setzte *becoming* dafür. 8) Solcher Schmuck, wie Du ihn für passend hältst, mich morgen auszurüsten. — Zu der letzten Zeile der vorigen Rede vgl. bei Brooke: *In all our common weale scarce one is to be founde* || *But is, for some good torne, unto this holy father bounde.* 9) *short* erklärt Johnson hier richtig mit *defective.* — Unsere Zurüstung für die Hochzeit wird mangelhaft ausfallen. 10) So die Fol.; die Qs. *to prepare up him,* weniger gut, da auf *him* kein Nachdruck liegt.

To move the heavens to smile upon my state,
Which, well thou know'st, is cross and full of sin.

*Enter Lady* CAPULET.

*La. Cap.* What, are you busy, ho? need you my help?

*Jul.* No, Madam; we have cull'd such necessaries
As are behoveful for our state [1] to-morrow:
So please you, let me now be left alone,
And let the nurse this night sit up with you;
For, I am sure, you have your hands full all
In this so sudden business.

*La. Cap.* Good night:
Get thee to bed, and rest; for thou hast need.

*[Exeunt Lady* CAPULET *and Nurse.*

*Jul.* Farewell! — God knows when we shall meet again.
I have a faint cold fear thrills through my veins,
That almost freezes up the heat of life: [2]
I 'll call them back again to comfort me. —
Nurse! — What should she do here?
My dismal scene I needs must act alone.
Come, vial. —
What if this mixture do not work at all?
Shall I be married then to-morrow morning? [3] —
No, no; — this shall forbid it: — lie thou there.

*[Laying down a dagger.* [4]

What if it be a poison, which the friar
Subtly hath minister'd to have me dead,
Lest in this marriage he should be dishonour'd,
Because he married me before to Romeo?
I fear, it is; and yet, methinks, it should not,
For he hath still been tried a holy man. [5] —
How if, when I am laid into the tomb,
I wake before the time that Romeo
Come to redeem me? there 's a fearful point!
Shall I not then be stifled in the vault,
To whose foul mouth no healthsome air breathes in,
And there die strangled ere my Romeo comes?
Or, if I live, is it not very like,
The horrible conceit [6] of death and night,
Together with the terror of the place, —
As in a vault, an ancient receptacle, [7]
Where, for this many hundred years, the bones
Of all my buried ancestors are pack'd;
Where bloody Tybalt, yet but green [8] in earth,
Lies fest'ring in his shroud; where, as they say,
At some hours in the night spirits resort: —
Alack, alack! is it not like, [9] that I,
So early waking, — what with loathsome smells,
And shrieks like mandrakes' torn out of the earth,
That living mortals, hearing them, run mad; [10] —
O! if I wake, [11] shall I not be distraught, [12]
Environed with all these hideous fears,
And madly play with my forefathers' joints,
And pluck the mangled Tybalt from his shroud?
And, in this rage, with some great kinsman's [13] bone,
As with a club, dash out my desperate brains?
O, look! methinks, I see my cousin's ghost
Seeking out Romeo, that did spit his body
Upon a rapier's point. — Stay, Tybalt, stay! [14] —
Romeo, I come! this do I drink to thee. [15]

*[She throws herself on the bed.* [16]

## SCENE IV.

CAPULET's Hall.

*Enter Lady* CAPULET *and Nurse.*

*La. Cap.* Hold, take these keys, and fetch more spices, nurse.

*Nurse.* They call for dates and quinces in the pastry. [1]

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1) Juliet meint ihren Hochzeitsstaat, in dem sie zur Trauung in die Kirche gehen soll. 2) *heat of fire* in der Fol. 3) Statt dieses Verses der Qs. und Fol. entlehnen manche Hgg. aus dem Texte der Q. A. *Must I of force be married to the county?* oder sie fabriciren aus beiden einen Text. 4) Diese Bühnenweisung ist modern. — Dass mit *lie thou there* der Dolch gemeint ist, erhellt aus dem Text der Q. A., der hier lautet *Knife, lie thou there.* 5) Auch hier fügen die meisten Hgg. eine Zeile ein, die nur in den ganz verschiedenen Text von Q. A. gehört, sich aber in den Qs. und in der Fol. nicht findet: *I will not entertain so bad a thought.* 6) *conceit* ist hier die Wirkung, welche Tod und Nacht in dem Grabmal der Capulets auf Juliet's Phantasie ausüben wird. 7) *receptacle* hat bei Sh. den Accent auf der ersten Sylbe. 8) *green* = frisch, *green in earth* = erst kürzlich beerdigt. So in Hamlet (A. 1, Sc. 2) *Though yet of Hamlet our dear brother's death* || *The memory be green.* — Zwei Zeilen vorher stellt Mommsen aus der Q. von 1599 *this many hundred years* her, eine zu Sh.'s Zeit gewöhnliche Redeweise. Alle andern Qs. und die Fol. haben *these* für *this.* 9) Die Frage *is it not like* wiederholt die frühere Frage *is it not very like,* ohne dass der Satz, dessen Subject *the horrible conceit* war, vollendet wird, — eine Sh.'sche Anakoluthie, welche hier Juliet's Aufregung charakterisirt. 10) Der Glaube, dass die Alraunwurzel, wenn man sie aus der Erde gräbt, als ein lebendiges Geschöpf einen sinnverwirrenden Schrei ausstösst, wird auch von Sh.'s Zeitgenossen poetisch verwandt. In K. Henry VI. Second Part (A. 3, Sc. 2) kommt vor *Would curses kill, as doth the mandrake's groan.* 11) *wake* in der undatirten Q. Die andern Qs. und die Fol. haben *walke,* was Mommsen hier, wie an einer früheren Stelle *walking,* für zulässig hält, falls das Wort = aufstehen, stände. — Für *O!* lesen einige Qs. und die spätern Folioausgg. *Or.* 12) *distraught* für *distracted* findet sich bei Sh.'s Zeitgenossen. Auch in K. Richard III. (A. 3, Sc. 5) steht *thou wert distraught.* 13) *great kinsman* ist gebildet wie *great-nephew, great-grandfather* und ähnliche. 14) Sie fordert nicht den Tybalt auf zu bleiben, sondern ruft ihm Halt! zu, da sie in ihrer Vision glaubt, er wolle dem Romeo, ihrem Geliebten, ein Leid anthun. — Für *a rapier's* der Qs. hat die Fol. *my rapiers,* woraus die spätern Folioausgg. *his rapier's* machen. 15) So Q. A. — In Qs. und Fol. lautet der Schluss des Monologs: *Romeo! Romeo! Romeo! here 's drink, I drink to thee.* Nach Dyce's plausibler Vermuthung sind die Worte *here 's drink* missverständlich aus einer Bühnenweisung, welche besagt, dass Juliet hier den Schlaftrunk zu trinken hat, in den Text gekommen. 16) Die Bühnenweisung ist modern. Qs. und Fol. haben hier nicht einmal ein *Exit,* und nur Q. A. hat *She falls upon her bed within the curtains,* d. h. auf dem Sh.'schen Theater stand das Bett hinter dem Vorhange, der den Hintergrund der Bühne bildete. Diesen Vorhang schlägt die Amme in A. 4, Sc. 5 zurück, als sie Juliet wecken will, und ehe das Gespräch der Musikanten beginnt, wird der Vorhang abermals zugezogen.

*Enter* CAPULET.

*Cap.* Come, stir, stir, stir! the second cock hath crow'd,
The curfew bell[2] hath rung, 't is three o'clock: —
Look to the bak'd meats, good Angelica:[3]
Spare not for cost.
*Nurse.* Go, go, you cot-quean,[4] go;
Get you to bed: 'faith, you 'll be sick to-morrow
For this night's watching.
*Cap.* No, not a whit. What! I have watch'd ere now
All night for lesser[5] cause, and ne'er been sick.
*La. Cap.* Ay, you have been a mouse-hunt[6] in your time;
But I will watch you from such watching[7] now.
*[Exeunt Lady* CAPULET *and Nurse.*
*Cap.* A jealous-hood,[8] a jealous-hood! — Now, fellow,
What 's there?

*Enter Servants, with spits, logs, and baskets.*[9]

*1. Serv.* Things for the cook, Sir; but I know not what.
*Cap.* Make haste, make haste. *[Exit 1. Serv.]* — Sirrah, fetch drier logs:
Call Peter, he will show thee where they are.
*2. Serv.* I have a head, Sir, that will find out logs,
And never trouble Peter for the matter. *[Exit.*
*Cap.* 'Mass, and well said; a merry whoreson, ha!
Thou shalt be logger-head.[10] — Good faith![11] 't is day:
The county will be here with music straight,
For so he said he would. — *[Music within.]* I hear him near. —
Nurse! — Wife! — What, ho! — What, nurse, I say!

*Enter Nurse.*

Go, waken Juliet; go, and trim her up:
I 'll go and chat with Paris. — Hie, make haste,
Make haste; the bridegroom he is come already:
Make haste, I say.

## SCENE V.

JULIET'S Chamber; JULIET on the bed.

*Enter Nurse.*[1]

*Nurse.* Mistress! — what, mistress! — Juliet! — fast,[2] I warrant her, she: —
Why, lamb! — why, lady! — fie, you slug-a-bed! —
Why, love, I say! — Madam! sweet-heart! — why, bride! —
What! not a word? — you take your pennyworths[3] now:
Sleep for a week; for the next night, I warrant,
The county Paris hath set up his rest,[4]
That you shall rest but little. — God forgive me,
Marry, and amen, how sound is she asleep!
I needs must wake her. Madam, Madam, Madam!
Ay, let the county take you in your bed:
He 'll fright you up, i' faith. — Will it not be?
What, dress'd! and in your clothes! and down again!
I must needs wake you. Lady! lady! lady! —
Alas! alas! — Help! help! my lady 's dead! —
O, well-a-day, that ever I was born! —
Some *aqua vitæ*, ho! — my lord, my lady! —

*Enter Lady* CAPULET.

*La. Cap.* What noise is here?
*Nurse.* O lamentable day!
*La. Cap.* What is the matter!
*Nurse.* Look, look! O heavy day!
*La. Cap.* O me! O me! — my child, my only life,
Revive, look up, or I will die with thee! —
Help, help! — Call help.

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1) *pastry* = Pastetenbäckerei; das Gemach, wo die Speisen für das Hochzeitsmahl bereitet werden. — Charakteristisch ist auch das Auftreten der Amme in Q. A. bezeichnet: *Enter Nurse with hearbs.* 2) *curfew bell*, eigentlich die Abendglocke, die Glocke, die ursprünglich das Zeichen zum Zudecken des Herdfeuers gab, lässt sich in diesem Zusammenhange, wo von dem zweiten Hahnenschrei und von drei Uhr Morgens die Rede ist, nur so erklären, dass dieselbe Glocke, die hauptsächlich zu jenem Dienst bestimmt war, auch als Morgenglocke diente. An den übrigen Stellen bei Sh. kommt *curfew* nur in seiner eigentlichen Bedeutung vor. Doch hat schon Q. A. hier: *The curfew bell hath rung, 't is four o' clock.* 3) Es kann zweifelhaft erscheinen, ob mit *good Angelica* die Gräfin Capulet oder die Amme angeredet wird. Doch ist das Erstere wahrscheinlicher, da *spare not for cost* eher der Gräfin gelten kann. als der Amme in ihrer untergeordneten Stellung. — Letzteren Ausdruck fand Sh. an anderer Stelle bei Brooke: *And first in Capels house, the chief of all the kyn || Sparth for no cost, the wonted use of banquets to begin.* 4) *cot-quean* = Topfgucker. Damit weist die Amme die Einmischung des alten Capulet in die Küchenangelegenheiten zurück. 5) *lesser* in der Q. von 1599; die andern Qs. und die Fol. haben *lesse*. Die späteren Folioausgg. setzen dafür *for a less cause.* 6) *mouse-hunt*, ein Provinzialausdruck für Marder oder Iltis. Die Gräfin nennt den alten Capulet so wegen seiner ehemaligen nächtlichen Liebesabenteuer. — Auf denselben Sinn spielt das Sprichwort *Cat after kind, good mouse-hunt* in John Heywood's Dialogues an. 7) *to watch* = bewachen, behüten vor Etwas, und = wachen. 8) *jealous-hood* = Eifersuchtsstand, scherzhaft gebildet nach *womanhood* und ähnlichen, vielleicht auch mit dem Doppelsinn *jealous hood* = eifersüchtige Weiberhaube. In den alten Ausgg. wird es in zwei Wörter getrennt. 9) *Enter three or four with spits and logs and baskets* ist die Bühnenweisung der Qs. und Fol. — Q. A. hat dafür *Enter Servingman with logs and coals.* 10) *logger-head* = Dummkopf, hier als Wortspiel = Haupt oder Anführer der Klotzträger *(logger)*. Als Wortspiel kommt es auch in K. Henry IV. First Part (A. 2, Sc. 4) vor: *With three or four loggerheads, amongst three or four score hogsheads.* 11) *faith* in der undatirten Q. und in den späteren Folioausgg.; die andern Qs. und die Fol. haben *father* dafür.

1) Das Auftreten der Amme ist in den alten Ausgg. nicht verzeichnet. — Vgl. A. 4, Sc. 3, Anm. 16. 2) scil. *fast asleep.* 3) *pennyworth* = so viel man für einen Penny kaufen kann, hier vom Schlaf in Bruchstücken verstanden. 4) *to set up his rest*, zunächst beim Kartenspiel gebraucht, von dem Rest der Karten, die man noch in der Hand hat und riskirt, wird dann im übertragenen Sinne angewandt = sein Aeusserstes wagen, Alles daran setzen. Hier tritt der Doppelsinn des Wortes *rest* = Ruhe, Nachtruhe, hinzu. 5) Ein zu unrechter

*Enter* CAPULET.

*Cap.* For shame! bring Juliet forth; her lord is come.
*Nurse.* She 's dead, deceas'd, she 's dead; alack the day!
*La. Cap.* Alack the day! she 's dead, she 's dead, she 's dead.
*Cap.* Ha! let me see her. — Out, alas! she 's cold;
Her blood is settled, and her joints are stiff;
Life and these lips have long been separated:
Death lies on her, like an untimely frost[5]
Upon the sweetest flower of all the field.
*Nurse.* O lamentable day!
*La. Cap.* O woful time!
*Cap.* Death, that hath ta'en her hence to make me wail,
Ties up my tongue, and will not let me speak.

*Enter Friar* LAURENCE *and* PARIS, *with Musicians.*[6]

*Fri.* Come, is the bride ready to go to church?
*Cap.* Ready to go, but never to return. —
O son! the night before thy wedding-day
Hath Death lain with thy wife.[7] — There she lies,
Flower as she was, deflowered by him.
Death is my son-in-law, Death is my heir;
My daughter he hath wedded. I will die,
And leave him all; life, living, all is Death's![8]
*Par.* Have I thought long to see this morning's face,
And doth it give me such a sight as this?
*La. Cap.* Accurs'd, unhappy, wretched, hateful day!
Most miserable hour, that e'er time saw
In lasting labour of his pilgrimage![9]
But one, poor one, one poor and loving child,
But one thing to rejoice and solace in,
And cruel death hath catch'd it from my sight!
*Nurse.* O woe! O woful, woful, woful day!
Most lamentable day, most woful day,
That ever, ever, I did yet behold!
O day! O day! O day! O hateful day!
Never was seen so black a day as this:
O woful day, O woful day!
*Par.* Beguil'd, divorced, wronged, spited, slain!
Most detestable[10] death, by thee beguil'd,
By cruel cruel thee quite overthrown! —
O love! O life! — not life, but love in death!
*Cap.* Despis'd, distressed, hated, martyr'd, kill'd!
Uncomfortable time, why cam'st thou now
To murder, murder our solemnity? —
O child! O child! — my soul, and not my child! —
Dead art thou! — alack! my child is dead;
And with my child my joys are buried.
*Fri.* Peace, ho! for shame! confusion's cure[11] lives not
In these confusions. Heaven and yourself
Had part in this fair maid; now heaven hath all,
And all the better is it for the maid:
Your part in her you could not keep from death,
But heaven keeps his part in eternal life.
The most you sought was her promotion,
For 't was your heaven, she should be advanc'd:
And weep ye now, seeing she is advanc'd
Above the clouds, as high as heaven itself?
O! in this love, you love your child so ill,
That you run mad, seeing that she is well:
She 's not well married that lives married long;
But she 's best married that dies married young.
Dry up your tears, and stick your rosemary
On this fair corse; and, as the custom is,
In all her best array[12] bear her to church;
For though fond nature[13] bids us all lament,
Yet nature's tears are reason's merriment.
*Cap.* All things, that we ordained festival,
Turn from their office to black funeral:[14]
Our instruments to melancholy bells;
Our wedding cheer to a sad burial feast;
Our solemn hymns to sullen dirges change;
Our bridal flowers serve for a buried corse,
And all things change them to the contrary.
*Fri.* Sir, go you in; — and, Madam, go with him; —
And go, Sir Paris: — every one prepare
To follow this fair corse unto her grave.
The heavens do lour upon you, for some ill;
Move them no more, by crossing their high will.[15]
*[Exeunt* CAPULET, *Lady* CAPULET, PARIS, *and Friar.*
*1. Mus.* 'Faith, we may put up our pipes, and be gone.
*Nurse.* Honest good fellows, ah! put up, put up;
For, well you know, this is a pitiful case. *[Exit.*

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Zeit, also etwa im Sommer, kommender Frost, ein Nachtfrost. 6) Das Auftreten der Musikanten ist hier nur in der undatirten Q. verzeichnet. — Staunton folgt der Q. A., indem er den folgenden Vers dem Paris zuertheilt. 7) Viele Hgg. fügen hinter *wife* zur Vervollständigung des Verses ein *see* aus Q. A. ein, wo jedoch der Text ganz verstellt ist: *Hath death lain with thy bride. Flower as she is,* || *Deflowered by him, see, where she lies.* — Auch die späteren Folioausgg. fügen *see* ein. — Für *wife* liest Steevens mit Q. A. *bride.* 8) So Qs. und Fol. mit verständlichem Sinn: das Leben, Habe und Gut, Alles gehört dem Tode, als dem Erben Capulet's. — Steevens änderte dafür *life leaving, all is death's,* was die meisten Hgg. beibehielten. 9) Das Wort *labour* in Bezug auf das mühsame Fortschreiten der Zeit wendet Sh. auch in Timon of Athens (A. 3, Sc. 4) an: *What do you think the hour? Labouring for nine.* 10) *detestable* betont Sh. auf der ersten Sylbe. 11) Nach Theobald's Emendation. Qs. und Fol. haben *care.* Die Heilung des Verderbens, sagt der Mönch mit dem Doppelsinn von *confusion* = Verderben, und = Verwirrung, besteht nicht in diesem Wirrwarr von Klagen. Ebenso sagt Sh. in Lucrece: *Why, Colla ine, is woe the cure for woe?* 12) Qs. und Fol. haben *and in her best array.* Q. A. hat *In all her best and sumptuous ornaments* || *Conuay her where her Ancestors lie tomb'd.* 13) *fond nature* ist zuerst in der Folioausg. von 1632; Qs. und Fol. haben *some nature.* Durch *fond nature* wird zugleich der Gegensatz zu *reason* gewonnen: wenn auch die thörichte Natur uns Alle klagen heisst, so sind doch die Thränen der Natur ein Gegenstand des Scherzes oder Spottes für die Vernunft. 14) scil. *funeral things.* — Das adjectivische *funeral* entspricht dem adjectivischen *festi al.* — Vgl. zu dieser Rede Folgendes bei Brooke: *Now is the parentes myrth quite chaunged into mone* || *And now to sorow is retornde the joy of every one:* || *And now the wedding weedes for mourning weedes they chaunge* || *And Hymene into a dyrge; alas! it seemeth straunge.* 15) Sie würden den hohen Willen des Himmels durchkreuzen, wenn sie fortführen, zu jammern. — In Q. A. folgt hier die Bühnenweisung *They all but the nurse go forth, casting rosemary on her and shutting the curtains* (vgl. A. 4, Sc. 3, Anm. 16). — Dieselbe Q. A. hatte vorher zu den Klagen der Einzelnen über Juliet's Leiche die

*1. Mus.* Ay, by my troth, the case[16] may be amended.

*Enter* PETER.[17]

*Peter.* Musicians, O, musicians! »Heart's ease, Heart's ease·«[18] O! an you will have me live, play »Heart's ease«.

*1. Mus.* Why »Heart's ease«?

*Peter.* O, musicians, because my heart itself plays — »My heart is full of woe.« O! play me some merry dump,[19] to comfort me.

*2. Mus.* Not a dump we: 't is no time to play now.

*Peter.* You will not then?

*Mus.* No.

*Peter.* I will then give it you soundly.

*1. Mus.* What will you give us?

*Peter.* No money, on my faith; but the gleek:[20] I will give you the minstrel.

*1. Mus.* Then will I give you the serving-creature.

*Peter.* Then will I lay the serving-creature's dagger on your pate. I will carry no crotchets:[21] I 'll *re* you, I 'll *fa* you. Do you note me?[22]

*1. Mus.* An you *re* us, and *fa* us, you note us.

*2. Mus.* Pray you, put up your dagger, and put out your wit.

*Peter.* Then have at you with my wit.[23] I will dry-beat you with an iron wit, and put up my iron dagger. — Answer me like men:

*When griping grief the heart doth wound,*[24]
*And doleful dumps the mind oppress,*
*Then music with her silver sound —*

Why »silver sound«? why »music with her silver sound«? What say you, Simon Catling?[25]

*1. Mus.* Marry, Sir, because silver hath a sweet sound.

*Peter.* Pretty! — What say you, Hugh Rebeck?[26]

*2. Mus.* I say — »silver sound,« because musicians sound for silver.

*Peter.* Pretty too! — What say you, James Soundpost?

*3. Mus.* 'Faith, I know not what to say.

*Peter.* O! I cry you mercy; you are the singer:[27] I will say for you. It is — »music with her silver sound,« because musicians[28] have no gold for sounding: —

*Then music with her silver sound*
*With speedy help doth lend redress.*[29] *[Exit.*

*1. Mus.* What a pestilent knave is this same!

*2. Mus.* Hang him, Jack![30] Come, we 'll in here; tarry for the mourners, and stay dinner. *[Exeunt.*

# ACT V.

## SCENE I.

### Mantua. A Street.

*Enter* ROMEO.

*Rom.* If I may trust the flattering truth of sleep,[1]
My dreams presage some joyful news at hand.
My bosom's lord sits lightly in his throne;[2]
And, all this day, an unaccustom'd spirit
Lifts me above the ground with cheerful thoughts.
I dreamt, my lady came and found me dead;
(Strange dream, that gives a dead man leave to think!)
And breath'd such life with kisses in my lips,
That I reviv'd, and was an emperor.
Ah me! how sweet is love itself possess'd,
When but love's shadows are so rich in joy![3]

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Bühnenweisung *All at once cry out and wring their hands.* 16) *case* = Fall, und = Futteral, hier das Futteral für die Pfeifen der Musikanten. — Dasselbe Wortspiel mit demselben Epitheton kehrt in Winter's Tale (A. 4, Sc. 3) wieder: *though my case be a pitiful one, I hope I shall not be flayed out of it.* 17) In den Qs. von 1599 und 1609 steht aus Versehen statt Peter der Name des Schauspielers angegeben, welcher die Rolle auf dem Sh.'schen Theater spielte: *Enter Will Kempe.* — Q. A. hat nur *Enter Serving man.* 18) Mit *Heart's ease* wird die bekannte lustige Melodie eines Liedes der Zeit bezeichnet; ebenso wie *My heart is full of woe* der Refrain einer traurigen Ballade ist, die den Titel führt: A pleasant new Ballad of two Lovers. — In einigen Qs. und der Fol. steht nur *My heart is full* ohne *of woe*, was die undatirte Q. hinzufügt. 19) *dump* = eine Klagemelodie, daher auch Klagelied, wird hier von Peter missverständlich für Melodie überhaupt gebraucht und ungehörig mit *merry* verbunden. — In der Fol. fehlt der Satz *O! play me etc.* 20) *to give the gleek* = Einem übel im Scherz mitspielen. Zugleich liegt aber in *gleek* der Doppelsinn, dass es Spiel, Spielmann, überhaupt bedeutet, — ein Doppelsinn, den Peter erläutert durch den Zusatz *I will give you the minstrel:* ich will Euch zur Verhöhnung den Namen Bänkelsänger geben. — In der Replik des Musikanten wird *serving-creature* verächtlich für *serving-man* gebraucht. 21) *crotchet* = Viertelnote, und = Grille. 22) *to note* = verstehen, im Sinne Peter's, und = in Noten setzen, wie *re* und *fa* einzelne Noten der musikalischen Scala bezeichnen, im Sinne des Musikanten. 23) So nehmt Euch in Acht vor meinem Witze! — Diese Worte ertheilen die meisten Qs. und die Fol. irrthümlich dem zweiten Musikanten zu; nur die undatirte Q. hat das Richtige. 24) Peter citirt oder singt den Anfang eines Gedichtes von Richard Edwards, das unter dem Titel In commendation of music sich in einer Sammlung, betitelt The Paradise of Dainty Devices, und auch später in Percy's Reliques abgedruckt findet. — Der zweite Vers fehlt in Qs. und Fol. und ist aus Q. A. entlehnt. 25) *catling* = Darmsaite. 26) *rebeck* = eine dreisaitige Geige. — *Pretty!* und in der nächsten Rede Peter's *Pretty too!* ist aus Q. A. *(Pretie* und *Prettie too).* Die Q. von 1599 hat dafür *Prates* und die andern alten Ausgg. *Pratest.* 27) Da er der Sänger ist, kann man von ihm nicht verlangen, dass er Etwas sage oder spreche. 28) So Qs. und Fol. — Die meisten Hgg. lesen mit Q. A. *because such fellows as you have seldom gold for sounding.* 29) Dieser Vers lautet ursprünglich: *Is wont with speed to give redress.* 30) *Jack* ist Apposition zu *him:* Lasst ihn hängen, den Hans! — und bezieht sich auf den abgehenden Peter.

1) d. h. wenn ich dem, was der Schlaf mir Schmeichelhaftes offenbart hat, wie einer Wahrheit trauen darf. — Für *truth of sleep*, was Qs. und Fol. haben, lesen manche Hgg. mit Q. A. *eye of sleep:* wenn ich dem trauen darf, was das Auge des Schlafes mir im Traum Angenehmes gezeigt hat. 2) Dass unter *my bosom's lord* die Liebe, als *love* männlich personificirt, verstanden wird, bestätigt eine Parallelstelle in Othello (A. 3, Sc. 3) *Yield up, O love, thy crown and hearted throne || To tyrannous hate!* 3) *love itself possess'd* ist der Gegensatz zu *love's shadows:* die Liebe selbst, wenn man sich in ihren Besitz setzt, der Liebesgenuss, wird den Schatten-

*Enter* Balthasar. [4]

News from Verona! — How now, Balthasar?
Dost thou not bring me letters from the friar?
How doth my lady? Is my father well?
How doth my lady Juliet? [5] that I ask again;
For nothing can be ill if she be well.
*Bal.* Then she is well, and nothing can be ill.
Her body sleeps in Capels' monument, [6]
And her immortal part with angels lives.
I saw her laid low in her kindred's vault,
And presently took post [7] to tell it you.
O, pardon me for bringing these ill news,
Since you did leave it for my office, Sir.
*Rom.* Is it e'en so? then, I deny you, stars! [8]
Thou know'st my lodging: get me ink and paper,
And hire post-horses; I will hence to-night.
*Bal.* I do beseech you, Sir, have patience:
Your looks are pale and wild, and do import
Some misadventure.
*Rom.* Tush! thou art deceiv'd;
Leave me, and do the thing I bid thee do.
Hast thou no letters to me from the friar?
*Bal.* No, my good lord.
*Rom.* No matter; get thee gone,
And hire those horses: I 'll be with thee straight. —
[*Exit* Balthasar.
Well, Juliet, I will lie with thee to-night.
Let 's see for means: — O mischief! thou art swift
To enter in the thoughts of desperate men!
I do remember an apothecary,
And hereabouts 'a dwells, which late I noted
In tatter'd weeds, with overwhelming brows,
Culling of simples; meagre were his looks,
Sharp misery had worn him to the bones:
And in his needy shop a tortoise hung,
An alligator stuff'd, [9] and other skins
Of ill-shap'd fishes; and about his shelves
A beggarly account [10] of empty boxes,
Green earthen pots, bladders, and musty seeds,
Remnants of packthread, and old cakes of roses,
Were thinly scatter'd to make up a show.
Noting this penury, to myself I said —
An if a man did need a poison now,
Whose sale is present death in Mantua,
Here lives a caitiff wretch would sell it him.
O! this same thought did but forerun my need, [11]
And this same needy man must sell it me.
As I remember, this should be the house:
Being holiday, the beggar's shop is shut. —
What, ho! apothecary!

*Enter Apothecary.*

*Ap.* Who calls so loud?
*Rom.* Come hither, man. — I see, that thou art poor;
Hold, there is forty ducats: [12] let me have
A dram of poison; such soon-speeding gear [13]
As will disperse itself through all the veins,
That the life-weary taker may fall dead;
And that the trunk may be discharg'd of breath
As violently, as hasty powder fir'd
Doth hurry from the fatal cannon's womb. [14]
*Ap.* Such mortal drugs I have; but Mantua's law
Is death to any he [15] that utters them.
*Rom.* Art thou so bare, and full of wretchedness,
And fear'st to die? famine is in thy cheeks,
Need and oppression starveth in thy eyes, [16]
Contempt and beggary hang upon thy back;
The world is not thy friend, nor the world's law:
The world affords no law to make thee rich;
Then be not poor, but break it, and take this.
*Ap.* My poverty, but not my will, consents.
*Rom.* I pay [17] thy poverty, and not thy will.
*Ap.* Put this in any liquid thing you will,
And drink it off; and, if you had the strength
Of twenty men, it would despatch you straight.

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bildern der Liebe, die Romeo im Traume sah, gegenübergestellt. 4) Q. A. hat die Bühnenweisung *Enter Balthasar his man booted.* Die Stiefeln deuten an, dass er so eben vom Pferde stieg, welches ihn von Verona hergetragen. 5) So Qs. und Fol. — Die meisten Hgg. lesen mit Q. A. *How fares my Juliet?* Eine fast wörtliche Wiederholung der Frage ist aber um so statthafter hier, als Romeo gleich nachher sagt *that I ask again.* 6) *Capels,* aus *Capulets* abgekürzt, findet sich in sämmtlichen alten Ausgg. nur hier und nachher noch einmal in derselben Verbindung mit *monument.* In Q. A. und einigen Qs. kommt das Wort, das Sh. neben *Capulet* in Brooke's Gedicht fand, auch an einigen andern Stellen vor (vgl. A. 3, Sc. 1, Anm. 1). 7) *post* ist das Eilpferd, auf dem Balthasar hergeritten ist. 8) So Qs. und Fol. — Romeo in seiner todesmuthigen Verzweiflung verleugnet die Sterne, an die er bisher geglaubt hatte. Das sagt mehr als die von den Hggn. adoptirte Lesart von Q. A. *I defy my stars* = ich fordere meine Sterne heraus, biete ihnen Trotz. — In K. John (A. 1, Sc. 1) steht *As faithfully as I deny the devil,* in demselben Sinne wie hier. — Die erste Zeile in Balthasar's nächster Rede entlehnen manche Hgg. aus Q. A.: *Pardon me, Sir, I will not leave you thus.* 9) Der ausgestopfte Alligator gehörte in Sh.'s Zeit zu der unentbehrlichen Ausstattung einer Apotheke. Malone citirt aus einem Pamphlet von Nashe (1596) die folgende Stelle: *he made an anatomy of a rat, and after hanged her over his head, instead of an apothecary's crocodile or dried alligator.* 10) Ein bettelhafter Belauf, ein ärmliches Conto von Dingen ohne Werth, die im Folgenden aufgezählt werden. — Der Plural *were thinly scatter'd* hängt von dem Singular *a beggarly account* vermöge der dazwischentretenden Plurale ab. 11) Romeo spielt mit den Worten *need* und *needy,* und stellt sein Bedürfniss der Dürftigkeit des Apothekers gegenüber. 12) In Q. A. bietet er ihm nur *twenty ducats.* 13) *soon-speeding gear* = rasch förderndes oder wirkendes Zeug, euphemistisch für Gift. — Sh. fand den Ausdruck bei Brooke, wo der Apotheker sagt *Fayre syr (quoth he) be sure this is the speeding gere* || *And more there is then you shall nede etc.* 14) Dieses Bild findet sich fast mit denselben Worten in Q. A. an einer andern Stelle, A. 2, Sc. 5 in Juliet's Monolog, wo es heisst *love's heralds should be thoughts* || *And run more swift than hasty powder fired* || *Doth hurry from the fearful cannon's mouth.* 15) d. h. für irgend einen Mann, der es veräussert. So in Taming of the Shrew (A. 3, Sc. 2) *I'll bring mine action on the proudest he.* 16) Noth und Bedrängniss blicken ihm gleichsam hungrig aus den Augen. — Rowe setzte *stareth* für *starveth.* — Für den folgenden Vers der Qs. und Fol. lesen manche Hgg. mit Q. A.: *Upon thy back hangs ragged misery.* 17) So Q. A. und die undatirte Q.; die andern Qs. und die Fol. haben *I pray.* 18) *murder,* die Lesart der meisten

*Rom.* There is thy gold; worse poison to men's souls,
Doing more murder [18] in this loathsome world,
Than these poor compounds that thou may'st not sell:
I sell thee poison, thou hast sold me none.
Farewell; buy food, and get thyself in flesh. —
Come, cordial, [19] and not poison, go with me
To Juliet's grave, for there must I use thee. *[Exeunt.*

## SCENE II.

Friar LAURENCE's Cell.

*Enter Friar* JOHN.

*John.* Holy Franciscan friar! brother! ho!

*Enter Friar* LAURENCE.

*Lau.* This same should be the voice of friar John. —
Welcome from Mantua: what says Romeo?
Or, if his mind be writ, give me his letter.

*John.* Going to find a bare-foot brother out,
One of our order, to associate me, [1]
Here in this city visiting the sick,
And finding him, the searchers of the town, [2]
Suspecting that we both were in a house [3]
Where the infectious pestilence did reign,
Seal'd up the doors, and would not let us forth;
So that my speed to Mantua there was stay'd.

*Lau.* Who bare my letter then to Romeo?

*John.* I could not send it, — here it is again, —
Nor get a messenger to bring it thee,
So fearful were they of infection.

*Lau.* Unhappy fortune! by my brotherhood, [4]
The letter was not nice, [5] but full of charge, [6]
Of dear import; and the neglecting it
May do much danger. Friar John, go hence;
Get me an iron crow, [7] and bring it straight
Unto my cell.

*John.* Brother, I 'll go and bring it thee. *[Exit.*

*Lau.* Now must I to the monument alone;
Within this three hours will fair Juliet wake:
She will beshrew me much, that Romeo
Hath had no notice of these accidents;
But I will write again to Mantua,
And keep her at my cell till Romeo come:
Poor living corse, clos'd in a dead man's tomb! *[Exit.*

## SCENE III.

A Churchyard; in it a Monument belonging to the CAPULETS.

*Enter* PARIS, *and his Page, bearing flowers and a torch.* [1]

*Par.* Give me thy torch, boy: hence, and stand aloof; —
Yet put it out, for I would not be seen.
Under yond yew-trees [2] lay thee all along,
Holding thine ear close to the hollow ground:
So shall no foot upon the churchyard tread,
Being loose, unfirm with digging up of graves,
But thou shalt hear it: whistle then to me,
As signal that thou hear'st something approach.
Give me those flowers. Do as I bid thee; go.

*Page.* I am almost afraid to stand alone
Here in the churchyard; yet I will adventure.
*[Retires.*

*Par.* Sweet flower, with flowers thy bridal bed I strew, [3]
(O woe! thy canopy is dust and stones!)
Which with sweet water nightly I will dew,
Or, wanting that, with tears distill'd by moans:
The obsequies that I for thee will keep,
Nightly shall be, to strew thy grave and weep! [4] —
*[The Boy whistles.*
The boy gives warning something doth approach.
What cursed foot wanders this way to-night,
To cross my obsequies, and true love's rite? [5]
What! with a torch? — muffle me, night, awhile.
*[Retires.*

*Enter* ROMEO *and* BALTHASAR, *with a torch, mattock, etc.* [6]

*Rom.* Give me that mattock, and the wrenching iron.
Hold, take this letter: early in the morning

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Qs. und Fol., hat Staunton mit Recht wieder in den Text gesetzt. Die Hgg. lesen meistens mit der undatirten Q. *murders.* 19) *cordial* = herzstärkendes Mittel, gebraucht Sh. in demselben Sinne, wie hier, von einem Gifte in Winter's Tale (A. 1, Sc. 2) *which draught to me were cordial.*

1) Sh. fand in Brooke's Gedichte an der entsprechenden Stelle, dass in Italien die Mönche nicht allein in der Stadt umherzugehen pflegen, sondern jeder von einem andern begleitet wird. — *Here in this city etc.* ist Apposition zu *one of our order*, während *finding him* wie das vorhergehende *going* auf *Friar John* als den Redenden sich bezieht. 2) *searchers of the town* sind die obrigkeitlich bestellten Untersucher der Gesundheitszustände der Stadt zur Zeit der Pest, die Sanitätspolizei. In Brooke's Gedichte heissen sie *they that had the cure of health*, und in Paynter's Novelle: *the magistrates appointed for the visitation of the sick.* — Malone vermuthet, dass die beiden Verse umzustellen seien: *And finding him etc.* || *Here in this city etc.* 3) Nach den beiden Quellen Sh.'s war das *house* eben das Kloster, dem der eine Mönch angehörte. 4) *brotherhood* ist hier die Brüderschaft der Franciscaner, deren Mitglied Laurence ist. 5) Vgl. A. 3, Sc. 1, Anm. 41. 6) *charge* = Gewicht, Wichtigkeit. 7) *crow* oder *crow-bar* ist was in der folgenden Scene *wrenching iron* heisst, = Brecheisen. — In Q. A. verlangt Laurence *a spade and a mattock;* aber um das Grabmal der Capulets zu erbrechen, war vor Allem das Brecheisen nöthig.

1) *bearing flowers and a torch* ist eine moderne Bühnenweisung. — In Q. A. steht *Enter County Paris and his Page with flowers and sweet water.* — Dass Paris das Grab Juliet's auch mit wohlriechendem Wasser begiesst, sagt er ausdrücklich: *Which with sweet water nightly I will dew.* 2) Qs. und Fol. lesen *young trees* für *yew-trees;* nur Q. A. hat *this Ew-tree.* Der Taxus als ein Symbol der Trauer kommt auch in Twelfth-Night (A. 2, Sc. 4) von einer Leiche vor: *stuck all with yew.* 3) *Paris strews the tomb with flowers* ist die Bühnenweisung der Q. A. zu dieser Stelle. — Zu *flowers* gehört der durch die Parenthese davon getrennte Relativsatz *Which with sweet water etc.* Die richtige Interpunction ist von Staunton wieder hergestellt. 4) Viele Hgg. setzen statt dieser sechs gereimten Zeilen, welche in Qs. und Fol. sich finden, sieben reimlose aus Q. A. (vgl. Einleitung pag. 157). — Die nachstehende Bühnenweisung lautet in Q. A. *Boy whistles and calls: My Lord.* 5) So — freilich in der verkehrten Orthographie *right* — Qs. und Fol. — Viele Hgg. adoptiren dafür aus Q. A. *true love's rites,* wodurch der Reim verloren geht. 6) *mattock and a crow of iron* fügt Q. A. hinzu,

See thou deliver it to my lord and father.
Give me the light. Upon thy life I charge thee,
Whate'er thou hear'st or seest, stand all aloof,
And do not interrupt me in my course.
Why I descend into this bed of death,
Is, partly, to behold my lady's face;
But, chiefly, to take thence from her dead finger
A precious ring, a ring that I must use
In dear employment.[7] Therefore hence, be gone:
But if thou, jealous,[8] dost return to pry
In what I further shall intend to do,
By heaven, I will tear thee joint by joint,
And strew this hungry churchyard[9] with thy limbs.
The time and my intents are savage-wild,[10]
More fierce, and more inexorable far,
Than empty tigers, or the roaring sea.

*Bal.* I will be gone, Sir, and not trouble you.

*Rom.* So shalt thou show me friendship. — Take thou that:
Live, and be prosperous; and farewell, good fellow.

*Bal.* For all this same, I'll hide me hereabout:
His looks I fear, and his intents I doubt.[11] *[Retires.*

*Rom.* Thou detestable[12] maw, thou womb of death,
Gorg'd with the dearest morsel of the earth,
Thus I enforce thy rotten jaws to open,
*[Breaking open the door of the monument.*[13]
And, in despite, I 'll cram thee with more food!

*Par.* This is that banish'd haughty Montague,
That murder'd my love's cousin, — with which grief,
It is supposed, the fair creature died, —
And here is come to do some villanous shame
To the dead bodies: I will apprehend him. *[Advancing.*
Stop thy unhallow'd toil,[14] vile Montague.
Can vengeance be pursu'd further than death?
Condemned villain, I do apprehend thee:
Obey, and go with me; for thou must die.

*Rom.* I must, indeed; and therefore came I hither. —
Good gentle youth, tempt not a desperate man;
Fly hence, and leave me: — think upon these gone;
Let them affright thee. — I beseech thee, youth,
Put not[15] another sin upon my head,
By urging me to fury: — O, be gone!
By heaven, I love thee better than myself,
For I come hither arm'd against myself:
Stay not, be gone; — live, and hereafter say —
A madman's mercy bade thee run away.[16]

*Par.* I do defy thy conjurations,[17]
And apprehend thee for a felon here.

*Rom.* Wilt thou provoke me? then, have at thee,[18] boy. *[They fight.*

*Page.* O Lord! they fight: I will go call the watch. *[Exit.*

*Par.* O! I am slain. *[Falls.]* — If thou be merciful,
Open the tomb, lay me with Juliet. *[Dies.*

*Rom.* In faith, I will. — Let me peruse this face: —
Mercutio's kinsman, noble county Paris! —
What said my man, when my betossed soul
Did not attend him as we rode?[19] I think,
He told me, Paris should have married Juliet:
Said he not so? or did I dream it so?
Or am I mad, hearing him talk of Juliet,
To think it was so? — O! give me thy hand,
One writ with me in sour misfortune's book![20]
I 'll bury thee in a triumphant grave, —
A grave? O, no! a lantern,[21] slaughter'd youth,
For here lies Juliet, and her beauty makes
This vault a feasting presence[22] full of light.
Death, lie thou there, by a dead man[23] interr'd.
*[Laying* Paris *in the monument.*
How oft, when men are at the point of death,
Have they been merry! which their keepers[24] call
A lightning before death: O! how may I
Call this a lightning? O my love! my wife!
Death, that hath suck'd the honey of thy breath,
Hath had no power yet upon thy beauty:
Thou art not conquer'd; beauty's ensign[25] yet

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welche auch vorher richtig *Balthasar* hat. In Qs. — die undatirte Q. ausgenommen — und Fol. steht dafür *Enter Romeo and Peter*, entweder weil der Schauspieler, der den Peter spielte, zugleich die Rolle des Balthasar übernahm, oder weil in Brooke's Gedichte Romeo's Diener Peter heisst und Sh. aus Versehen diesen Namen hier mit herübernahm. Vgl. A. 4, Sc. 5, Anm. 17. 7) *dear employment* ist eine Verwendung, an der viel gelegen ist. In diesem sowohl guten als bösen Sinne, = nahe gehend, angelegentlich, gebraucht Sh. *dear* häufig. 8) *jealous* = argwöhnisch. 9) Der Kirchhof heisst hungrig, weil er nie Gebeine genug bekommen kann, so voll er auch schon sein mag. 10) *savage-wild* = wild wie ein Wilder. 11) *to doubt* = beargwöhnen. 12) Vgl. A. 4, Sc. 5, Anm. 10. 13) Die Bühnenweisung ist modern. Q. A. hat dafür: *Romeo opens the tomb.* 14) Unter *toil* versteht Paris die Bemühungen Romeo's, das Grabmal zu erbrechen. 15) So Qs. und Fol.; die meisten Hgg. lesen mit Q. A. *heap not.* — Zwei Zeilen vorher hat die Fol. *those gone.* 16) Romeo hält sich selbst für einen Wahnsinnigen, dem Paris nur durch die Barmherzigkeit desselben, die ihn weglaufen heisst, zu entgehen vermag. 17) So Q. A. mit ganz verständlichem Sinne, da Paris von Romeo vielfach beschworen war, ihn nicht zu reizen, sondern sich zu entfernen. Aus *conjuration (coniuration)* entstand in der Q. von 1599 *commiration*, woraus die spätern Qs. und die Fol. *commiseration* machten: ich biete Deinem Erbarmen Trotz. 18) Vgl. A. 4, Sc. 5, Anm. 23. — Die folgenden Worte des Pagen sind in einigen Qs. cursiv gedruckt, zur Andeutung, wie Mommsen meint, dass sie hinter der Scene gesprochen würden. In der That ist das *Exit* des Pagen in den alten Ausgg. nicht bezeichnet. 19) d. h. als sie von Mantua nach Verona ritten. 20) *one* ist Apposition zu dem in *give* steckenden *thou*. — Anders construirt Mommsen, indem er das Ausrufungszeichen hinter *hand* setzt und die beiden folgenden Verse mit einander verbindet. 21) *lantern* = eine mit Fenstern versehene Kuppel, in die also von allen Seiten helles Licht hineinfällt, im Gegensatz zum dunkeln Grabe. 22) *feasting presence* = ein Staatszimmer, das zu Banketten dient. 23) Unter *by a dead man* verstand Steevens den Tybalt, neben dessen Leiche die Leiche des Paris bestattet werden sollte. Malone fasst, ohne Zweifel richtig, *by a dead man* = von einem Todten, und deutet es auf Romeo, der sich selbst schon für so gut wie todt ansieht. 24) *keepers* sind hier die Krankenwärter. — Das letzte Aufflackern der Lebenskraft vor dem Tode wird auch in zeitgenössischen Dramen so wie hier erwähnt und bezeichnet. So in Death of Robert Earl of Huntington: *I thought it was a lightning before death || Too sudden to be certain.* — Romeo fragt sich, wie er den Anblick, der ihm in dem nun mehr geöffneten Grabe wird, als solch ein *lightning* bezeichnen könne? 25) Die rothe Fahne der Schönheit wird

Is crimson in thy lips, and in thy cheeks,
And death's pale flag is not advanced there. —
Tybalt, liest thou there in thy bloody sheet?
O! what more favour can I do to thee,
Than with that hand that cut thy youth in twain
To sunder his[26] that was thine enemy?
Forgive me, cousin! — Ah! dear Juliet,
Why art thou yet so fair? Shall I believe
That unsubstantial death is amorous;[27]
And that the lean abhorred monster keeps
Thee here in dark to be his paramour?
For fear of that I still will stay with thee,
And never from this palace of dim night
Depart again:[28] here, here will I remain
With worms that are thy chambermaids;[29] O! here
Will I set up my everlasting rest,[30]
And shake the yoke of inauspicious stars
From this world-wearied flesh. — Eyes, look your last!
Arms, take your last embrace! and, lips, O you,
The doors of breath, seal with a righteous kiss
A dateless bargain to engrossing death![31]
Come, bitter conduct,[32] come, unsavoury guide!
Thou desperate pilot, now at once run on
The dashing rocks thy sea-sick[33] weary bark!
Here 's to my love! *[Drinks.]* — O true apothecary![34]
Thy drugs are quick. — Thus with a kiss I die. *[Dies.*

*Enter, at the other end of the churchyard, Friar* LAURENCE, *with a lantern, crow, and spade.*

*Fri.* Saint Francis be my speed! how oft to-night
Have my old feet stumbled at graves! — Who 's there?[35]
*Bal.* Here 's one, a friend, and one that knows you well.
*Fri.* Bliss be upon you! Tell me, good my friend,
What torch is yond, that vainly lends his light
To grubs and eyeless sculls? as I discern,
It burneth in the Capels' monument.[36]
*Bal.* It doth so, holy Sir; and there 's my master,
One that you love.
*Fri.* Who is it?
*Bal.* Romeo.
*Fri.* How long hath he been there?
*Bal.* Full half an hour.
*Fri.* Go with me to the vault.
*Bal.* I dare not, Sir.
My master knows not but I am gone hence;[37]
And fearfully did menace me with death,
If I did stay to look on his intents.
*Fri.* Stay then, I 'll go alone. — Fear comes upon me;
O! much I fear some ill unlucky[38] thing.
*Bal.* As I did sleep under this yew-tree[39] here,
I dreamt my master and another fought,
And that my master slew him.
*Fri.* Romeo! — *[Advancing.*[40]
Alack, alack! what blood is this, which stains
The stony entrance of this sepulchre? —
What mean these masterless and gory swords
To lie discolour'd by this place of peace?
*[Enters the tomb.*
Romeo! O, pale! — Who else? what! Paris too?
And steep'd in blood? — Ah! what an unkind hour
Is guilty of this lamentable chance! —
The lady stirs. [JULIET *wakes.*
*Jul.* O comfortable friar! where is my lord?
I do remember well where I should be,
And there I am. — Where is my Romeo?
*[Noise within.*
*Fri.* I hear some noise. — Lady, come from that nest
Of death, contagion, and unnatural sleep:[41]
A greater Power than we can contradict
Hath thwarted our intents: come, come away.
Thy husband in thy bosom there lies dead;
And Paris too: come, I 'll dispose of thee
Among a sisterhood of holy nuns.
Stay not to question, for the watch is coming;
Come, go; good Juliet. — *[Noise again.]* I dare no longer stay.
*Jul.* Go, get thee hence, for I will not away. —
*[Exit Friar* LAURENCE.
What 's here? a cup clos'd in my true love's hand?
Poison, I see, hath been his timeless end.[42]
O churl! drunk all, and left no friendly drop,[43]

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der bleichen Flagge des Todes entgegengestellt. Juliet's Lippen und Wangen sind noch roth. 26) *his* scil. *youth.* Romeo versteht sein eigenes junges Leben darunter, das von seiner eigenen Hand fallen soll. 27) In Qs. und Fol. steht *I will believe,* || *Shall I believe that unsubstantial etc.* Die ersten drei Worte sind offenbar aus Versehen in der Handschrift stehen geblieben und so in den Druck übergegangen. 28) Hier folgt in Qs. — die undatirte Q. ausgenommen — und Fol. Folgendes, womit Sh. anfangs den Monolog Romeo's schliessen wollte, bis er ihn nachher erweiterte und aus Versehen den ersten Entwurf in der Handschrift stehen liess: *Come, lie thou in my arms* || *Here 's to thy health where'er thou tumblest in* || *O true apothecary* || *Thy drugs are quick. Thus with a kiss I die.* — Dann wiederholt sich *Depart again,* um an das Neue anzuknüpfen. 29) Der Wurm wird auch in Hamlet (A. 5, Sc. 1) als weibliche Personification gefasst: *and now my lady Worm's.* 30) Vgl. A. 4, Sc. 5, Anm. 4. 31) Die Lippen besiegeln rechtskräftig die Urkunde, mit welcher sich Romeo ohne Frist, also auf immer, dem Tode, der auf ihn Beschlag legt, verschrieben hat. 32) Vgl. A. 3, Sc. 1, Anm. 32. 33) *sea-sick* steht hier nicht in dem gewöhnlichen Sinne des Wortes, sondern = der See bis zum Ekel überdrüssig. — Vgl. bei Brooke: *God graunt, no daungers rocke, ylurking in the darke,* || *Before thou win the happy port, wracke thy sea-beaten barke.* 34) Romeo erinnert sich dessen, was der Apotheker ihm (A. 5, Sc. 1) über die rasche und sichere Wirkung des Giftes gesagt hatte, und findet, dass er wahr gesprochen. 35) Manche Hgg. fügen hier einen Vers ein, der nur in Q. A. steht und dort auf Balthasar's nächste Rede folgt: *Who is it that consorts so late the dead?* 36) Vgl. A. 5, Sc. 1, Anm. 6. 37) Mein Herr weiss nicht anders, als dass ich von hier fortgegangen bin. 38) So die späteren Qs. und die Fol.; die Q. von 1599 hat *unthrifty.* 39) Qs. und Fol. haben auch hier *young tree* (vgl. Anm. 2 dieser Scene). 40) Statt dieser modernen Bühnenweisung hat Q. A. folgende: *Friar stoops and looks on the blood and weapons.* 41) *unnatural sleep* bezieht Steevens = auf den todähnlichen, durch den Trank herbeigeführten Schlaf, aus welchem Juliet erwacht. In der Verbindung mit *death* und *contagion* ist aber vielleicht der Sinn eher der, dass es unnatürlich ist, an solcher Stätte überhaupt zu schlafen. 42) *imeless end* ist ein Ende, das die Zeit nicht bestimmt hatte, also ein von dem regelmässigen Zeitverlauf unabhängiges, gewaltsames, kein natürliches Ende. So kommt bei Sh. an anderen Stellen *timeless death* und *timeless grave* vor. 43) So

To help me after? — I will kiss thy lips;
Haply, some poison yet doth hang on them,
To make me die with a restorative. *[Kisses him.*
Thy lips are warm!

*1. Watch. [Within.]* Lead, boy: — which way?

*Jul.* Yea, noise? — then I 'll be brief. — O happy dagger! *[Snatching* ROMEO's *dagger.*
This is thy sheath;[44] *[stabs herself]* there rust, and let me die. *[Dies.*

*Enter Watch, with the Page of* PARIS.

*Page.* This is the place; there, where the torch doth burn.

*1. Watch.* The ground is bloody: search about the churchyard.
Go, some of you; whoe'er you find, attach.
*[Exeunt some.*
Pitiful sight! here lies the county slain; —
And Juliet bleeding; warm, and newly dead,
Who here hath lain this two days buried. —
Go, tell the prince, — run to the Capulets, —
Raise up the Montagues, — some others search: —
*[Exeunt other Watchmen.*
We see the ground[45] whereon these woes do lie;
But the true ground of all these piteous woes
We cannot without circumstance[46] descry.

*Enter some of the Watch, with* BALTHASAR.

*2. Watch.* Here 's Romeo's man; we found him in the churchyard.

*1. Watch.* Hold him in safety, till the prince come hither.

*Enter another Watchman, with Friar* LAURENCE.

*3. Watch.* Here is a friar, that trembles, sighs, and weeps:
We took this mattock and this spade from him,
As he was coming from this churchyard side.

*1. Watch.* A great suspicion;[47] stay the friar too.

*Enter the* PRINCE *and Attendants.*

*Prince.* What misadventure is so early up,
That calls our person from our morning's rest?[48]

*Enter* CAPULET, *Lady* CAPULET, *and Others.*

*Cap.* What should it be, that they so shriek abroad?

*La. Cap.* The people in the street cry — Romeo,
Some — Juliet, and some — Paris; and all run
With open outcry toward our monument.

*Prince.* What fear is this, which startles in our ears?[49]

*1. Watch.* Sovereign, here lies the county Paris slain;
And Romeo dead; and Juliet, dead before,
Warm and new kill'd.

*Prince.* Search, seek, and know how this foul murder comes.

*1. Watch.* Here is a friar, and slaughter'd Romeo's man,
With instruments upon them, fit to open
These dead men's tombs.[50]

*Cap.* O heaven! — O wife! look how our daughter bleeds!
This dagger hath mista'en, — for, lo! his house
Is empty on the back of Montague, —
And is mis-sheathed in my daughter's bosom.[51]

*La. Cap.* O me! this sight of death is as a bell,
That warns my old age to a sepulchre.

*Enter* MONTAGUE *and Others.*

*Prince.* Come, Montague; for thou art early up,
To see thy son and heir more early down.

*Mon.* Alas, my liege, my wife is dead to-night;[52]
Grief of my son's exile hath stopp'd her breath.
What further woe conspires against mine age?

*Prince.* Look, and thou shalt see.

*Mon.* O thou untaught![53] what manners is in this,
To press before thy father to a grave?

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liest Mommsen mit der Q. von 1599. Die andern Qs. und Fol. haben *drink* für *drunk* und manche Hgg. lesen deshalb *leave* für *left*, nach Q. A., wo der Vers jedoch lautet *Ah churl, drink all and leave no drop for me.* — *churl* ist hier = Geizhals. 44) Die Scheide, welche Juliet dem Dolche Romeo's anweist, ist ihr Busen. In dieser Scheide soll er verrosten, fernerhin nicht mehr gebraucht werden. In Q. A., wo jedoch das Bild von der Scheide fehlt, steht *rest* für *rust: O happy dagger, thou shalt end my fear: || Rest in my bosom. Thus I come to thee.* 45) Das Wortspiel von *ground* = Grund, Ursache, und = Grund, Boden, wird ebenso in Hamlet (A. 5, Sc. 1) wiederholt. — Drei Verse vorher liest Staunton richtig mit der Q. von 1599 *this two days.* Vgl. A. 4, Sc. 3, Anm. 8. Die andern Qs. und Fol. haben *these two days.* 46) *circumstance* sind die näheren begleitenden Umstände, welche noch zu erforschen übrig bleiben. 47) Dass *a great suspicion* auf *mattock* und *spade* geht, erhellt aus dem Texte der Q. A., wo der Wächter sagt *Captain, here 's a friar with tools about him, fit to ope a tomb.* 48) So die Fol. nach der undatirten Q.; die andern Qs. lesen *morning rest.* 49) *our ears* verbesserte Johnson das *your ears* der Qs. und Fol. — Die vorhergehende Rede der Lady Capulet beginnt in Qs. und Fol. *O! the people.* — Q. A. lässt die Interpunction aus. 50) Vgl. Anm. 47. — In der folgenden Zeile zieht Mommsen *heavens* der Q. von 1599 dem *heaven* der übrigen alten Ausgg. vor. 51) Der Dolch hat sich verirrt und statt in seiner Scheide zu stecken, die damals auf dem Rücken getragen wurde *(his house || Is empty on the back of Montague)* ist er verkehrt oder unglücklich in den Busen Juliet's wie in eine Scheide gesteckt. — *mis-sheathed* ist gebildet wie *mis emper'd* (vgl. A. 1, Sc. 1, Anm. 29). — Q. A. verwischt diese Nüance, indem sie liest *And it is sheathed in our daughter's breast.* — Da die Q. von 15[illegible]9 *and it misheathd*, die beiden andern Qs. *and is misheath'd* haben, so liest Mommsen *and it is mis-sheath'd*, indem er das zweisylbige *mis-sheath'd* auf der ersten Sylbe betont. 52) Statt der folgenden Zeile hat Q. A. *And young Benvolio is deceased too.* — In der vorhergehenden Zeile ist *more* aus Q. A. entlehnt. Die Qs. und Fol. haben *now* dafür. — Für *early* hat die Q. von 1599 *earling*, vielleicht kein Druckfehler, sondern ein Adverb, nach Analogie von *darkling* gebildet, wie Mommsen bemerkt. 53) O Du Ungezogener, Unmanierlicher! redet Montague die Leiche seines Sohnes an, der dem Vater eigentlich den Vortritt auch zum Grabe gönnen sollte. 54) Ich will in Euren Wehklagen Euch voranschreiten, wie ein Feldherr, und sollte es auch zum Tode gehen. 55) *to make* als intransitives Verbum

*Prince.* Seal up the mouth of outrage for a while,
Till we can clear these ambiguities,
And know their spring, their head, their true descent;
And then will I be general of your woes,[54]
And lead you even to death. Meantime forbear,
And let mischance be slave to patience. —
Bring forth the parties of suspicion.

*Fri.* I am the greatest, able to do least,
Yet most suspected, as the time and place
Doth make[55] against me, of this direful murder;
And here I stand, both to impeach and purge
Myself condemned and myself excus'd.

*Prince.* Then say at once what thou dost know in this.

*Fri.* I will be brief, for my short date of breath[56]
Is not so long as is a tedious tale.
Romeo, there dead, was husband to that Juliet;
And she, there dead, that Romeo's faithful wife:
I married them; and their stolen marriage-day
Was Tybalt's dooms-day, whose untimely death
Banish'd the new-made bridegroom from this city;
For whom, and not for Tybalt, Juliet pin'd.
You, to remove that siege of grief[57] from her,
Betroth'd, and would have married her perforce,
To county Paris: — then comes she to me,
And, with wild looks, bid me devise some means
To rid her from this second marriage,
Or in my cell there would she kill herself.
Then gave I her (so tutor'd by my art)
A sleeping potion; which so took effect
As I intended, for it wrought on her
The form of death: meantime, I writ to Romeo,
That he should hither come as this dire night,
To help to take her from her borrow'd grave,[58]
Being[59] the time the potion's force should cease.
But he which bore my letter, friar John,
Was stay'd by accident, and yesternight
Return'd my letter back. Then, all alone,
At the prefixed hour of her waking,
Came I to take her from her kindred's vault,
Meaning to keep her closely at my cell,
Till I conveniently could send to Romeo:
But when I came (some minute ere the time
Of her awakening), here untimely[60] lay
The noble Paris, and true Romeo, dead.
She wakes; and I entreated her come forth,
And bear this work of heaven with patience:
But then a noise did scare me from the tomb,
And she, too desperate, would not go with me,
But (as it seems) did violence on herself.
All this I know, and to the marriage
Her nurse is privy; and, if aught in this
Miscarried by my fault, let my old life
Be sacrific'd, some hour before his time,[61]
Unto the rigour of severest law.

*Prince.* We still have known thee for a holy man. —
Where 's Romeo's man? what can he say to this?[62]

*Bal.* I brought my master news of Juliet's death;
And then in post he came from Mantua,
To this same place, to this same monument.
This letter he early bid me give his father;
And threaten'd me with death, going in the vault,
If I departed not, and left him there.

*Prince.* Give me the letter, I will look on it. —
Where is the county's page, that rais'd the watch? —
Sirrah, what made your master in this place?

*Page.* He came with flowers to strew his lady's grave,
And bid me stand aloof, and so I did:
Anon comes one with light to ope the tomb,
And, by and by, my master drew on him;
And then I ran away to call the watch.

*Prince.* This letter doth make good the friar's words,
Their course of love, the tidings of her death:
And here he writes, that he did buy a poison
Of a poor 'pothecary, and therewithal[63]
Came to this vault to die, and lie with Juliet. —
Where be these enemies? Capulet! Montague!
See, what a scourge is laid upon your hate,
That heaven finds means to kill your joys with love;
And I, for winking at your discords too,
Have lost a brace of kinsmen:[64] — all are punish'd.

*Cap.* O brother Montague! give me thy hand:
This is my daughter's jointure; for no more
Can I demand.

*Mon.* But I can give thee more:
For I will raise her statue in pure gold;
That, while Verona by that name is known,
There shall no figure at such rate be set,
As that of true and faithful Juliet.

*Cap.* As rich shall Romeo by his lady lie;[65]
Poor sacrifices of our enmity!

*Prince.* A glooming[66] peace this morning with it brings;
The sun for sorrow will not show his head.
Go hence, to have more talk of these sad things;
Some shall be pardon'd, and some punished:
For[67] never was a story of more woe,
Than this of Juliet and her Romeo. *[Exeunt.*

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hier = ein Zeugniss ablegen. 56) Die kurze Frist, die mir noch zum Athmen verstattet ist. Der Mönch spielt auf sein Greisenalter an. 57) Das Bild von einer Belagerung hatte Sh. in übertragenem Sinne schon A. 1, Sc. 1 angewandt: *She will not stay the siege of loving terms.* — Drei Zeilen weiter hat die Q. von 1599 *meane*, was Mommsen für vielleicht richtig ansieht. 58) Das Grab, das sie nur zum Schein angenommen hatte, nicht ihr wirkliches, sondern nur ein scheinbar erborgtes Grab. 59) *being the time* gehört zu *as this dire night.* 60) *untimely dead* ist mit einander zu verbinden. 61) *his time* in Q. A. und in der Q. von 1599; die andern Qs und die Fol. haben *the time.* 62) *to this* in Qs. und Fol. — Manche Hgg. lesen *in this* mit Q. A. 63) scil. *with the poison.* 64) Das Paar Verwandte, welche der Prinz verloren hat, sind Mercutio, der als Verwandter des Fürsten schon früher vorgeführt war, und Paris, von dem Romeo in dieser Scene gesagt hatte: *Mercutio's kinsman, noble county Paris.* 65) Nach Q. A. und Fol. — Die Qs. lesen *As rich shall Romeo's* (scil. *figure*) *by his lady's* scil. *figure*) *lie*, was Mommsen vorziehen möchte. 66) *to gloom* = trübe aussehen, matt scheinen, gebrauchten Sh.'s Zeitgenossen von dem Dämmerlichte, nicht von der Nacht. — Q. A. und die vierte Folioausg. lesen *gloomie* (*gloomy*). 67) *For etc.* lässt sich nicht wohl auf die nächstvorhergehende Zeile, sondern nur auf die früheren beziehen.

# TIMON OF ATHENS.

## Einleitung.

Shakspere's Timon of Athens erschien zuerst in der Folioausgabe aller Dramen unseres Dichters, im Jahre 1623, ohne vorher in einer Einzelausgabe erschienen zu sein, wie aus der Anführung des Schauspiels in den Verzeichnissen der Buchhändlergilde als „*not formerly entered to other men*“ hervorgeht. Es ist dort in der Reihe der Tragedies als viertes abgedruckt, unter dem Titel The Lyfe of Timon of Athens, und weder in Acte, noch in Scenen eingetheilt, was erst Rowe in seiner Ausgabe von 1709 nachholte.

Ein bestimmtes Jahr hat sich bisher für die Abfassung des Timon nicht nachweisen lassen; auch wird ein solcher Nachweis schwerlich für das ganze Drama, wie es uns vorliegt, jemals gelingen können, schon wegen einer auffallenden Ungleichartigkeit in Styl und Versmass, welche unverkennbar durch alle Acte und Scenen hindurch zwischen einzelnen Partieen des Timon und anderen sich bemerklich macht, und auf verschiedene Dichtung, vielleicht sogar auf verschiedene Dichter, hinweist. Während nämlich ein Theil des Dramas, in metrischer und stylistischer Hinsicht rein und fertig ausgearbeitet, nach keiner Seite hin den Shakspere'schen Ursprung verleugnet, und den Stempel der Dichtungsart seiner späteren Periode deutlich an sich trägt, bietet ein anderer Theil dagegen ein ganz davon verschiedenes, unfertiges Aussehen, in der Nachlässigkeit der Behandlung des Verses, der nicht nur gegen den sonstigen Shakspere'schen Blankvers zurücktritt, sondern in seiner holprichten Regellosigkeit überall in die Prosa zurücksinkt, so sehr manche Herausgeber, namentlich Steevens, sich auch bemüht haben, ihm durch Einschiebungen und Auslassungen auf Kosten des überlieferten Textes den Anschein eines dramatischen Jambus zu retten. Im Einklange mit dieser zwischen Prosa und Vers hin und her schwankenden, plötzlich und unmotivirt bald in diesen, bald in jene übergehenden, oft mitten in der Rede mit Un-Shakspere'schen Reimversen ausgestatteten Textform steht auch der Inhalt, die Redeweise und die poetische Beschaffenheit dieser Partieen des Timon, welche die Spuren des Shakspere'schen Genius oft bis zur Unkenntlichkeit verwischt, und nur durch einzelne, auch in diesen Theilen hie und da, wie es scheint, eingefügte Striche an die Hand erinnert, welche in jenen andern Theilen des Dramas so unverkennbar als Shakspere's Hand thätig gewesen ist.

Indem wir versuchen, diese so ungleichartigen Theile des Schauspiels zu sondern, folgen wir einem ähnlichen Versuche, den zuerst Ch. Knight in der Pictorial Edition of Shakspere gemacht hat, indem er die einen Partieen als Shakspere'sch, die anderen als Nicht-Shakspere'sch bezeichnet.

Von A. 1, Sc. 1 schreibt er mit Sicherheit Alles unserm Dichter zu, was bis zum Auftreten des Apemantus vor sich geht; an dem Folgenden möge Shakspere nur einige Zusätze gemacht haben. Als solche Zusätze möchten auch wir die Worte des Apemantus: *Aches contract etc.*, und das kurze Zwiegespräch der beiden Herren am Schluss der Scene bezeichnen.

In A. 1, Sc. 2 findet Knight kaum eine Spur von Shakspere, dagegen soll A. 2, Sc. 1 möglicherweise von unserem Dichter herrühren, während ihm von A. 2, Sc. 2 nur der letzte Theil, vom Auftreten des Timon im Gespräch mit Flavius, angehören muss, das Vorhergehende aber aus den oben angeführten Gründen, die es als Un-Shakspere'sch erscheinen lassen, auch in seiner Zusammenhangslosigkeit mit dem eigentlichen Drama sich als Ueberbleibsel einer andern, untergeordneten Arbeit ankündigt.

Die ersten drei Scenen des dritten Actes möchte Knight entschieden unserm Dichter absprechen. — Von A. 3, Sc. 4 meint er, sie könne von Shakspere sein oder nicht sein; die eingestreuten Reimverse sprechen gegen Shakspere's Autorschaft, die letzte Hälfte der Scene trägt aber jedenfalls Spuren einer Shakspere'schen Ueberarbeitung, wenn sie nicht ganz von ihm sein sollte. — Die fünfte Scene des dritten Actes ist gewiss Un-Shakspere'sch, nicht nur wegen ihres Styls und der ungebührlich eingestreuten vielen Reimverse, sondern auch wegen ihrer Zusammenhangslosigkeit mit dem Vorigen; sie scheint aus einer früheren Arbeit stehen geblieben zu sein, um das spätere Verfahren des Alcibiades zu motiviren. — In A. 3, Sc. 6 findet Knight mit Recht unsern Dichter nur in der Apostrophe an die Schmeichler: *May you a better feast never behold etc.*, während der Schluss der Scene wieder von der andern Hand zu sein scheint.

Der vierte Act in allen Scenen, wo Timon und Flavius in dem ächten Shakspere'schen Blankvers reden, gehört unserm Dichter unverkennbar an, nur den Schluss von Sc. 2 scheint Shakspere höchstens überarbeitet zu haben. In Sc. 3 hat Shakspere wohl von der ältern Arbeit den letzten Theil des Dialogs zwischen Timon und Apemantus, wo die Prosa beginnt, beibehalten, vielleicht auch den ersten Theil des Gesprächs der Diebe, bis dahin, wo Timon sich in ihr Gespräch mischt.

In A. 5, Sc. 1 wird Shakspere's Hand erst sichtbar bei Timon's Worten *What a god 's gold etc.* — Auch A. 5, Sc. 2 ist Shakspere'sch, während an Sc. 3 und Sc. 4, und namentlich an der fünften und letzten Scene, deren Styl an die fünfte Scene des dritten Actes erinnert, sich nur stellenweise eine Ueberarbeitung von Shakspere's Hand wahrnehmen lässt. — Die schon an zwei früheren Stellen bemerkte Zusammenhangslosigkeit macht sich auch in den letzten Acten in der Reihenfolge der Scenen fühlbar, und spricht für Knight's Hypothese, dass Shakspere die von ihm gedichteten Scenen Timon's in ein früheres Drama eines untergeordneten Dichters an die Stelle der dafür weggelassenen ursprünglichen Scenen eingefügt habe. In dem früheren Drama muss z. B. auf den Weggang des Apemantus (A. 4, Sc. 3) das Auftreten des Malers und Dichters unmittelbar gefolgt sein, da Apemantus die Beiden schon kommen sieht, während in dem jetzigen Timon die von Shakspere eingeschobenen Scenen mit den Dieben und dem Flavius dazwischentreten.

Ausser dem Drama, welches nach Knight's Hypothese unserm Dichter vorlag, hat Shakspere, und vielleicht sein Vorgänger, das, was er über Timon in zwei ihm wohlbekannten Büchern fand, als Quelle benutzen können: zunächst eine Novelle in Paynter's Palace of Pleasure: Of the strange and beastly nature of Timon of Athens, enemy to mankind, with his death, burial and epitaph. Unter dieser Ueberschrift erzählt Paynter folgendermassen:

*All the beasts of the world do apply themselves to other beasts of their kind, Timon of Athens only excepted: of whose strange nature Plutarch is astonied, in the life of Marcus Antonius. Plato and Aristophanes do report his marvellous nature, because he was a man but by shape only, in qualities he was the capital enemy of mankind, which he confessed frankly utterly to abhor and hate. He dwelt alone in a little cabin in the fields not far from Athens, separated from all neighbours and company: he never went to the city, or to any other habitable place, except he was constrained: he could not abide any man's company and conversation: he was never seen to go to any man's house, nor yet would suffer them to come to him. At the same time there was in Athens another of like quality, called Apemantus, of the very same nature, different from the natural kind of man, and lodged likewise in the middle of the fields. On a day they two being alone together at dinner, Apemantus said unto him, „O Timon, what a pleasant feast is this! and what a merry company are we, being no more but thou and I!“ „Nay (quoth Timon), it would be a merry banquet indeed, if there were none here but myself.“*

*Wherein he showed how like a beast (indeed) he was: for he could not abide any other man, being not able to suffer the company of him, which was of like nature. And if by chance he happened to go to Athens, it was only to speak with Alcibiades, who then was an excellent captain there, whereat many did marvel; and therefore Apemantus demanded of him, why he spake to no man, but to Alcibiades? „I speak to him sometimes,“ said Timon, „because I know that by his occasion the Athenians shall receive great hurt and trouble.“ Which words many times he told to Alcibiades himself. He had a garden adjoining to his house in the fields, wherein was a fig-tree, whereupon many desperate men ordinarily did hang themselves; in place whereof he purposed to set up a house, and therefore was forced to cut it down, for which cause he went to Athens, and in the market-place, he called the people about him, saying that he had news to tell them: when the people understood that he was about to make a discourse unto them, which was wont to speak to no man, they marvelled, and the citizens on every part of the city ran to hear him; to whom he said, that he purposed to cut down his fig-tree to build a house upon the place where it stood. „Wherefore (quoth he), if there be any man among you all in this company that is disposed to hang himself, let him come betimes before it be cut down.“ Having thus bestowed his charity among the people, he returned to his lodging, where he lived a certain time after without alteration of nature; and because that nature changed not in his life-time, he would not suffer that death should alter or vary the same: for like as he lived a beastly and churlish life, even so he required to have his funeral done after that manner. By his last will he ordained himself to be interred upon the sea-shore, that the waves and surges might beat and vex his dead carcase. Yea, and that if it were possible, his desire was to be buried in the depth of the sea; causing an epitaph to be made, wherein were described the qualities of his brutish life. Plutarch also reporteth another to be made by Callimachus, much like to that which Timon made himself, whose own soundeth to this effect in English verse: —*

*My wretched catife days,*
*Expired now and past:*
*My carren corse interred here*
*Is fast in ground:*
*In waltring waves of swel-*
*Ling sea, by surges cast;*
*My name if thou desire,*
*The gods thee do confound.*

Die Stelle aus Plutarch's Leben des Antonius, auf welche Paynter sich bezieht, lautet in der unserm Dichter bekannten Uebersetzung von Thomas North so:

*Antonius forsook the city (Alexandria) and company of his friends, and built him a house in the sea, by the Isle of Pharos, upon certain forced mounts which he caused to be cast into the sea, and dwelt there, as a man that banished himself from all men's company: saying that he would lead Timon's life, because he had the like wrong offered him, that was afore offered unto Timon; and that for the unthankfulness of those he had done good unto, and whom he took to be his friends, he was angry with all men, and would trust no man. This Timon was a citizen of Athens, that lived about the war of Peloponnesus, as appeareth by Plato, and Aristophanes' comedies: in the which they mocked him, calling him a viper, and malicious man unto mankind, to shun all other men's companies but the company of young Alcibiades, a*

*bold and insolent youth, whom he would greatly feast, and make much of, and kissed him very gladly. Apemantus pondering at it, asked him the cause what he meant to make so much of that young man alone, and to hate all others: Timon answered him, „I do it," said he, „because I know that one day he shall do great mischief unto the Athenians." This Timon sometimes would have Apemantus in his company, because he was much like to his nature and conditions, and also followed him in manner of life. On a time when they solemnly celebrated the feasts called Choœ at Athens (to wit, the feasts of the dead, where they made sprinklings and sacrifices for the dead), and that they two then seated together by themselves, Apemantus said unto the other: „O, here is a trim banquet, Timon." Timon answered again, „Yea," said he, „so thou wert not here." It is reported of him also, that this Timon on a time (the people being assembled in the market-place about despatch of some affairs) got up into the pulpit for orations, where the orators commonly used to speak unto the people; and silence being made, every man listening to hear what he would say, because it was a wonder to see him in that place; at length he began to speak in this manner: — „My lords of Athens, I have a little yard in my house where there groweth a fig-tree, on the which many citizens have hanged themselves; and because I mean to make some building upon that place, I thought good to let you all understand it, that before the fig-tree be cut down, if any of you be desperate, you may there in time go hang yourselves." He died in the city of Thales, and was buried upon the sea-side. Now it chanced so, that the sea getting in, it compassed his tomb round about, that no man could come to it; and upon the same was written this epitaph: —*

*Here lies a wretched corse, of wretched soul bereft;*
*Seek not my name: a plague consume you wicked wretches left.*

*It is reported that Timon himself when he lived made this epitaph; for that which was commonly rehearsed was not his, but made by the poet Callimachus: —*

*Here lie I, Timon, who alive all living men did hate;*
*Pass by and curse thy fill: but pass, and stay not here thy gaite.*

Es ist klar, dass Shakspere aus diesen Quellen nur Einzelnheiten seines Stoffes entlehnen konnte. Andere wichtige Züge seines Dramas erinnern mehr an Lucian's Timon, der indess damals noch nicht übersetzt war, und mochten unserem Dichter auf anderem Wege, vielleicht durch das ihm vorliegende Drama, vielleicht auch durch irgend ein anderes Drama, zugekommen sein. Auf ein gleichzeitiges Schauspiel nämlich, das Timon's Geschichte behandelt, hatte, als handschriftlich vorhanden, schon Steevens aufmerksam gemacht, weil in diesem Drama die Bankettscene, Timon's Auszug in den Wald, das Finden des vergrabenen Schatzes, und das Wegprügeln der wiederkehrenden Schmarotzer sich vorfand. — Malone war überzeugt, dass Shakspere dieses Drama benutzt habe, während Dyce, welcher es für die Shakespeare-Society im Jahre 1842 zuerst im Drucke herausgab, doch bezweifelt, dass unser Dichter mit einem Schauspiel bekannt gewesen sei, *which was certainly never performed in the metropolis, and which was likely to have been read only by a few of the author's particular friends.* Jedenfalls bietet die Bankettscene, die wir hier folgen lassen, interessante Vergleichungspunkte zwischen diesem Schauspiel, *evidently intended for the amusement of an academic audience*, wie Dyce in seinem Vorwort sagt, und zwischen Shakspere's Timon. — Von den auftretenden Personen ist Laches der Flavius Shakspere's, Orba Timon's Kellermeister, die Uebrigen sind Timon's Gäste von verschiedenen Ständen und Charakteren.

## ACT IV. SCENE V.

*Timon, Laches, Orba, Philargurus, Gelasimus, Pseudocheus, Demeas, Eutrapelus: Hermogenes, Stilpo, Speusippus* come awhile after.

*Tim. Furnish the table, sette on dainty cheare;*
*Timon doth bidde his friends their last farewell.*
*Phil. Thou wisely dost; it is too late to spare*
*When all is spent; whom the gods woulde haue*
*To liue but poorely, let him bee content.*
*Tim. What man is hee can wayle the losse of wealthe,*
*Guarded with such a friendly company?*
*Ill thriue my gold, it shall not wring one teare*
*From these mine eies, nor one sigh from my hearte:*
*My friends sticke close to mee, they will not starte.*
*Dem. Is hee madde? wee knew him not this morning:*
*Hath hee soe soone forgotte an iniury?*

Now enter *Herm., Stil., Speus.*, and drawe backe.

*Lach. Putte of fonde feare; why draw yee backe your feete?*
*Herm. I feare my heade.*
*Tim. Much hayle, Hermogenes, —*
*Saue yee, philosophers.*
*Speus. Saue yee, said hee?*
*Such words are better farre than stripes and blowes.*
*Tim. Y'are welcome all: spende yee this day in mirthe,*
*Mixe laughter and conceits with this our feaste,*
*And lay aside all graue seueritie.*
*Stil. There lie, philosopher. I put of all formalities, excentricall and concentricall vniuersalities, before the thinge, in the thinge, and after the thinge, specifications categorematicall and syncategorematicall, hœcceities complete and ἁπλῶς, or incomplete and κατά τι.*
*Gelas. Ha, ha, he! hee seemes like a dry heringe.*
*Tim. Expecte noe iunketts, or yet dainty fare:*
*What cheare poore Timon hath, y'are welcome to.*
*Phil. I loue a piece of beefe.*
*Gelas. I hony sopps.*
*Pseud. Giue mee a phœnix stew'd in ambergreece.*
*Dem. I loue an artichoke pie sok'd in marrow.*
*Eutr. Fill platters with wine; weele eate it with spoones.*
*Herm. I pray thee, putte a pheasante on the table.*
*Stil. I pray thee. let not mustarde bee wanting.*

*Speus. Bee mindefull of fatte bacon; I doe loue*
*To line my choppes well with the greeze thereof.*
*Tim. Weele wante for nothing; that shall bee my care.* [Exit.
*Gelas. Philosophers say that mustarde is obnoxious to the memory.*
*Stil. Mustarde by itselfe is obnoxious, to the memory by an accident.*
*Herm. Heare yee my opinion, who am halfe a philosopher.*
*Eutr. Partly a fidler, partly a foole.*
*Gelas. Thou art too bitter; peace.*
*Herm. Mustarde originally and proximely is obnoxious, to the memory instrumentally and remotely.*
*Gelas. O, ex'lent witty, and beyonde compare!*
*Thou shalt with mee to the Antipodes,*
*If that thou please: this ingenuity*
*I loue in any man.*
*Phil. Art thou resolued on thy iourny?*
*Gelas. Yes:*
*This morning I haue play'd the alchymist,*
*Conuerting all my lands to pure golde.*
*Dem. A metalepsis or transumption from one thinge to another.*
*Gelas. Pseudocheus,*
*How many miles thinke you that we must goe?*
*Pseud. Two thousande, 44.*
*Stil. What dost thou meane?*
*A number numbering, or numbered?*
*Pseud. My eares attende not to these idle trifles:*
*Thou art a trifling philosopher; peace:*
*Perseus, hee had a winged horse.*
*Dem. The allegory of this fable I perspicuously laid open in an oration newly penn'd. If you please, I will relate it.*
*Pseud. Thou orator, care thou for thy metaphores:*
*Perseus, whats that to thee? the horses name*
*Was Pegasus.*
*Gelas. Yes, I remember't well.*
*What was his name saidst thou?*
*Pseud. Pegasus:*
*What if I know where Pegasus is fedde*
*With oates and hay?*
*Gelas. O witte worthy of immortalitie!*
*Pseud. One word's enough for a wise man:*
*Thou, mounted vppon Pegasus, shalt fly;*
*The shippe shall carry mee.*
*Lach. Let eache man take his place.*
*Stil. A place is a superficies concaue.*
*Speus. Or convexe of a body ambient.*
*Herm. True, if it bee considered entitatiuely, not formally. —*
*Before I leaue, Ile make these termes threedbare:*
*Now, as I liue, they cost mee twenty pounds.* [Aside.
*Eutr. Some one bring water: these philosophers*
*Washt not their vncleane handes this day.*
*Stil. A litle inke adhæres in the superficies of my nayle.*
*Speus. I writte the state of a quæstion this day, — whether the heauens bee made of stones.*
*Stil. It is made of stones stoned, not stoning.*
*Dem. O Jupiter, hee speakes solœcismes!*
*Phil. Where is thy master?*
*Lach. Heele bee here anon:*
*In the meane time sitte downe.*
*Gelas. Philargurus,*
*Thy hoary haires deserue the highest place.*

Enter *Timon.*

*Tim. O happy mee, equall to Joue himselfe!*
*I going touche the starres. Breake out, O joy,*
*And smother not thyselfe within my breast!*
*Soe many friends, soe many friends I see;*
*Not one hathe falsifi'de his faith to mee.*
*What, if I am opprest with pouertie?*
*And griefe doth vexe mee? fortune left mee poore?*
*All this is nothing: they releeue my wants;*
*The one doth promise helpe, another golde,*
*A thirde a friendly welcome to his house*
*And entertainement; eache man actes his parte;*
*All promise counsaile and a faithfull hearte.*
*Gelas. Timon, thou art forgettefull of thy feast.*
*Tim. Why doe yee not fall to? I am at home:*
*Ile standing suppe, or walking, if I please. —*
*Laches, bring here the artichokes with speede. —*
*Eutrapelus, Demeas, Hermogenes,*
*I'le drinke this cuppe, a healthe to all your healths!*
*Lach. Conuerte it into poison, O yee gods!*
*Let it bee ratsbane to them!* [Aside.
*Gelas. What, wilt thou haue the legge or els the winge?*
*Eutr. Carue yee that capon.*
*Dem. I will cutte him vp,*
*And make a beaste of him.*
*Phil. Timon, this healthe to thee.*
*Tim. Ile pledge you, sir.*
*These artichokes doe noe mans pallat please.*
*Dem. I loue them well, by Joue.*
*Tim. Here, take them, then!*
[Stones painted like to them; and throwes them at them.
*Nay, thou shalt haue them, thou and all of yee!*
*Yee wicked, base, perfidious rascalls,*
*Thinke yee my hate's soe soone extinguished?*
[*Timon* beates *Herm.* aboue all the reste.
*Dem. O my heade!*
*Herm. O my cheekes!*
*Phil. Is this a feaste?*
*Gelas. Truly, a stony one.*
*Stil. Stones sublunary haue the same matter with the heauenly.*
*Tim. If I Joues horridde thunderbolte did holde*
*Within my hande, thus, thus would I darte it!* [Hee hitts *Herm.*
*Herm. Woe and alas, my braines are dashed out!*
*Gelas. Alas, alas, twill neuer be my happe*
*To trauaile now to the Antipodes!*
*Ah, that I had my Pegasus but here!*
*I'de fly away, by Joue.*
[Exeunt (all except *Tim.* and *Lach.*).
*Tim. Yee are a stony generation,*
*Or harder, if ought harder may bee founde;*
*Monsters of Scythia inhospitall,*
*Nay, very diuells, hatefull to the gods.*
*Lach. Master, they are gone.*
*Tim. The pox goe with them;*

*And whatsoe're the horridde sounding sea*
*Or earthe produces, whatsoe're accurs'd*
*Lurks in the house of silent Erebus,*
*Let it, O, let it all sprawle forth here! here,*
*Cocytus, flowe, and yee blacke foords of Styx!*
*Here barke thou, Cerberus! and here, yee troopes*
*Of cursed Furies, shake your firy brands!*
*Earth's worse than hell: let hell chaunge place with earth,*
*And Plutoes regiment bee next the sunne!*
*Lach. Will this thy fury neuer bee appeas'd?*
*Tim. Neuer, neuer it; it will burne for euer:*
*It pleases mee to hate. Goe, Timon, goe,*
*Banishe thyselfe from mans society;*
*Farther than hell fly this inhumane city:*
*If there bee any exile to bee had,*
*There will I hide my heade.* [Exit.
*Lach. Ile follow thee through sword, through fire, and deathe;*
*If thou goe to the ghosts, Ile bee thy page,*
*And lacky thee to the pale house of hell:*
*Thy misery shall make my faith excell.* [Exit.

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***Nachschrift:*** Für den zweiten Jahrgang (1867) des Jahrbuchs der deutschen Shakespeare-Gesellschaft schrieb ich eine Abhandlung, welche die Shakspere'schen und Un-Shakspere'schen Bestandtheile des Timon noch eingehender zu sondern und zu charakterisiren bemüht war. Als Citat aus derselben mögen die vier Sätze, die ich meiner Argumentation zu Grunde legte, hier einen Platz finden.

1) Shakspere's Betheiligung am Timon of Athens fällt in eine reifere Lebensperiode des Dichters, in eine Zeit, wo in seiner Dramaturgie bereits der schöpferischen Phantasie der philosophische Tiefsinn das Gegengewicht zu halten, vielleicht sogar ein Uebergewicht zu gewinnen beginnt. Psychologische Fragen poetisch zu verarbeiten, einzelne Charaktere in ihrer Tiefe und Eigenartigkeit zu erfassen, das mag für unsern Dichter in jener Zeit keinen geringeren Reiz gehabt haben, als die künstlerische Anlage, die Verflechtung und Entwickelung eines dramatischen Gesammtstoffes. Von diesem Gesichtspunkt aus betrachtet, erscheint es denn nicht mehr so auffällig, wie es sonst erscheinen müsste, wenn wir Shakspere, selbst in seiner reiferen Zeit, seine sichere und geübte Hand an das Drama eines Anderen legen sehen, nicht um dessen Unvollkommenheiten, die seinem überlegenen Scharfblick am allerwenigsten verborgen bleiben konnten, wegzuräumen in einer durchgreifenden Umarbeitung, sondern lediglich um seine psychologische Meisterschaft an der Entwickelung eines einzelnen Charakters, der freilich den Mittelpunkt des Dramas bildet und ihm den Namen leiht, zu üben und darzuthun.

2) Das Drama, welches Shakspere auf diese Weise also nicht umarbeitete, sondern nur mit neuen Zuthaten von seiner Hand ausstattete, muss ihm vollständig, nicht etwa als ein von ihm erst zu ergänzendes Fragment, vorgelegen haben, so dass darin einzelne Scenen des Anonymus einzelnen Scenen unseres Dichters haben weichen müssen. Ja, es ist sogar im höchsten Grade wahrscheinlich, dass das Drama des Anonymus dem Publicum bereits auf der Bühne vorgeführt war, und dass, abgesehen von dem oben berührten vorwiegend psychologischen Interesse an dem Stoffe, eben diese Rücksicht auf das Publicum und auf dessen Gewöhnung an das Drama in einer bestimmten Gestalt unsern Dichter veranlasst hat, an dem Plan des Stücks, so mangelhaft derselbe ihm auch erscheinen mochte, nicht das Mindeste zu ändern. Wie Shakspere solche Rücksichten auf gewohnte Anschauungen seines Publicums auch anderswo zu nehmen und wie er sehr wohl das Interesse der Popularität mit dem Interesse der Kunst zu vermitteln wusste, das sehen wir ja an seinem King John und an seinem Taming of the Shrew, an zwei Dramen, die nicht bloss theilweise, wie Timon of Athens, sondern ganz sein Werk sind, und die doch den Plan, grossentheils auch das Scenarium, den uns noch erhaltenen Arbeiten anonymer Dramatiker entlehnen; nicht etwa weil dieser Plan und dieses Scenarium unserm Dichter keiner Verbesserung fähig oder bedürftig erschienen wären, sondern weil das Publicum nun einmal an King John und an Taming of a Shrew in dieser älteren uns überlieferten Gestaltung und Anordnung gewöhnt war, und weil es in der Bühnenpraxis sich empfahl, die Zuschauer in dieser ihrer gewonnenen Anschauung nicht irre zu machen.

3) Das Drama, welches Shakspere entweder in der Handschrift vor sich liegen hatte, oder, falls die Hypothese begründet ist, auf der Bühne aufführen sah, kann kein aus früherer Zeit stammendes und später in Vergessenheit gerathenes Schauspiel gewesen sein. So unvollkommen nach jeder Seite hin, in Anlage und Charakteristik, dasselbe sich, wie es uns vorliegt, auch darstellen mag, so verräth doch der Dialog und das Arrangement einzelner Scenen eine gewisse theatralische Routine, wie sie vor Shakspere und selbst in Shakspere's Jugendzeit nicht eben verbreitet war, wie sie sich vielmehr erst im Verfolge der vielseitigen und lebendigen Entwickelung der englischen Bühnenverhältnisse ausgebildet hat. Auch der Blankvers des älteren Timon ist in seiner Nachlässigkeit und Unregelmässigkeit durchaus nicht der bis zur Monotonie regulirte des Vor-Shakspere'schen Theaters, sondern erinnert in seinem, vielleicht geflissentlich leichtfertigen, an die Conversationssprache der Zeit sich anschliessenden Bau eher an den Vers der jüngeren dramatischen Zeitgenossen unseres Dichters. So mag allerfrühestens der von Shakspere benutzte Timon derselbe sein, auf den in Guilpin's Skialetheia, 1598, angespielt wird mit den mehrfach citirten Worten: *Like hate-man Timon in his cell he sits;* oder auch derselbe, dessen Popularität auf der Bühne in Jack Drum's Entertainment, 1601, bezeugt wird: *But if all the brewers' jades in the town can draw me from the love of myself, they shall do more than e'er the seven wise men of Greece could. Come, come; now I'll be as sociable as Timon of Athens.* — Gerade die Popularität eines damals noch wohlbekannten und gerngesehenen Dramas mochte unsern Dichter bestimmen, dasselbe durch seine Zuthaten solcher Volksgunst würdiger zu machen, wie sie ihn andererseits abhalten musste, durch eine totale, in den Plan des Stückes eingreifende, Umarbeitung dem Theaterpublicum dasjenige fremd erscheinen zu lassen, woran sich die Zuschauer nun einmal gewöhnt hatten. Bei einem älteren, bereits vergessenen Drama aber wäre weder jenes Motiv noch diese Rücksicht recht begreiflich gewesen.

4) Ist nun das Verhältniss der Shakspere'schen Arbeit zu der Arbeit seines Vorgängers im Timon das hier vermuthete und charakterisirte, so wird die herkömmliche Frage nach den Quellen, die unser Dichter für sein

Drama benutzt haben möchte, von selbst erledigt. Shakspere brauchte eben keine anderen Quellen vor Augen zu haben, als das Schauspiel des Anonymus, da dieses für seine Zwecke vollkommen ausreichte. So gut unserm Dichter, wie wir anderswo sehen, die Novellensammlung von Paynter, Palace of Pleasure betitelt, und der von Sir Thomas North übersetzte Plutarch auch bekannt war, so hat er doch weder aus jener Sammlung noch aus diesem Geschichtswerk die oft, u. A. auch in meiner Ausgabe, citirten, den Timon betreffenden Stellen für sein Drama zu studieren und zu verwerthen Anlass gefunden. Vielmehr war das lediglich die Sache seines Vorgängers, der freilich auch den, unserm Dichter schwerlich zugänglichen, Dialog des Lucian in irgend einer Form gekannt haben muss. Dass der Stoff des Dramas zum guten Theil dem Lucianischen Timon entlehnt ist, muss als unzweifelhaft angenommen werden, während es mindestens zweifelhaft erscheint, ob der Anonymus irgend welche Notiz genommen hat von jenem anderen altenglischen Schauspiel Timon eines gleichfalls unbekannten Verfassers, das Alexander Dyce im Jahre 1842 für die Shakespeare-Society herausgab. Die Aehnlichkeiten zwischen diesem für ein classisch gebildetes Publicum, nicht für ein Londoner Volkstheater geschriebenen Timon, von dem ich die bezeichnendste Scene, die Bankettscene, in der Einleitung zu meiner Ausgabe mitgetheilt, und zwischen unserm Timon sind am Ende keine anderen, als die sich aus einer Behandlung desselben Stoffes mit Benutzung derselben Quellen, und zwar vorzugsweise auch des Lucianischen Timon, ergeben mussten.

## DRAMATIS PERSONÆ. [1]

TIMON, a noble Athenian.
LUCIUS, LUCULLUS, SEMPRONIUS, } three flattering Lords.
VENTIDIUS, one of Timon's false Friends.
APEMANTUS, a churlish Philosopher.
ALCIBIADES, an Athenian Captain.
FLAVIUS, Steward to Timon.
FLAMINIUS, LUCILIUS, SERVILIUS, } Servants to Timon.
CAPHIS, PHILOTUS, TITUS, LUCIUS, HORTENSIUS, } Servants to Timon's Creditors.
Servants of Varro, and Isidore, two of Timon's Creditors.
Cupid and Maskers.
Three Strangers.
Poet, Painter, Jeweller, and Merchant.
An old Athenian.
A Page.
A Fool.
PHRYNIA, TIMANDRA, } Mistresses to Alcibiades.
Lords, Senators, Officers, Soldiers, Thieves, and Attendants.

SCENE, Athens; and the Woods adjoining.

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# ACT I.

## SCENE I.

Athens. A Hall in Timon's House.

*Enter Poet, Painter, Jeweller, Merchant,* [2] *and Others, at several doors.*

*Poet.* Good day, Sir.
*Pain.* I am glad you are well.
*Poet.* I have not seen you long. How goes the world? [3]
*Pain.* It wears, Sir, as it grows.
*Poet.* Ay, that 's well known;
But what particular rarity? what strange, [4]
Which manifold record not matches? See,
Magic of bounty! all these spirits thy power
Hath conjur'd to attend. I know the merchant.
*Pain.* I know them both: th' other 's a jeweller.
*Mer.* O! 't is a worthy lord!
*Jew.* Nay, that 's most fix'd.
*Mer.* A most incomparable man; breath'd, as it were, [5]
To an untirable and continuate goodness:
He passes. [6]
*Jew.* I have a jewel here —
*Mer.* O, pray, let 's see 't: for the lord Timon, Sir?
*Jew.* If he will touch the estimate: [7] but, for that —
*Poet.* When we for recompense have prais'd the vile,
It stains the glory in that happy verse
Which aptly sings the good. [8]

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1) Ein ähnliches, nur unvollständiges Personenverzeichniss ist dem Drama schon in der Fol. beigefügt, unter dem Titel The Actors Names. Die jetzt als *Servants to Timon's Creditors* Bezeichneten heissen daselbst *Several Servants to Usurers.* 2) Die Fol. lässt ausser dem *Merchant* noch einen, in ihrem Personenverzeichnisse fehlenden, *Mercer* auftreten, so dass man die Abbreviatur *Mer.* vor den betreffenden Reden auf den Einen, wie auf den Andern deuten könnte. Den Zusatz *and Others*, den der folgende Text fordert, enthält dagegen die Fol. noch nicht. 3) Dieselbe Frage, statt der einfacheren: Wie geht es? kommt auch sonst bei Sh. vor, so in Macbeth (A. 2, Sc. 4) und in Taming of the Shrew (A. 4, Sc. 1). — Die Erwiederung fasst dann *the world* in bestimmterem Sinne, wie hier: Die Welt nutzt sich ab, wie sie älter wird. 4) Zu *strange* ist *rarity*, und zu diesem ein Verbum, wie etwa *happens*, zu ergänzen: Welche auffallende Seltenheit giebt es, die in der Kunde der Menschen bisher unerhört war? — Statt eine weitere Antwort auf seine Frage zu erwarten, macht der Dichter den Maler aufmerksam auf die Anwesenden, welche gleichsam durch die Zaubergewalt der Freigebigkeit Timon's herbeibeschworen sind. 5) *to breathe* = zum Lauf gewöhnen, dazu einüben, so dass man nicht ausser Athem kommt, zunächst vom Pferde gebraucht, wird hier bildlich auf Timon's durch keine Probe zu ermüdende Güte angewandt. Zur Vermittelung dient das eingeschobene *as it were* = gleichsam. — Staunton setzt ein Comma hinter *goodness* und verbindet so den Satz mit dem folgenden *he passes*, was er dann in dem fortgesetzten Bild von einem Rennpferde = *runs* auffasst. 6) *to pass* ist bisweilen, auch ohne ein beigefügtes Object, = über Alles hinausgehen, unvergleichlich sein; gebräuchlicher ist das adjectivische und adverbiale *passing* in demselben Sinne. 7) Wenn er auf den Preis eingeht, wenn er den Preis annimmt, zu welchem das Juwel abgeschätzt ist. 8) Der schmarotzende Poetaster declamirt in affectirter Begeisterung, auf welche auch das folgende *You are rapt etc.* hindeutet, diese Verse, die sich auf sein Verhältniss zu Timon beziehen sollen. Die Hgg. nehmen ohne Grund an, dass er sie aus dem Werke vorlese, von dem er, als von einem projectirten, gleich nachher den Uebrigen erzählt.

*Mer.* 'T is a good form.[9]
*Jew.* And rich: here is a water, look ye.
*Pain.* You are rapt, Sir, in some work, some dedication
To the great lord.
*Poet.* A thing slipp'd idly from me.[10]
Our poesy is as a gum, which oozes
From whence 't is nourish'd: the fire i' the flint
Shows not, till it be struck; our gentle flame
Provokes itself,[11] and, like the current, flies
Each bound it chafes.[12] What have you there?
*Pain.* A picture, Sir. — When comes your book forth?
*Poet.* Upon the heels of my presentment, Sir.[13]
Let 's see your piece.
*Pain.* 'T is a good piece.[14]
*Poet.* So 't is: this comes off well and excellent.[15]
*Pain.* Indifferent.
*Poet.* Admirable![16] How this grace
Speaks his own standing![17] what a mental power
This eye shoots forth! how big imagination
Moves in this lip! to the dumbness of the gesture
One might interpret.[18]
*Pain.* It is a pretty mocking of the life.[19]
Here is a touch; is 't good?
*Poet.* I 'll say of it,
It tutors nature: artificial strife[20]
Lives in these touches, livelier than life.

*Enter certain Senators, who pass over the stage.*

*Pain.* How this lord is follow'd!
*Poet.* The senators of Athens: — happy men![21]
*Pain.* Look, more!
*Poet.* You see this confluence, this great flood of visitors.[22]
I have, in this rough work, shap'd out a man,
Whom this beneath-world[23] doth embrace and hug
With amplest entertainment: my free drift[24]
Halts not particularly, but moves itself
In a wide sea of wax: no levell'd malice
Infects one comma in the course I hold;[25]
But flies an eagle flight, bold, and forth on,
Leaving no tract behind.
*Pain.* How shall I understand you?
*Poet.* I will unbolt[26] to you.
You see how all conditions, how all minds,
(As well of glib and slippery creatures, as
Of grave and austere quality,) tender down
Their services to Lord Timon: his large fortune,
Upon his good and gracious nature hanging,
Subdues and properties to his love and tendance[27]
All sorts of hearts; yea, from the glass-fac'd[28] flatterer
To Apemantus, that few things loves better
Than to abhor himself: even he drops down
The knee before him, and returns in peace

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9) Diese Rede und die folgende beziehen sich auf das Juwel. 10) *a thing* nennt der Dichter in affectirter Bescheidenheit das Werk, das ohne Absicht oder Anstrengung *(idly)*, wie von selbst, ihm entschlüpft sei. — In Uebereinstimmung damit vergleicht er dann die Poesie in ihrem freiwilligen Ergusse einem Harze, das aus dem Baume, von dem es gebildet oder genährt wird, hervorträufelt. — Die Fol. hat *gowne* für *gum*, und *uses* für *oozes;* für letzteres lasen die Hgg. vor Johnson *issues*. — *gum* für *gowne* ist Pope's Verbesserung. 11) Im Gegensatz zu dem Feuer im Stein, das erst herausgeschlagen werden muss, ist die Dichtkunst eine Flamme, die sich von selbst entfacht. 12) Die Poesie in ihrer Freiheit und in ihrem Abscheu gegen jeden Zwang wird einer Strömung verglichen, welche unwillig jedes begrenzende Ufer, gegen das sie antobt, flieht. — *to chafe* ist hier kühn als transitives Verbum gesetzt, für *each bound it chafes with*, wie in Julius Cæsar (A. 1, Sc. 2) *The troubled Tiber chafing with her shores*, und noch ähnlicher dieser Stelle heisst es in einem Gedichte von Drayton (1594) *The ocean chafing with his bounds*. 13) Das poetische Werk, von dem schon vorher die Rede war, soll im Druck erscheinen unmittelbar nach der Ueberreichung desselben an Timon, der die Widmung erst zu genehmigen hat. — Solche Dedicationen an vornehme Gönner waren zu Sh.'s Zeit eine gewöhnliche Geldspeculation für Autoren. 14) Vielleicht wären diese Worte einem Andern, als dem Maler, in den Mund zu legen, da dieser doch nachher erst etwas bedingter in das seinem Gemälde gespendete Lob einstimmt. 15) Er spricht von einer Partie des Gemäldes, die gut gelungen ist, die vortrefflich ausgefallen. — In diesem Sinne wird *to come off* von Sh.'s Zeitgenossen öfter gebraucht. 16) Aus dem Folgenden ergiebt sich, dass von einem Portrait, von der Stellung, dem Auge, der Lippe und der Geberde des Dargestellten, die Rede ist. 17) Wie sprechend drückt dieser Anstand seine (d. h. des Originals) eigene Stellung aus! 18) Die Geberde des auf dem Bilde Dargestellten ist so deutlich, dass man ihren stummen Ausdruck in bestimmte Worte dolmetschen könnte. 19) Das Bild ist eine artige Nachäffung des Lebens, sieht fast wie der Lebendige aus, den es darstellt. — Dieses Lob wird noch überboten durch das folgende, dass das Bild sogar das Leben übertreffe, die Natur gleichsam in die Lehre nehme, und ihr zeige, wie sie bilden sollte *(it tutors nature)*. 20) *strife* erhält seine Erklärung aus dem Zusammenhange; es ist der Wetteifer des Künstlers oder der Kunst, es mit der Natur aufzunehmen, lebendiger, als das Leben selbst, zu schaffen. 21) Für *men* möchte Theobald *man* lesen, als ob Timon wegen der Freundschaft der Senatoren glücklich gepriesen werden solle, während umgekehrt, nach der gewöhnlichen Lesart, die Senatoren wegen ihres Zutritts zu Timon beneidet werden. 22) Der Anblick dieses Zusammenflusses von Besuchern bringt den Poeten auf sein Gedicht, das er, wie früher *a thing slipp'd idly from me*, hier ein kunstloses, ungeschmeicheltes Werk *(rough work)* nennt. 23) So nennt Sh. in Tempest (A. 3, Sc. 3) und in K. Richard II. (A. 3, Sc. 2) die Erde, im Gegensatz zum Himmel, *the lower world*. 24) Die Tendenz des Gedichtes geräth nicht bei Einzelnheiten kleinlich in's Stocken, sondern bewegt sich frei nach allen Seiten, wie in einem Meere. Dieses Meer wird affectirt als ein wächsernes bezeichnet, in Anspielung auf die mit Wachs überzogenen Schreibtafeln, deren der Dichter sich bedient. 25) Die Richtung, die der Dichter in seinem Gedicht innehält, ist selbst in dem kleinsten Theile desselben frei von einer auf Jemanden gerichteten oder abgezielten Bosheit. — *the course I hold* ist dann als Subject zu dem folgenden *flies an eagle flight* zu suppliren. 26) *to unbolt* = entriegeln, in dem affectirten Style dieses Dichters für: eröffnen, erklären, gebraucht. 27) So dass sie ihn lieben und ihm huldigen. — *to property* = zu einer Sache, einem Eigenthum machen, willenlos machen, gebraucht Sh. auch sonst. 28) *glass-faced* ist Der, dessen Antlitz vom Spiegel gemacht wird, der seine Gesichtszüge mit Hülfe des Spiegels ordnet. So kommt in Cymbeline (A. 1, Sc. 1) vor: *a glass that*

Most rich in Timon's nod.[29]
*Pain.* I saw them speak together.
*Poet.* Sir, I have upon a high and pleasant hill
Feign'd Fortune to be thron'd: the base o' the mount
Is rank'd with all deserts,[30] all kinds of natures,
That labour on the bosom of this sphere
To propagate their states:[31] amongst them all,
Whose eyes are on this sovereign lady fix'd,
One do I personate of Lord Timon's frame,
Whom Fortune with her ivory hand wafts to her;
Whose present grace to present slaves and servants
Translates his rivals.[32]
*Pain.* 'T is conceiv'd to scope.[33]
This throne, this Fortune, and this hill, methinks,
With one man beckon'd from the rest below,
Bowing his head against the steepy mount
To climb his happiness, would be well express'd
In our condition.
*Poet.* Nay, Sir, but hear me on.
All those which were his fellows but of late
(Some better than his value), on the moment
Follow his strides, his lobbies fill with tendance,[34]
Roun[35] sacrificial whisperings in his ear,
Make sacred even his stirrup,[36] and through him
Drink the free air.
*Pain.* Ay, marry, what of these?
*Poet.* When Fortune, in her shift and change of mood,
Spurns down her late belov'd, all his dependants,
Which labour'd after him to the mountain's top,
Even on their knees and hands, let him slip down,[37]
Not one accompanying his declining foot.
*Pain.* 'T is common:
A thousand moral paintings I can show,
That shall demonstrate these quick blows of Fortune's[38]
More pregnantly than words. Yet you do well,
To show Lord Timon, that mean eyes have seen
The foot above the head.[39]

*Trumpets sound. Enter* Timon, *attended; the Servant of* Ventidius *talking with him.*[40]

*Tim.* Imprison'd is he, say you?
*Ven. Serv.* Ay, my good lord: five talents is his debt,
His means most short, his creditors most strait:
Your honourable letter he desires
To those have shut him up; which failing[41]
Periods his comfort.
*Tim.* Noble Ventidius! Well;
I am not of that feather, to shake off
My friend when he must need me.[42] I do know him
A gentleman that well deserves a help,
Which he shall have: I 'll pay the debt, and free him.
*Ven. Serv.* Your lordship ever binds him.
*Tim.* Commend me to him: I will send his ransom;
And, being enfranchis'd, bid him come to me. —
'T is not enough to help the feeble up,
But to support him after. — Fare you well.
*Ven. Serv.* All happiness to your honour![43] *[Exit.*

*Enter an old Athenian.*

*Old Ath.* Lord Timon, hear me speak.
*Tim.* Freely, good father.
*Old Ath.* Thou hast a servant nam'd Lucilius.
*Tim.* I have so: what of him?
*Old Ath.* Most noble Timon, call the man before thee.
*Tim.* Attends he here, or no? — Lucilius!

*Enter* Lucilius.

*Luc.* Here, at your lordship's service.
*Old Ath.* This fellow here, Lord Timon, this thy creature,
By night frequents my house. I am a man
That from my first have been inclin'd to thrift,[44]
And my estate deserves an heir more rais'd
Than one which holds a trencher.[45]
*Tim.* Well; what further?

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*feated them.* 29) Er ist schon reich, wenn Timon ihm nur zugenickt hat. 30) *deserts* ist, wie aus der Apposition *all kinds of natures etc.* hervorgeht, hier so viel wie *deservers:* Leute, welche vermöge ihrer Verdienste emporzusteigen hoffen, umringen den Fuss des Berges, auf dem Fortuna thront. 31) *state* ist Rang, Würde und Besitzthum zugleich. 32) Fortuna's Huld verwandelt in einem Augenblicke und auf der Stelle Timon's bisherige Nebenbuhler in seine Sklaven und Diener. 33) *to scope* erklärt Johnson richtig mit *to the purpose.* — Die Erfindung des Dichters entspricht ganz dem Zwecke, und würde sich, wie der Maler weiter fortfährt, auch in seiner Thätigkeitssphäre *(in our condition)*, in der Malerei, gut darstellen lassen. 34) *his lobbies* ist Object zu *fill.* Timon's frühere Standesgenossen füllen nun die Gänge und Corridore seines Hauses mit ihrer huldigenden Aufwartung. 35) Die Hgg. lesen mit der Fol. *rain.* Aber offenbar schrieb Sh. *roun* = raunen. Sie flüstern ihm ihre Wünsche in's Ohr, wie einer Gottheit beim Opfer. — Das veraltete *to roun* oder *to round* kommt fast immer in Verbindung mit *in the ear* vor; so in K. John (A. 2, Sc. 2) *rounded in the ear.* 36) Sie sehen seinen Steigbügel, wenn er zu Pferde sitzt, als etwas Heiliges an, dessen Berührung ihnen Segen bringe; und selbst die Luft, die doch Jedem frei angehört, betrachten sie als Etwas, das sie nur durch seine Gestattung geniessen. 37) So verbesserte Rowe die Lesart der Fol. *sit down.* Vielleicht schrieb Sh. *sink down.* — Für *hands* setzt die Fol. *hand*, was die zweite Folioausg. von 1632 verbessert. 38) *blows of Fortune's* = Schläge, wie sie Fortuna mehr übt, ist verschieden von *blows of Fortune* = Schläge der Fortuna. Die Hgg. verwischen diese Spracheigenthümlichkeit an manchen Stellen, auch hier, wo schon die zweite Folioausg. von 1632 *Fortune* für *Fortune's* liest. 39) Gewöhnliche, gemeine Augen sahen schon solchen Sturz, wobei der Kopf tiefer zu liegen kommt, als der Fuss, solch ein Kopfüberfallen, wie es auch dem Timon bevorstehen kann, und wie es der Dichter zur Warnung in seinem Werke schildert. 40) Diese Bühnenweisung ist modern; die Fol. hat dafür charakteristischer: *Enter Lord Timon, addressing himself courteously to every suitor.* — Der Diener des Ventidius wird dort als *Messenger* bezeichnet. 41) Manche Hgg. lesen überflüssiger Weise mit der zweiten Folioausg. *which failing to him.* — *which failing* ist als Subject zu *periods* aufzufassen: das Ausbleiben eines solchen Briefes bringt seinen guten Muth zum Abschluss, zu Ende. — *to period* in dem angegebenen Sinne scheint ein von Sh. gebildetes Verbum, das nach ihm auch andere Dichter angewandt haben. 42) Wenn er sich gezwungen sieht, meine Hülfe in Anspruch zu nehmen. — Die späteren Folioausgg. lesen trivial genug: *when he most needs me.* 43) *your honour* war zu Sh.'s Zeit die vertrauliche Anrede an einen Lord oder vornehmen Herrn, = *your lordship*, wie es gleich nachher heisst. In letzterem Sinne ist auch der in diesem Drama gebräuchliche Titel *Lord Timon* zu fassen, wobei nicht an einen englischen Lord

*Old Ath.* One only daughter have I, no kin else,
On whom I may confer what I have got:
The maid is fair, o' the youngest for a bride,[46]
And I have bred her at my dearest cost,
In qualities of the best. This man of thine
Attempts her love: I pr'ythee, noble lord,
Join with me to forbid him her resort;
Myself have spoke in vain.
*Tim.* The man is honest.
*Old Ath.* Therefore he will be, Timon:[47]
His honesty rewards him in itself,
It must not bear[48] my daughter.
*Tim.* Does she love him?
*Old Ath.* She is young, and apt:[49]
Our own precedent passions do instruct us
What levity 's in youth.
*Tim.* *[To* Lucilius.*]* Love you the maid?
*Luc.* Ay, my good lord; and she accepts of it.
*Old Ath.* If in her marriage my consent be missing,[50]
I call the gods to witness, I will choose
Mine heir from forth the beggars of the world,
And dispossess her all.
*Tim.* How shall she be endow'd,
If she be mated with an equal[51] husband?
*Old Ath.* Three talents[52] on the present; in future, all.
*Tim.* This gentleman[53] of mine hath serv'd me long:
To build his fortune, I will strain a little,[54]
For 't is a bond in men. Give him thy daughter;
What you bestow, in him I 'll counterpoise,[55]
And make him weigh with her.
*Old Ath.* Most noble lord,
Pawn me to this your honour, she is his.
*Tim.* My hand to thee: mine honour on my promise.
*Luc.* Humbly I thank your lordship. Never may
That state or fortune fall into my keeping,
Which is not ow'd to you![56]
*[Exeunt* Lucilius *and Old Athenian.*

*Poet.* Vouchsafe my labour,[57] and long live your lordship!
*Tim.* I thank you; you shall hear from me anon:
Go not away. — What have you there, my friend?
*Pain.* A piece of painting, which I do beseech
Your lordship to accept.
*Tim.* Painting is welcome.
The painting is almost the natural man;
For since dishonour traffics with man's nature,
He is but outside: these pencill'd figures are
Even such as they give out.[58] I like your work;
And you shall find I like it: wait attendance
Till you hear further from me.
*Pain.* The gods preserve you!
*Tim.* Well fare you, gentleman:[59] give me your hand;
We must needs dine together. — Sir, your jewel
Hath suffer'd under praise.[60]
*Jew.* What, my lord! dispraise?
*Tim.* A mere satiety of commendations.[61]
If I should pay you for 't as 't is extoll'd,
It would unclew me quite.[62]
*Jew.* My lord, 't is rated
As those which sell would give: but you well know,
Things of like value, differing in the owners,
Are prized by their masters.[63] Believe 't, dear lord,
You mend the jewel by the wearing it.
*Tim.* Well mock'd.
*Mer.* No, my good lord; he speaks the common tongue,
Which all men speak with him.[64]
*Tim.* Look, who comes here. Will you be chid?[65]

*Enter* Apemantus.

*Jew.* We will bear, with your lordship.
*Mer.* He 'll spare none.
*Tim.* Good morrow to thee, gentle Apemantus!
*Apem.* Till I be gentle, stay thou for thy good morrow;
When thou art Timon's dog, and these knaves honest.[66]

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zu denken ist, sondern ganz allgemein an einen grossen Herrn überhaupt. 44) *thrift* ist zugleich = Wirthschaftlichkeit, und = gedeihlicher Erwerb. 45) Das »Tellerhalten« ist bei Sh. auch sonst als eine verächtliche Bezeichnung eines Dieners angewandt, z. B. in Love's Labour's Lost (A. 5, Sc. 2) *Holding a trencher, jesting merrily.* 46) Sie gehört zu den Jüngsten, die Braut werden könnten. 47) Das Futurum *he will be* ist dem vorhergehenden *is* gegenübergestellt: Wenn er redlich oder anständig ist, so wird er es auch ferner bleiben, und auf meine Tochter verzichten. 48) *to bear* = als Preis oder Beute davontragen. 49) *apt* = empfänglich, kommt auch sonst vor, ohne dass das Object der Empfänglichkeit hinzugefügt wird. So in Hamlet (A. 1, Sc. 4) *I find thee apt.* 50) Wenn sie sich ohne meine Einwilligung verheirathet. 51) *equal* = von gleichem Range. 52) Die Antwort bezieht sich nur in loser Verbindung auf die Frage *how shall she be endow'd?* — Es ist entweder ein *with* oder ein Verbum, wie *she shall have*, zu suppliren. 53) *gentleman* ist hier ein höherer Diener, entsprechend dem *gentlewoman*, das sich öfter bei Sh. findet. 54) *to strain* = sich anstrengen, mehr als das Gewöhnliche, Mässige, thun, ist hier neutrales Verbum, zu dem *a little* als adverbialer Zusatz tritt. 55) Das Gegengewicht besteht also in den drei Talenten, mit denen Timon den Lucilius eben so viel will wiegen lassen, wie die Tochter wiegt *(make him weigh with her).* 56) Möge mir nie ein Besitzthum zu Theil werden, das ich nicht als Euch gebührend ansehe. — *keeping* deutet zugleich an, dass er das Alles nur als Timon's Eigenthum, sich selbst aber nur als Hüter desselben ansieht. 57) Der Dichter überreicht mit diesen Worten dem Timon sein Werk. 58) scil. *as they give out to be.* — Diese gemalten Gestalten sind eben das, wofür sie sich ausgeben, im Gegensatz zu dem Menschen, dessen Wesen *(man's nature)* anders, als seine Aussenseite ist. 59) So die Fol., ganz richtig, da Timon mit dem Maler spricht. Die Hgg. ändern meistens *gentlemen.* 60) *praise* ist zugleich = Lob, und = Abschätzung. — Der Gegensatz zwischen *praise* und *dispraise* kommt, wie hier, auch anderswo bei Sh. vor; so in K. Henry IV. First Part (A. 5, Sc. 2) *By still dispraising praise, valu'd with you.* 61) Bezieht sich auf das vorhergehende *dispraise.* Es ist nicht Herabwürdigung oder Unterschätzung, was mich zu dem Urtheil veranlasst, sondern eine blosse Uebersättigung, Ueberfülle, von Lobeserhebungen, über die ich nicht hinaus kann. 62) *to unclew*, von *clew* = Knäuel, muss in diesem Zusammenhange = abwickeln, blossstellen, sein, so dass Timon, wenn er das ihm angebotene Juwel nach seinem Werthe bezahlen wollte, nichts an sich behielte, sich ganz entblösste. 63) Das Juwel ist bisher nach dem Preise geschätzt, den der Verkäufer, der Juwelier, selbst dafür zahlen würde, aber in Timon's Besitz wird es von ungleich höherem Werthe sein, da solche Kleinodien, je nach ihren Besitzern, verschieden geschätzt werden. 64) d. h. die Sprache, die alle reden, so gut wie er. 65) Wollt

*Tim.* Why dost thou call them knaves? thou know'st them not.
*Apem.* Are they not Athenians?
*Tim.* Yes.
*Apem.* Then I repent not.
*Jew.* You know me, Apemantus?
*Apem.* Thou know'st I do; I call'd thee by thy name.[67]
*Tim.* Thou art proud, Apemantus.
*Apem.* Of nothing so much as that I am not like Timon.
*Tim.* Whither art going?
*Apem.* To knock out an honest Athenian's brains.
*Tim.* That 's a deed thou 'lt die for.
*Apem.* Right, if doing nothing be death by the law.
*Tim.* How likest thou this picture, Apemantus?
*Apem.* The best, for the innocence.[68]
*Tim.* Wrought he not well that painted it?
*Apem.* He wrought better that made the painter; and yet he 's but a filthy piece of work.
*Pain.* You are a dog.
*Apem.* Thy mother 's of my generation: what 's she, if I be a dog?[69]
*Tim.* Wilt dine with me, Apemantus?
*Apem.* No; I eat not lords.
*Tim.* An thou shouldst, thou 'dst anger ladies.
*Apem.* O! they eat lords; so they come by great bellies.
*Tim.* That 's a lascivious apprehension.
*Apem.* So thou apprehend'st it, take it for thy labour.[70]
*Tim.* How dost thou like this jewel, Apemantus?
*Apem.* Not so well as plain-dealing,[71] which will not cost a man a doit.
*Tim.* What dost thou think 't is worth?
*Apem.* Not worth my thinking.[72] — How now, poet?
*Poet.* How now, philosopher?
*Apem.* Thou liest.
*Poet.* Art not one?
*Apem.* Yes.
*Poet.* Then I lie not.
*Apem.* Art not a poet?
*Poet.* Yes.
*Apem.* Then thou liest: look in thy last work, where thou hast feign'd him a worthy fellow.
*Poet.* That 's not feign'd; he is so.
*Apem.* Yes, he is worthy of thee, and to pay thee for thy labour: he that loves to be flattered is worthy o' the flatterer. Heavens, that I were a lord!
*Tim.* What wouldst do then, Apemantus?
*Apem.* Even as Apemantus does now, hate a lord with my heart.
*Tim.* What, thyself?
*Apem.* Ay.
*Tim.* Wherefore?
*Apem.* That I had no angry wit, to be a lord.[73] — Art not thou a merchant?
*Mer.* Ay, Apemantus.
*Apem.* Traffic confound thee, if the gods will not!
*Mer.* If traffic do it, the gods do it.
*Apem.* Traffic 's thy god, and thy god confound thee!

*Trumpets sound. Enter a Servant.*

*Tim.* What trumpet 's that?
*Serv.* 'T is Alcibiades, and some twenty horse,
All of companionship.[74]
*Tim.* Pray, entertain them; give them guide to us. — *[Exeunt some Attendants.*
You must needs dine with me. — Go not you hence,
Till I have thank'd you; and, when dinner 's done,
Show me this piece.[75] — I am joyful of your sights. —

*Enter* Alcibiades, *with his Company.*[76]

Most welcome, Sir!
*Apem.* So, so; there! —[77]
Aches[78] contract and starve your supple joints! —
That there should be small love 'mongst these sweet knaves,
And all this courtesy! The strain of man 's bred out
Into baboon and monkey.[79]

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Ihr, indem Ihr so fortfahrt, Euch von Apemantus schelten lassen, wegen solcher Schmeichelreden, wie Ihr sie vorbringt? 66) Apemantus will Timon's »guten Morgen« erst dann erwiedern, wenn Timon zu Timon's Hunde, und seine Schmeichler zu ehrlichen Leuten geworden sind. — Der Menschenhasser Apemantus findet einen Hund eher eines Grusses werth, als einen Menschen. 67) Als er vorher von *these knaves* sprach. 68) Wegen der Harmlosigkeit; weil das Bild nicht, wie das Original, Schaden stiften kann, deshalb gefällt es dem Apemantus am meisten. 69) Die Antwort wäre: *a bitch*, womit zugleich eine Hündin und eine Frauensperson des gemeinsten Schlages bezeichnet wird. 70) Ein Wortspiel zwischen *to apprehend* = auffassen, und = ergreifen, habhaft werden einer Sache: Wofern Du es fassest, so nimm oder behalte es für Deine Mühe. — Die Hgg. trennen missverständlich Vordersatz und Nachsatz, und machen zwei von einander unabhängige Sätze daraus. 71) Steevens führt zur Erklärung folgendes Sprichwort an: *Plain-dealing is a jewel, but they that use it die beggars.* — Sh. hat hier nur den ersten Theil desselben im Sinne gehabt. — Für *cost* hat die Fol. *cast*, was die späteren Folioausgg. verbessern. 72) Die Antwort giebt die Worte der Frage zurück, nur in umgekehrter Ordnung. 73) Apemantus, der alle grossen Herren hasst, würde auch sich selbst hassen, falls er ein grosser Herr wäre, und zwar deshalb hassen, weil er die ihm zusagende misanthropische Anschauungsweise *(angry wit)* nicht länger behaupten könnte, wenn er ein grosser Herr wäre *(to be a lord)*. — Unter den verschiedenen Verbesserungsvorschlägen, die zu dieser Stelle gemacht sind, ist der plausibelste der von Staunton: *to bay a lord.* 74) Die ungefähr zwanzig Reiter *(some twenty horse)* gehören alle zur Genossenschaft des Alcibiades. 75) Diese Worte sind, wie es scheint, an den Maler gerichtet; die folgenden, wie das pluralische *sights* zeigt, an die Uebrigen. — In der vorhergehenden Zeile lässt die Fol. *and* aus, was die zweite Folioausg. von 1632 ergänzt. 76) Die Fol. hat *Enter Alcibiades with the rest.* 77) Die meisten Hgg. fügen die Bühnenweisung *They salute* hinzu. — Jedenfalls beziehen sich die folgenden Verse auf die affenhafte Geschmeidigkeit, mit der die Neuangekommenen den Timon begrüssen. — Die Rede des Apemantus ist in der Fol. als Prosa gedruckt und beginnt: *So, so; their Aches contract and sterue your supple ioynts.* Die richtige Lesart und Versabtheilung stellte Capell her. 78) *ache*, das als Substantiv bei Sh., wie ein Wortspiel in Much Ado about Nothing (A. 3, Sc. 4) zeigt, wie der Name des Buchstaben *H* ausgesprochen wird, hat demnach auch den zweisylbig zu sprechenden Plural *aches*. Es sind gichtische Schmerzen damit gemeint. 79) Die Menschenrace ist ausgeartet zu Affen und Pavianen. Vgl. oben Anm. 77. 80) Alcibiades, der aus einem Feldzuge zurückkehrt, hat, so lange er abwesend war, sein Verlangen nach Timon aufsparen müssen,

*Alcib.* Sir, you have sav'd my longing, and I feed
Most hungerly on your sight.[80]
*Tim.* Right welcome, Sir: —
Ere we depart,[81] we 'll share a bounteous time
In different pleasures. Pray you, let us in.
*[Exeunt all but* Apemantus.

*Enter Two Lords.*

*1. Lord.* What time a day is 't, Apemantus?
*Apem.* Time to be honest.
*1. Lord.* That time serves still.
*Apem.* The most accursed thou, that still omitt'st it.
*2. Lord.* Thou art going to Lord Timon's feast.
*Apem.* Ay; to see meat fill knaves, and wine heat fools.
*2. Lord.* Fare thee well, fare thee well.
*Apem.* Thou art a fool to bid me farewell twice.
*2. Lord.* Why, Apemantus?
*Apem.* Shouldst have kept one to thyself, for I mean to give thee none.
*1. Lord.* Hang thyself.
*Apem.* No, I will do nothing at thy bidding: make thy requests to thy friend.
*2. Lord.* Away, unpeaceable dog! or I 'll spurn thee hence.
*Apem.* I will fly, like a dog,[82] the heels o' the ass.
*[Exit.*
*1. Lord.* He 's opposite to humanity. Come, shall we in,
And taste Lord Timon's bounty? he outgoes
The very heart of kindness.[83]
*2. Lord.* He pours it out; Plutus, the god of gold,
Is but his steward: no meed,[84] but he repays
Seven-fold above itself; no gift to him,
But breeds the giver a return exceeding
All use of quittance.[85]
*1. Lord.* The noblest mind he carries,
That ever govern'd man.
*2. Lord.* Long may he live in fortunes! Shall we in?
*1. Lord.* I 'll keep you company. *[Exeunt.*

## SCENE II.

The Same. A Room of State in Timon's House.

*Hautboys playing loud music. A great banquet served in;* Flavius *and Others attending: then enter* Timon, Alcibiades, Lucius, Lucullus, Sempronius, *and other Athenian Senators, with* Ventidius, *and Attendants. Then comes, dropping after all,* Apemantus, *discontentedly, like himself.*[1]

*Ven.* Most honour'd Timon,
It hath pleas'd the gods to remember my father's age,
And call him to long peace.
He is gone happy, and has left me rich:
Then, as in grateful virtue I am bound
To your free heart,[2] I do return those talents,
Doubled, with thanks and service,[3] from whose help
I deriv'd liberty.
*Tim.* O! by no means,
Honest Ventidius: you mistake my love;
I gave it freely ever; and there 's none
Can truly say, he gives, if he receives:
If our betters play at that game,[4] we must not dare
To imitate them: faults that are rich are fair.
*Ven.* A noble spirit![5]
*Tim.* Nay, my lords,
Ceremony was but devis'd at first,
To set a gloss on faint deeds, hollow welcomes,
Recanting[6] goodness, sorry ere 't is shown;
But where there is true friendship, there needs none.[7]
Pray, sit: more welcome are ye to my fortunes,
Than my fortunes to me. *[They sit.*
*1. Lord.* My lord, we always have confess'd it —[8]
*Apem.* Ho, ho, confess'd it! hang'd it, have you not?
*Tim.* O, Apemantus! — you are welcome.
*Apem.* No, you shall not make me welcome:
I come to have thee thrust me out of doors.
*Tim.* Fie! thou art a churl: ye 've got a humour there
Does not become a man, 't is much to blame. —
They say, my lords, *Ira furor brevis est,*

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und kann nun an dessen Anblick sich nicht sättigen. 81) *to depart* = scheiden, auseinandergehen, wie gewöhnlicher *to part* gebraucht wird. 82) Apemantus fasst *dog*, das der Herr nur im uneigentlichen Sinne als Schimpfwort gebraucht hatte, im eigentlichen auf. 83) Timon in seiner Grossmuth übertrifft die innerste, herzlichste Güte, als solche gefasst. — So kommt in Coriolanus (A. 1, Sc. 6) *their very heart of hope*, und in Antony and Cleopatra (A. 4, Sc. 10) *the very heart of loss* vor. 84) *meed* = Verdienst. Es giebt kein um ihn erworbenes Verdienst, das er nicht siebenmal höher bezahlte, als es werth ist. — Wie zu *no meed* ist auch zu dem folgenden *no gift* etwa *there is* zu suppliren. 85) Eine Erstattung, die über alle gebräuchliche Schuldabtragung hinausgeht.

1) d. h. missvergnügt, wie es seine Art ist. — Die Fol., welcher diese Bühnenweisung entlehnt ist, macht darin die einzelnen Gäste nicht namhaft, sondern hat *the States* (d. h. die Senatoren), *the Athenian Lords*, und fügt zu *Ventidius* hinzu: *whom Timon redeemed from prison.* 2) *free heart* = Grossmuth, Freigebigkeit. 3) *doubled* ist mit *talents*, nicht aber mit *with thanks and service*, zu verbinden. Ventidius will dem Timon für die fünf vorgestreckten Talente jetzt zehn erstatten, und Dank und Dienstanerbietung hinzufügen. 4) Unter *our betters* versteht Timon Leute, wie z. B. die athenischen Senatoren, welche geben, um mit Wucher das Gegebene zurück zu erhalten. Dergleichen Spiel sei nur den Höhergestellten, nicht ihnen gestattet, sagt Timon zu Ventidius, weil nur bei solchen reichen Leuten Fehler selbst schön erscheinen. 5) Die Hgg. fügen hier die Bühnenweisung ein: *They all stand ceremoniously looking on Timon*, um die folgenden Worte Timon's damit zu erklären. Vielleicht complimentiren sich die Gäste um den höheren oder niedreren Sitz an der Tafel, zu der Timon sie nöthigt, und Timon macht mit seinen Bemerkungen über das Hohle solcher Höflichkeit diesem Complimentiren ein Ende. 6) Das Particip *recanting* gehört zu *ceremony:* die förmliche Höflichkeit vernichtet, widerruft die beabsichtigten Wohlthaten, indem sie ihr leid thun, noch ehe sie dieselben erwiesen, gezeigt hat. 7) scil. *no ceremony.* 8) Der Satz bleibt unvollendet, da der hinzutretende Apemantus den Redner unterbricht, und, das Wort *confess'd* aufgreifend, die auf Spitzbuben anwendbare sprichwörtliche Phrase *Confess and be hang'd!* = Bekenne und lasse Dich hängen! damit in Verbindung bringt. So in Othello (A. 4, Sc. 1) *to confess, and be hanged for his labour.* 9) Die Lesart der Fol. *very angry* änderte Rowe in *ever angry*, um einen wirklichen Gegensatz zu dem lateinischen Sprichwort *Ira furor brevis est* zu gewinnen. — Steevens möchte dagegen,

But yond man is ever angry.[9]
Go, let him have a table by himself;
For he does neither affect[10] company,
Nor is he fit for it, indeed.
*Apem.* Let me stay at thine apperil,[11] Timon:
I come to observe; I give thee warning on 't.
*Tim.* I take no heed of thee; thou art an Athenian;
therefore, welcome. I myself would have no power;[12]
pr'ythee, let my meat make thee silent.
*Apem.* I scorn thy meat; 't would choke me, for I
should[13]
Ne'er flatter thee.[14] — O you gods! what a number
Of men eat Timon, and he sees 'em not!
It grieves me to see so many dip their meat
In one man's blood; and all the madness is,
He cheers them up too.
I wonder, men dare trust themselves with men:
Methinks, they should invite them without knives;[15]
Good for their meat, and safer for their lives.
There 's much example for 't;[16] the fellow, that
Sits next him now, parts bread with him, and pledges
The breath of him in a divided draught,[17]
Is the readiest man to kill him: it has been proved.
If I were a huge man, I should fear to drink at meals,
Lest they should spy my wind-pipe's dangerous notes:[18]
Great men should drink with harness[19] on their throats.
*Tim.* My lord, in heart;[20] and let the health go round.
2. *Lord.* Let it flow this way, my good lord.
*Apem.* Flow this way! A brave fellow! — he keeps
his tides well. Those healths will make thee and thy
state look ill, Timon.[21]
Here 's that, which is too weak to be a sinner,[22]
Honest water, which ne'er left man i' the mire:
This and my food are equals, there 's no odds.[23]
Feasts are too proud to give thanks to the gods.
Immortal gods, I crave no pelf;
I pray for no man, but myself.
Grant I may never prove so fond,
To trust man on his oath or bond;
Or a harlot for her weeping;
Or a dog that seems a-sleeping;
Or a kee er with my freedom;
Or my friends, if I should need 'em.
Amen. So fall to 't:
Rich men sin,[24] and I eat root.
*[Eats and drinks.*
Much good dich[25] thy good heart, Apemantus!
*Tim.* Captain Alcibiades, your heart 's in the field now.
*Alcib.* My heart is ever at your service, my lord.
*Tim.* You had rather be at a breakfast of enemies,
than a dinner of friends.
*Alcib.* So they were bleeding-new, my lord, there 's no
meat like 'em: I could wish my best friend at such a feast.
*Apem.* 'Would all those flatterers were thine enemies
then, that then thou mightst kill 'em, and bid me to 'em.[26]
1. *Lord.* Might we but have that happiness, my lord,
that you would once use our hearts, whereby we might
express some part of our zeals, we should think ourselves
for ever perfect.[27]
*Tim.* O! no doubt, my good friends, but the gods
themselves have provided that I shall have much help
from you: how had you been my friends else? why have
you that charitable title[28] from thousands, did you not
chiefly belong to my heart? I have told more of you to
myself, than you can with modesty speak in your own
behalf; and thus far I confirm you.[29] O you gods! think

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weniger plausibel, *very anger* lesen. 10) *to affect* = sich zu Etwas hingezogen fühlen, sich mit Etwas befassen. 11) *apperil*, für *peril*, findet sich bei Sh. nur hier, öfter dagegen bei dessen Zeitgenossen Ben Jonson, und immer mit *at*, wie hier, = auf Deine Gefahr, auf Dein Risico. — Wenn Timon den Apemantus zum Bleiben auffordert, so hat Timon die unangenehmen Folgen dieses Bleibens sich selbst beizumessen. 12) Der Satz erklärt sich aus dem Folgenden: Ich selbst möchte nicht solche tyrannische Macht ausüben, Dich stillschweigen zu heissen; ich wünsche nur, dass Du bei mir speisest, und auf diese freundlichere Art zum Schweigen gebracht werdest. 13) Die Fol. druckt den Anfang dieser Rede des Apemantus als Prosa, die Mitte als Vers und den Schluss wieder als Prosa. Es lässt sich jedoch ein, wenn auch stellenweise holprichter, Blankvers durchführen. 14) Weil Apemantus die Schmeichelei, welche Timon als Lohn für seine Bewirthung erwartet, ihm nicht gewähren kann, würde Timon's Mahl ihm in der Kehle stecken bleiben, ihn erwürgen. 15) Die Gäste brachten ihr Messer in einem Besteck zum Gastmahl mit. 16) *for 't* bezieht sich auf *they should invite them without knives:* es giebt viele Beispiele, die das empfehlen. Ebenso nachher *it has been proved.* 17) Indem Timon's Nachbar bei Tisch den von Timon ihm dargebrachten, halb geleerten Becher unmittelbar austrinkt, thut er in dem zwischen ihnen getheilten Trunk auf Timon's Lebenshauch Bescheid. 18) Die gefährlichen Kennzeichen der Luftröhre sind die Stellen der Luftröhre, die sich dem Messer vorzugsweise kennzeichnen, also deshalb gefährlich sind. — Steevens vermuthet ein Wortspiel mit der musikalischen Bedeutung von *wind-pipe* und *notes.* 19) *harness* ist nicht unser »Harnisch«, sondern jedes Panzerstück, hier für den Hals. 20) Timon trinkt dem Gaste »herzlich, von Herzen« zu, und heisst ihn diesen Zutrunk an der Tafel herum weiterschicken. 21) Auch diese Prosa der Fol. suchen manche Hgg. in Verse umzusetzen, jedoch mit geringerem Glücke, als oben, und nur mit Hülfe einer willkürlichen Umstellung, indem sie *Timon* vor *those healths*, statt hinter *look ill*, setzen. — *healths* ist doppelsinnig, = Gesundheit und = glückwünschender Zuspruch beim Trinken. — *he keeps his tides well* geht darauf, dass der Herr den Rundtrunk nach seiner Seite hin fliessen zu lassen wünscht, also seine Fluthzeiten wohl beachtet. — *tide* ist zugleich = Fluth, und = Festzeit. 22) Das Wasser kann nicht, wie die hitzigen Getränke an Timon's Tafel, zur Sünde reizen, oder, poetisch übertragen, zum Sünder werden. 23) Zwischen dem Wasser und Apemantus' einfacher Speise, die in Wurzeln besteht, ist kein Widerspruch möglich, wie zwischen Wein und solcher einfachen Kost. — Mit dem folgenden Verse leitet er sein Tischgebet ein, eine fromme Sitte, die die Gäste des stolzen Festmahles ihm gegenüber vernachlässigen. — Die Hgg. setzen mit der Fol. über die Verse, welche Apemantus an die Götter richtet: *Apemantus' Grace*, — ein überflüssiges Einschiebsel, da die Bedeutung derselben auch ohne solche Bezeichnung klar ist und der Redende nicht wechselt. 24) Vgl. Anm. 22. 25) *dich* muss eine Entstellung aus *do 't* sein, die sich freilich nirgendwo sonst findet. — Die Bühnenweisung *Eats and drinks* ist modern. 26) Und mich auf sie, d. h. zu ihrer Verzehrung, einladen. — *to bid* = entbieten, einladen. 27) *perfect* = in sich abgeschlossen, fertig; am Ziele unserer Wünsche. 28) *charitable title* ist der zur Nächstenliebe berechtigende Name

l, what need we have any friends, if we should ne'er have need of 'em? they were the most needless creatures living, should we ne'er have use for 'em; and would most resemble sweet instruments hung up in cases, that keep their sounds to themselves. Why, I have often wished myself poorer, that I might come nearer to you. We are born to do benefits; and what better or properer can we call our own, than the riches of our friends? O, what a precious comfort 't is, to have so many, like brothers, commanding one another's fortunes! O joy, e'en made away ere 't can be born![30] Mine eyes cannot hold out[31] water, methinks: to forget their faults, I drink to you.

*Apem.* Thou weep'st to make them drink, Timon.[32]

*2. Lord.* Joy had the like conception in our eyes,
And, at that instant, like a babe, sprung up.[33]

*Apem.* Ho, ho! I laugh to think that babe a bastard.

*3. Lord.* I promise you, my lord, you mov'd me much.

*Apem.* Much![34] *[Tucket sounded.*

*Tim.* What means that trump?

*Enter a Servant.*

How now?

*Serv.* Please you, my lord, there are certain ladies most desirous of admittance.

*Tim.* Ladies! What are their wills?

*Serv.* There comes with them a forerunner, my lord, which bears that office to signify their pleasures.

*Tim.* I pray, let them be admitted.

*Enter* CUPID.

*Cup.* Hail to thee, worthy Timon; and to all
That of his bounties taste! — The five best senses[35]
Acknowledge thee their patron; and come freely
To gratulate thy plenteous bosom.
Th' ear, taste, touch, smell, pleas'd from thy table rise;[36]
They only now come but to feast thine eyes.

*Tim.* They 're welcome all; let 'em have kind admittance:
Music, make their welcome! *[Exit* CUPID.

*1. Lord.* You see, my lord, how ample you 're belov'd.

*Music. Re-enter* CUPID, *with a masque of Ladies as Amazons, with lutes in their hands, dancing and playing.*

*Apem.* Hoy-day, what a sweep of vanity comes this way!
They dance! they are mad women.
Like madness[37] is the glory of this life,
As this pomp shows to a little oil and root.
We make ourselves fools, to disport ourselves;
And spend our flatteries, to drink those men,
Upon whose age we void it up again[38]
With poisonous spite and envy.
Who lives, that 's not depraved, or depraves?
Who dies, that bears not one spurn to their graves
Of their friends' gift?[39]
I should fear, those that dance before me now
Would one day stamp upon me: 't has been done;
Men shut their doors against a setting sun.

*The Lords rise from table, with much adoring of* TIMON; *and, to show their loves, each singles out an Amazon, and all dance, men with women, a lofty strain or two to the hautboys, and cease.*

*Tim.* You have done our pleasures much grace, fair ladies,
Set a fair fashion on our entertainment,
Which was not half so beautiful and kind:
You have added worth unto 't, and lively lustre,[40]
And entertain'd me with mine own device;[41]
I am to thank you for it.

*1. Lady.* My lord, you take[42] us even at the best.

*Apem.* 'Faith, for the worst is filthy; and would not hold taking,[43] I doubt me.

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Freund, den sie vor Tausenden haben. 29) d. h. so weit, wie ich mir selbst Eure hingebende Freundschaft vorgestellt habe, stehe ich für Euch ein. 30) Die Freude, welche Timon über den Besitz solcher Freunde empfindet, macht, ehe sie zum Vorschein kommen kann, schon den Thränen der Rührung Platz. — Für *joy* liest die Fol. *ioyes*, von Rowe verbessert. 31) Dass seine Augen wider seinen Willen weinen, dass sie das Wasser nicht aussperren, ist eine Schwäche, welche die Freunde ihnen vergessen, verzeihen sollen. — *to forget* gehört zu *to you*, nicht zu *I*. 32) Du tränkest sie mit Deinen Thränen. 33) Auf dieselbe Art, wie bei Timon, bildete sich die Freude in den Augen seiner Gäste, und in dem Augenblicke der Empfängniss kam sie auch wie ein Säugling, d. h. als ein Bild der Rührung, nämlich als Thräne, heraus. 34) *much!* wird häufig, wie hier, als ein Ausruf der Ungläubigkeit bei Betheuerungen angewandt. Zugleich wiederholt es hier das letzte Wort des dritten Herrn. 35) Die fünf vornehmsten Sinne erkennen in Timon ihren Pfleger, und kommen deshalb von freien Stücken, seiner Grossmuth zu huldigen. Von diesen fünf stehen vier befriedigt von Timon's Gastmahl auf; der von Cupido geführte Maskentanz will nun auch den fünften Sinn, das Gesicht, befriedigen. 36) Nach Warburton's sinnreicher Verbesserung. Die Fol. liest *There tast touch all pleas'd from thy Table rise.* — Warburton citirt dabei aus Massinger's Duke of Milan eine Stelle, welche der vorstehenden offenbar nachgebildet ist: *All that may be had || To please the eye, the ear, taste, touch, or smell, || Are carefully provided.* — Die Cambridge Edd. lesen nach Rann's Vorgang: *To gratulate thy plenteous bosom: th' ear, || Taste, touch, and smell, pleas'd from thy table rise.* 37) *like madness* weist auf das folgende *as* hin: ein gleicher Wahnsinn, wie dieser Prunk sich ausnimmt gegen ein wenig Oel und Wurzeln, die Apemantus verspeist. 38) Das Getrunkene wieder von sich geben auf Diejenigen in ihrem Alter, von denen wir tranken, als sie noch kräftig, vermögend waren. 39) d. h. es stirbt Keiner, der nicht zum Grabe einen Fussstoss, eine Kränkung mitnimmt, die ihm seine Freunde gegeben. — *their* bezieht sich auf *who dies, that bears not* = wer nicht, also Alle. 40) Das Beiwort *lively* fügt erst die zweite Folioausg. hinzu; es mochte durch ein Versehen ausgefallen sein. 41) Hieraus ergiebt sich, dass Timon selbst diesen Maskenzug veranstaltet haben muss, obwohl er sich vorher davon überrascht stellte. Anderswo, z. B. in Romeo and Juliet (A. 1, Sc. 4) erscheinen solche Masken auch ungebeten bei einem Feste, und dort ist ebenfalls von einem Cupido die Rede, der ihnen als Einführer dienen könnte: *We 'll have no Cupid hood-wink'd with a scarf,|| Bearing a Tartar's painted bow of lath.* 42) *to take* = schätzen, für Etwas nehmen. — Die Fol. setzt vor diese Rede *1. Lord*, offenbar verkehrt, wie aus Apemantus' roher Anspielung *would not hold taking* hervorgeht. Wahrscheinlich war in der Handschrift *Lady* in *L.*, die gewöhnliche Abbreviatur von *Lord*, verkürzt. 43) Den Sinn erklärt am besten ein Citat aus K. Henry IV. Second Part (A. 4, Sc. 1) *A rotten case abides no handling.*

*Tim.* Ladies, there is an idle banquet[44]
Attends you: please you to dispose yourselves.[45]
*All Lad.* Most thankfully, my lord.
*[Exeunt* Cupid *and Ladies.*
*Tim.* Flavius!
*Flav.* My lord.
*Tim.* The little casket bring me hither.
*Flav.* Yes, my lord. *[Aside.]* More jewels yet!
There is no crossing him in 's humour;
Else I should tell him well, i' faith, I should,
When all 's spent, he 'd be cross'd then, an he could.[46]
'T is pity bounty had not eyes behind,
That man might ne'er be wretched for his mind.[47] *[Exit.*
*1. Lord.* Where be our men?
*Serv.* Here, my lord, in readiness.
*2. Lord.* Our horses!

*Re-enter* Flavius, *with the casket.*

*Tim.* O my friends, I have one word to say to you.
Look you, my good lord,
I must entreat you, honour me so much,
As to advance this jewel;[48] accept it, and wear it,
Kind my lord.
*1. Lord.* I am so far already in your gifts.[49]
*All.* So are we all.

*Enter a Servant.*

*Serv.* My lord, there are certain nobles of the senate
Newly alighted, and come to visit you.
*Tim.* They are fairly welcome.
*Flav.* I beseech your honour,
Vouchsafe me a word: it does concern you near.
*Tim.* Near? why, then another time I 'll hear thee.
I pr'ythee, let 's be provided to show them entertainment.[50]
*Flav. [Aside.]* I scarce know how.

*Enter another Servant.*

*2. Serv.* May it please your honour, Lord Lucius,
Out of his free love, hath presented to you
Four milk-white horses, trapp'd in silver.
*Tim.* I shall accept them fairly: let the presents
Be worthily entertain'd.[51]

*Enter a Third Servant.*

How now, what news?
*3. Serv.* Please you, my lord, that honourable gentleman, Lord Lucullus, entreats your company to-morrow to hunt with him; and has sent your honour two brace of greyhounds.
*Tim.* I 'll hunt with him; and let them be receiv'd,
Not without fair reward.
*Flav. [Aside.]* What will this come to?
He commands us to provide, and give great gifts,
And all out of an empty coffer:
Nor will he know his purse; or yield me this,
To show him what a beggar his heart is,[52]
Being of no power to make his wishes good.
His promises fly so beyond his state,
That what he speaks is all in debt,[53] he owes
For every word: he is so kind, that he now
Pays interest for 't; his land 's put to their books.[54]
Well, 'would I were gently put out of office,
Before I were forc'd out!
Happier is he that has no friend to feed
Than such as do even enemies exceed.[55]
I bleed inwardly for my lord. *[Exit.*
*Tim.* You do yourselves
Much wrong: you bate too much of your own merits.[56]
Here, my lord, a trifle of our love.
*2. Lord.* With more than common thanks I will receive it.
*3. Lord.* O! he 's the very soul of bounty.
*Tim.* And now I remember, my lord, you gave
Good words[57] the other day of a bay courser
I rode on: it is yours, because you lik'd it.
*3. Lord.*[58] O! I beseech you, pardon me, my lord, in that.

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44) Als »nichtssagenden, werthlosen Imbiss« bezeichnet Timon die den Damen zugedachte Bewirthung in affectirter Bescheidenheit, wie der alte Capulet in Romeo and Juliet (A. 1, Sc. 5) sagt *We have a trifling foolish banquet towards.* 45) Die Damen sollen selbst verfügen, selbst befehlen in Timon's Hause. 46) Wenn Alles ausgegeben ist, würde er wünschen, in seiner Verschwendung gehindert zu sein, falls es dann noch möglich wäre. — Zugleich liegt in dem verbalen *cross* derselbe Doppelsinn, in welchem Sh. öfter das substantivische *cross* = Kreuz, Leiden, und = eine kleine mit einem Kreuz geprägte alte Silbermünze, gebraucht. — *to tell him well* = ihm gehörig die Wahrheit sagen, nach Staunton's Interpunction und Erklärung. — Andere interpungiren: *Else I should tell him — well, i' faith, I should — || When all 's spent etc.* 47) *mind* wird näher bestimmt durch das vorhergehende *bounty:* sein freigebiges Gemüth. 48) Für das Juwel ist es eine Beförderung, wenn Timon's Freund dasselbe annimmt und trägt. 49) *so far* ist emphatisch, ohne dass deshalb anzunehmen ist, es müsse ein *that* folgen. Die Hgg. betrachten, im Widerspruch mit der Fol., den Satz als unvollständig und interpungiren *gifts, —* 50) So druckt die Fol. den Satz, der, auch anders abgetheilt, wie die Hgg. es versuchen, kaum für einen Vers gelten kann. 51) Die »würdige Aufnahme«, welche das Geschenk finden soll, besteht in einer entsprechenden Belohnung der Ueberbringer; wie gleich nachher von den Jagdhunden: *let them be receiv'd, not without fair reward.* 52) Timon's Herz ist insofern bettelarm, als ihm die Macht fehlt, die Wünsche seiner Freigebigkeit zu verwirklichen. 53) Alles, was Timon spricht, besteht in Zusagen, die nicht gehalten werden können, also in Schulden stecken bleiben, für die er, da er sie nicht abtragen kann, aus Freundlichkeit Zinsen bezahlt. 54) *their books* sind die Rechnungsbücher Derjenigen, denen Timon Versprechungen gemacht hat, welche sich nur mit Hingabe seines Grundbesitzes erfüllen lassen. 55) *than such* gehört zu *to feed:* solche Freunde, welche schlimmer als Feinde sind, indem sie uns ärmer machen, als jene es thun könnten. 56) Timon ist im Gespräch begriffen mit den Herren, welche in affectirter Bescheidenheit sich für unwürdig seiner Güte erklären. — Die folgenden Worte sind dann wieder ausschliesslich an den zweiten Herrn gerichtet, dem er eine Gabe, eine »Kleinigkeit«, als Zeichen ihrer gemeinsamen Freundschaft, aufdringt. 57) *to give good words of* = Etwas loben. 58) Die meisten Hgg. theilen diese Rede dem zweiten Herrn, die Fol. dem ersten Herrn zu. Da indess diese Beiden bereits beschenkt sind, und der dritte Herr durch seine vorhergehenden Worte Timon's Freigebigkeit seinerseits provocirt, so erscheint es passender, wie schon Capell vorschlug, diesen dritten nicht leer ausgehen zu lassen. 59) Die Fol. verbindet richtig *I 'll tell you true* mit *I 'll call to you.* — Timon bereitet

*Tim.* You may take my word, my lord; I know, no man
Can justly praise, but what he does affect:
I weigh my friend's affection with mine own;
I 'll tell you true, I 'll call to you.[59]
*All Lords.* O! none so welcome.
*Tim.* I take all and your several visitations[60]
So kind to heart, 't is not enough to give:
Methinks, I could deal kingdoms to my friends,
And ne'er be weary. — Alcibiades,
Thou art a soldier, therefore seldom rich:
It comes in charity to thee; for all thy living
Is 'mongst the dead, and all the lands thou hast
Lie in a pitch'd field.
*Alcib.* Ay, defil'd land, my lord.[61]
*1. Lord.* We are so virtuously bound —
*Tim.* And so am I to you.
*2. Lord.* So infinitely endear'd —
*Tim.* All to you.[62] — Lights, more lights!
*1. Lord.* The best of happiness,
Honour and fortunes, keep with you, Lord Timon!
*Tim.* Ready for his friends.
*[Exeunt* Alcibiades, *Lords, etc.*
*Apem.* What a coil 's here!
Serving of becks,[63] and jutting-out of bums!
I doubt whether their legs[64] be worth the sums
That are given for 'em. Friendship 's full of dregs:
Methinks, false hearts should never have sound legs.
Thus honest fools lay out their wealth on court'sies.
*Tim.* Now, Apemantus, if thou wert not sullen,
I would be good to thee.
*Apem.* No, I 'll nothing; for if I should be brib'd too, there would be none left to rail upon thee; and then thou wouldst sin the faster. Thou giv'st so long, Timon, I fear me, thou wilt give away thyself in paper[65] shortly: what need these feasts, pomps, and vain-glories?
*Tim.* Nay, an you begin to rail on society once, I am sworn not to give regard to you. Farewell; and come with better music. *[Exit.*
*Apem.* So thou wilt not hear me now,
Thou shalt not then;[66] I 'll lock thy heaven from thee
O, that men's ears should be
To counsel deaf, but not to flattery! *[Exit*

# ACT II.

## SCENE I.

### The Same. A Room in a Senator's House.

*Enter a Senator, with papers in his hand.*[1]

*Sen.* And late, five thousand: to Varro and to Isidore[2]
He owes nine thousand; besides my former sum,
Which makes it five-and-twenty. — Still in motion
Of raging waste? It cannot hold; it will not.
If I want gold, steal but a beggar's dog,
And give it Timon, why, the dog coins gold;
If I would sell my horse, and buy twenty more
Better than he, why, give my horse to Timon,
Ask nothing, give it him, it foals me, straight,[3]
And able horses. No porter[4] at his gate;
But rather one that smiles, and still invites
All that pass by. It cannot hold; no reason
Can sound his state in safety.[5] Caphis, ho!
Caphis, I say!

*Enter* Caphis.

*Caph.* Here, Sir: what is your pleasure?
*Sen.* Get on your cloak, and haste you to Lord Timon;
Importune him for my moneys; be not ceas'd[6]
With slight denial; nor then silenc'd, when —[7]
»Commend me to your master« — and the cap
Plays in the right hand, thus; — but tell him,[8]
My uses cry to me; I must serve my turn
Out of mine own; his days and times are past,[9]
And my reliances on his fracted dates
Have smit my credit: I love, and honour him;

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ihn darauf vor, dass er seinen Freund auch einmal wieder in Anspruch nehmen werde. — *to call to* = *to appeal to.* — Die meisten Hgg. setzen dafür *call on you.* 60) Eure Besuche insgesammt und die jedes Einzelnen von Euch nehme ich so dankbar auf, dass es meinem Herzen nicht genug erscheint, Geschenke zu machen. 61) Alcibiades spielt in seiner Erwiederung, da Timon von *pitch'd field* = Feldlager, spricht, doppelsinnig auf das Sprichwort *Pitch defiles* = Pech besudelt, an. 62) Dazu ist aus Timon's voriger Rede *so am I* zu suppliren. — Er ruft nach Lichtern, um seine sich verabschiedenden Gäste hinaus geleiten zu lassen. 63) *to serve a beck* = ein Kopfnicken, eine Verbeugung darbieten. 64) *leg* ist zugleich = Bein, und = Kratzfuss. 65) *paper* ist das mit Timon's Handschrift versehene Papier, welches er für angeliehenes Geld ausstellt. 66) *then* ist dem *now* entgegengesetzt, wie *wilt* dem *shalt:* Wenn Du mich jetzt nicht hören willst, so sollst Du auch dann nicht hören, wann Du mich hören möchtest; ich will Dir die Möglichkeit, Dich zu retten, vorenthalten.

1) Die Bühnenweisung *with papers in his hand* haben die Hgg. hinzugefügt. Der athenische Senator revidirt die von Timon ausgestellten Schuldscheine (vgl. A. 1, Sc. 2, Anm. 65), und berechnet, wieviel Timon seinen namhaftesten Gläubigern schulde. — Nach dem Personenverzeichnisse der Fol., wo Caphis unter den *Servants to Usurers* verzeichnet steht, gehört dieser Senator zu den Wucherern. 2) Die Interpunction der Fol. trennt passend *thousand* von *to Varro* und verbindet Letzteres mit dem Folgenden. 3) *straight* = stracks, ohne Vorbereitung. Ein Pferd, welches ich dem Timon schenke, wirft mir alsbald Füllen, und noch dazu solche, die, im Gegensatz zu sonstigen, erst aufzuziehenden, gleich zum Dienste tauglich sind. — Zwei Zeilen vorher hat die Fol. das veraltete *moe* für *more* der späteren Folioausgg. 4) Zu dem Thürhüter, der lästige Supplicanten abzuweisen hat, bildet Einer, der mit freundlicher Miene die Vorübergehenden einladet, den natürlichen Gegensatz. 5) Kein vernünftiges Urtheil kann Timon's Lage prüfen, und sie in Folge solcher Prüfung für eine gesicherte erklären. — Die Sh.'sche Prägnanz dieses Satzes hat die Hgg. theilweise veranlasst, mit Hanmer für *sound* lieber *found* zu lesen, was weniger sagt. 6) *to cease* = zum Schweigen bringen. So in K. Henry VI. Second Part (A. 5, Sc. 2) *Now let the general trumpet blow his blast,* || *Particularities and petty sounds* || *To cease!* — Caphis soll sich nicht mit geringfügigen Ausreden zum Schweigen bringen lassen. 7) d. h. wenn Timon mit den Worten: »Empfiehl mich Deinem Herrn,« und mit freundlichem Hutabnehmen den Mahner verabschieden will. 8) Die Hgg. fügen zur Vervollständigung des Verses nach *tell him* noch ein *sirrah* hinzu, ein der zweiten Folioausg. entlehntes Flickwort. 9) Die von Timon angesetzten Zahlungstermine sind vorüber, und der Credit des Senators

But must not break my back to heal his finger:[10]
Immediate are my needs; and my relief
Must not be toss'd and turn'd to me in words,
But find supply immediate. Get you gone:
Put on a most importunate aspect,[11]
A visage of demand; for, I do fear,
When every feather sticks in his own wing,[12]
Lord Timon will be left a naked gull,
Which flashes now a phœnix. Get you gone.
*Caph.* I go, Sir.
*Sen.* I go, Sir?[13] Take the bonds along with you,
And have the dates in compt.[14]
*Caph.* I will, Sir.
*Sen.* Go. *[Exeunt.*

## SCENE II.

The Same. A Hall in Timon's House.

*Enter* Flavius, *with many bills in his hand.*

*Flav.* No care, no stop! so senseless of expense,
That he will neither know how to maintain it,
Nor cease his flow of riot: takes no account
How things go from him, nor resumes no care[1]
Of what is to continue. Never mind
Was to be so unwise, to be so kind.[2]
What shall be done? He will not hear, till feel.[3]
I must be round[4] with him, now he comes from hunting.
Fie, fie, fie, fie!

*Enter* Caphis, *and the Servants of* Isidore *and* Varro.[5]

*Caph.* Good even,[6] Varro. What,
You come for money?
*Var. Serv.* Is 't not your business too?
*Caph.* It is; — and yours too, Isidore?
*Isid. Serv.* It is so.
*Caph.* 'Would we were all discharg'd![7]
*Var. Serv.* I fear it.
*Caph.* Here comes the lord.

*Enter* Timon, Alcibiades, *and Lords, etc.*[8]

*Tim.* So soon as dinner 's done, we 'll forth again,
My Alcibiades. — With me?[9] what is your will?
*Caph.* My lord, here is a note of certain dues.
*Tim.* Dues! Whence are you?
*Caph.* Of Athens here, my lord.
*Tim.* Go to my steward.
*Caph.* Please it your lordship, he hath put me off
To the succession of new days this month:[10]
My master is awak'd[11] by great occasion,
To call upon his own; and humbly prays you,
That with your other noble parts you 'll suit,[12]
In giving him his right.
*Tim.* Mine honest friend,
I pr'ythee, but repair to me next morning.
*Caph.* Nay, good my lord, —
*Tim.* Contain thyself, good friend.[13]
*Var. Serv.* One Varro's servant, my good lord, —
*Isid. Serv.* From Isidore;
He humbly prays your speedy payment, —
*Caph.* If you did know, my lord, my master's wants, —
*Var. Serv.* 'T was due on forfeiture, my lord, six weeks,
And past,[14] —
*Isid. Serv.* Your steward puts me off, my lord;
And I am sent expressly to your lordship.
*Tim.* Give me breath. —
I do beseech you, good my lords, keep on;[15]
I 'll wait upon you instantly. —
*[Exeunt* Alcibiades *and Lords.*

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hat dadurch gelitten, dass er sich vergebens auf die von Timon nicht eingehaltenen Fristen verliess, also selbst zahlungsunfähig ward. 10) Sprichwörtlich für: ein grosses Uebel auf sich nehmen, um einen Anderen vor einem kleineren Uebel zu bewahren. 11) *aspect* betont Sh. auf der letzten Sylbe. 12) Wenn jede Feder in dem Flügel steckt, dem sie angehört, so fallen die geborgten Federn von Timon ab, und er, der mit ihnen als ein Phönix glänzte, steht ohne sie wie ein ungefiederter Nestling *(gull)* da. — *his* gebraucht Sh. regelmässig für *its*, wie häufig *which* für *who*. 13) Die Fol. hat *I go sir?* woraus, da *I* in der Fol. auch für *ay* steht, manche Hgg. ein *Ay, go, Sir* machen. — Richtiger aufgefasst, wiederholt der Senator wohl verdriesslich die Worte des Dieners, welcher wegeilt, ohne die erforderlichen Schuldscheine mitzunehmen. — Das Richtigste ist vielleicht, mit Dyce und Staunton die Worte *I go sir?* im Munde des Senators für eine irrthümliche Wiederholung des Abschreibers oder Setzers zu halten und sie daher zu streichen. 14) Bringe die Verfallzeit der Scheine in Rechnung. So nach Theobald's glücklicher Verbesserung der Fol.: *And have the dates in. Come. — compt* ist die ältere Sh.'sche Form für *count*.

1) *to resume a care* = eine bisher vernachlässigte Sorge wieder aufnehmen. Die Fol. hat *resume*, und Collier's Corrector ändert dafür *no reserve; no care*. — Das folgende *of what is to continue* ist der Gegensatz zu dem vorhergehenden *how things go from him*. 2) Nie gab es ein Gemüth, das, seiner Güte wegen, zugleich so unklug sein sollte, wie das Gemüth Timon's. 3) scil. *till he will feel*. 4) *round* = gerade zu, ohne Umschweife oder Rücksichten. 5) Die Fol. hat *Enter Caphis, Isidore and Varro*, wie auch die Diener einander die Namen ihrer Herren geben: *Good even, Varro*, und *and yours too, Isidore?* 6) Der Gruss *Good even* war von Mittag an gebräuchlich, wie man sich gegenseitig nur die Tageszeit anwünschte, die noch nicht eingetreten war. Es ist also darin kein Widerspruch mit den Worten Timon's: *So soon as dinner 's done etc.* 7) In dem Wunsche, dass sie Alle ihr Geld erhalten möchten, liegt schon der Zweifel, dass das geschehen werde. Deshalb antwortet Varro's Diener: *I fear it*. 8) *Enter Timon and his Train* ist die alte Bühnenweisung. Sein Jagdgefolge ist damit gemeint, mit dem er gleich nach Tisch wieder hinaus will. 9) *with me?* sagt Timon verwundert zu dem ihm unbekannten Caphis, der sich an ihn wendet: Habt Ihr Etwas bei mir zu suchen? 10) Er hat mich schon seit einem Monat auf immer neue Tage verwiesen. 11) *to awake* = aus der bisherigen Ruhe aufstören, zum Handeln veranlassen. 12) Indem Timon seine Schulden bezahlt, entspricht er den sonstigen edeln Eigenschaften, die ihn auszeichnen. 13) Bleib in Deinen Schranken, guter Freund! — eine vornehme Abfertigung des zudringlichen Caphis. — Mittlerweile nahen sich auch Varro's und Isidore's Diener mit ihren Rechnungen in der Hand. 14) scil. *past six weeks*. 15) *to keep on* eigentlich = den eingeschlagenen Weg innehalten, weiter-

*[To* Flavius.*]* Come hither: pray you,
How goes the world, [16] that I am thus encounter'd
With clamorous demands of broken bonds, [17]
And the detention of long-since-due debts,
Against my honour? [18]

*Flav.* Please you, gentlemen,
The time is unagreeable to this business:
Your importunacy cease till after dinner,
That I may make his lordship understand
Wherefore you are not paid.

*Tim.* Do so, my friends. —
See them well entertained. *[Exit.*

*Flav.* Pray, draw near. [19] *[Exit.*

*Enter* Apemantus *and Fool.*

*Caph.* Stay, stay; here comes the fool with Apemantus: let 's have some sport with 'em.

*Var. Serv.* Hang him, he 'll abuse us.

*Isid. Serv.* A plague upon him, dog!

*Var. Serv.* How dost, fool?

*Apem.* Dost dialogue [20] with thy shadow?

*Var. Serv.* I speak not to thee.

*Apem.* No; 't is to thyself. — *[To the Fool.]* Come away.

*Isid. Serv. [To* Var. *Serv.]* There 's the fool hangs on your back already. [21]

*Apem.* No, thou stand'st single; thou 'rt not on him yet.

*Caph.* Where 's the fool now? [22]

*Apem.* He last asked the question. — Poor rogues, and usurer's men! bawds [23] between gold and want!

*All Serv.* What are we, Apemantus? [24]

*Apem.* Asses.

*All Serv.* Why?

*Apem.* That you ask me what you are, and do not know yourselves. — Speak to 'em, fool.

*Fool.* How do you, gentlemen?

*All Serv.* Gramercies, good fool. How does your mistress?

*Fool.* She 's e'en setting on water to scald such chickens as you are. 'Would, we could see you at Corinth! [25]

*Apem.* Good! gramercy.

*Enter Page.*

*Fool.* Look you, here comes my mistress' page. [26]

*Page. [To the Fool.]* Why, how now, captain? what do you in this wise company? — How dost thou, Apemantus?

*Apem.* 'Would I had a rod in my mouth, that I might answer thee profitably. [27]

*Page.* Pr'ythee, Apemantus, read me the superscription of these letters: I know not which is which. [28]

*Apem.* Canst not read?

*Page.* No.

*Apem.* There will little learning die then, that day thou art hanged. This is to Lord Timon; this to Alcibiades. Go; thou wast born a bastard, and thou 'lt die a bawd. [29]

*Page.* Thou wast whelped a dog, [30] and thou shalt famish a dog's death. Answer not; I am gone. *[Exit.*

*Apem.* Even so thou outrunn'st grace. [31] Fool, I will go with you to Lord Timon's.

*Fool.* Will you leave me there?

*Apem.* If Timon stay at home. — You three serve three usurers?

*All Serv.* Ay: 'would they served us!

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gehen. Die Herren sollen nur, ihm voraus, in sein Haus gehen, wohin er ihnen alsbald folgen werde. 16) Wie sieht es aus? Wie steht es? Vgl. A. 1, Sc. 1, Anm. 3. 17) *broken bonds* entspricht ganz dem *fracted dates* in der vorigen Scene. — Die Fol. hat *debt, broken bonds;* wahrscheinlich ist das *debt* irrthümlich aus der folgenden Zeile in diese gerathen, und die einfachste Verbesserung, welche schon Hanmer vornahm, ist, das Wort zu streichen. — Malone las dafür *date-broken.* — Steevens setzte das besser in den Vers passende *date-broke*, was Dyce, Staunton und die Cambridge Edd. beibehalten. 18) *against my honour* = im Widerspruch mit meiner Ehre, bezieht sich auf den ganzen Satz *that I am thus encounter'd etc.* 19) Flavius fordert die Mahner auf, näher zu treten, um sich, Timon's Aufforderung gemäss, bewirthen zu lassen. Sie bleiben jedoch, da sie den Apemantus und den Narren kommen sehen. Letzterer, der in diesem Drama die Stelle des Clown oder Lustigmachers vertritt, ist zugleich Diener einer Kupplerin, ganz wie die Clowns in Pericles und in Measure for Measure. 20) *to dialogue* = ein Zwiegespräch führen. In dem lyrisch-epischen Gedichte A Lover's Complaint gebraucht Sh. das Wort geradezu = sprechen. 21) Apemantus hat dem Diener Varro's bereits »einen Narren« angehängt, ihn einen Narren genannt. — Apemantus aber macht den Diener Isidore's zum Narren, indem er ihm sagt: Du stehst noch allein, hängst noch nicht an Varro's Diener. — Die Weisungen *To the Fool* und *To Varro's Servant* sind von den Hggn. zu grösserer Deutlichkeit hinzugefügt. 22) So fragt Caphis den Apemantus vorwitzig, da nach dessen Ausspruch erst Varro's, dann Isidore's Diener der Narr war, der Narr also seine Stelle wechselt. — Apemantus erklärt dann den Frager Caphis für den Narren, und redet die Drei endlich gemeinschaftlich an. 23) *bawd* ist bei Sh. nicht bloss = Kupplerin, sondern = Kuppler, Unterhändler, in schlimmem Sinne. 24) Der Nachdruck liegt auf *what:* Was sind wir? fragen die Diener, denen Apemantus' Anrede zu hoch ist. Er antwortet ihnen alsdann um so deutlicher. 25) Der Narr versteht darunter das Haus seiner Wirthin, das Bordell, welches *Corinth* heisst von der Ausgelassenheit, die in dem alten griechischen Korinth herrschte. — Auf die in solchen Häusern vorkommende Lustseuche spielt das doppelsinnige *to scald* an. 26) Die Fol. hat *my Masters Page;* vielleicht stand in der Handschrift für *mistress'*, welches die Uebereinstimmung mit dem Folgenden fordert, eine Abkürzung *Ms.*, die sich mit der gebräuchlichen Abbreviatur *M.* für *Master*, also *M.'s* für *Master's*, leicht verwechseln liess. 27) *profitably* = erspriesslich, wie die Ruthe zur Züchtigung einem Knaben sein würde. 28) Ich weiss nicht, welcher der eine Brief, welcher der andere ist; ich kann sie nicht unterscheiden. So antwortet in Macbeth (A. 3, Sc. 4) die Lady auf die Frage *What is the night?* mit *Almost at odds with morning, which is which.* 29) Vgl. Anm. 23. — Der Page, der im Dienste einer Bordellwirthin steht, und Briefe an deren Kunden zu bestellen hat, wird in demselben Gewerbe alt werden. 30) Apemantus, der Cyniker, wird wiederholt mit dem den Cynikern gebührenden Schimpfworte *dog* begrüsst; so schon in A. 1, Sc. 1 von dem Maler, in dieser Scene von Isidore's Diener. — Rowe fügte vor *a dog's death*, das Object zu *famish* ist, ein Comma ein. — *to famish a dog's*

*Apem.* So would I,[32] — as good a trick as ever hangman served thief.

*Fool.* Are you three usurers' men?

*All Serv.* Ay, fool.

*Fool.* I think, no usurer but has a fool to his servant: my mistress is one, and I am her fool. When men come to borrow of your masters, they approach sadly, and go away merry; but they enter my mistress' house[33] merrily, and go away sadly. The reason of this?

*Var. Serv.* I could render one.

*Apem.* Do it then, that we may account thee a whoremaster, and a knave; which notwithstanding, thou shalt be no less esteemed.

*Var. Serv.* What is a whoremaster, fool?

*Fool.* A fool in good clothes, and something like thee. 'T is a spirit:[34] sometime it appears like a lord; sometime like a lawyer; sometime like a philosopher, with two stones more than 's artificial one.[35] He is very often like a knight; and generally in all shapes, that man goes up and down in, from fourscore to thirteen, this spirit walks in.[36]

*Var. Serv.* Thou art not altogether a fool.

*Fool.* Nor thou altogether a wise man: as much foolery as I have, so much wit thou lackest.

*Apem.* That answer might have become Apemantus.[37]

*All Serv.* Aside, aside: here comes Lord Timon.

*Re-enter* Timon *and* Flavius.

*Apem.* Come with me, fool, come.

*Fool.* I do not always follow lover, elder brother,[38] and woman; sometime, the philosopher.

*[Exeunt* Apemantus *and Fool.*

*Flav.* Pray you, walk near: I 'll speak with you anon.

*[Exeunt Servants.*

*Tim.* You make me marvel: wherefore, ere this time,
Had you not fully laid my state before me;
That I might so have rated my expense,
As I had leave of means?[39]

*Flav.* You would not hear me,
At many leisures I propos'd.

*Tim.* Go to:
Perchance, some single vantages you took,
When my indisposition put you back;
And that unaptness made your minister,[40]
Thus to excuse yourself.

*Flav.* O my good lord!
At many times I brought in my accounts,
Laid them before you: you would throw them off,
And say, you found them in mine honesty.
When for some trifling present you have bid me
Return so much,[41] I have shook my head, and wept;
Yea, 'gainst the authority of manners, pray'd you
To hold your hand more close: I did endure
Not seldom,[42] nor so slight checks, when I have
Prompted you, in the ebb of your estate
And your great flow of debts. My loved lord,
Though you hear now, (too late!) yet now 's a time,[43]
The greatest of your having lacks a half
To pay your present debts.

*Tim.* Let all my land be sold.

*Flav.* 'T is all engag'd, some forfeited and gone;
And what remains will hardly stop the mouth
Of present dues:[44] the future comes apace;
What shall defend the interim?[45] and at length
How goes our reckoning?

*Tim.* To Lacedæmon did my land extend.

*Flav.* O my good lord! the world is but a word;
Were it all yours to give it in a breath,
How quickly were it gone!

*Tim.* You tell me true.

*Flav.* If you suspect my husbandry, or falsehood,
Call me before the exactest auditors,
And set me on the proof.[46] So the gods bless me,
When all our offices have been oppress'd
With riotous feeders,[47] when our vaults have wept
With drunken spilth of wine,[48] when every room
Hath blaz'd with lights, and bray'd with minstrelsy,

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*death* = den Hungertod eines Hundes sterben. 31) Wie Du meiner Antwort entläufst, so entläufst Du der Gnade Gottes. 32) In dem *so would I* steckt, auf das Vorhergehende bezüglich: *I would they served you as good a trick etc.*, d. h. ich wollte, sie hingen Euch auf. 33) Auch hier hat die Fol. *my Ma ters house*, während sie vorher in derselben Rede des Narren richtig *my Mistris is one* hat. Wahrscheinlich stand in der Handschrift beide Male die Abbreviatur *Ms.* Vgl. Anm. 26. 34) Weil ein Geist in verschiedener Gestalt erscheinen kann. 35) Der künstlich zubereitete oder zu Künsten behülfliche Stein, der sogenannte Stein der Weisen *(philosopher's stone)*, wird hier den natürlichen *two stones*, den Hoden des Mannes, beigefügt. — Dasselbe Wortspiel kommt in K. Henry IV. Second Part (A. 3, Sc. 2) vor: *I will make him a philosopher's two stones to me.* 36) d. h. Alle, vom dreizehnten Jahre bis zum achtzigsten, gehören gemeiniglich zu dem Geschlecht des geschilderten *whoremaster.* 37) Apemantus selbst hätte keine bessere Antwort geben können. 38) Wie der jüngere Bruder in einer Art von Abhängigkeit von dem älteren Bruder steht. 39) Dass ich so meine Ausgaben veranschlagt hätte, wie meine Mittel es mir verstatteten; dass ich also nicht über meine Mittel hinaus verthan hätte. — In Flavius' folgender Rede hat die Fol. *propose*, was die folgenden Folioausgg. in *propos'd* verbessern. 40) *that unaptness* bezieht sich auf *my indisposition.* Jene meine Abneigung, Euch anzuhören, machte Euren Helfer, gab für Euch ein dienstbares Werkzeug ab, dass Ihr Euch jetzt damit entschuldigt. — Malone hält *that unaptness* für Object zu *and (you) made.* 41) *so much* = so und so viel, die und die Summe. 42) scil. *not seldom checks.* 43) Wenn Ihr mich jetzt auch anhört, so ist jetzt doch eine Zeit, wo an Eurem ganzen Besitzthum, so gross es sein mag, doch die Hälfte fehlt, Eure gegenwärtigen Schulden zu bezahlen. Zwischen den Vordersatz und den Nachsatz ist parenthetisch der Ausruf *too late!* eingeschoben. — Manche Hgg. lesen mit der zweiten Folioausg. *my dear-lov'd lord.* 44) Die Schulden werden wie Mahner gedacht, denen der Mund zu stopfen ist. 45) *interim* ist die Zeit zwischen den *present dues* und dem *future.* — *and at length:* und am Ende, wenn alle diese Anforderungen der Gegenwart, der Zwischenzeit und der Zukunft befriedigt werden sollen, wie steht es um unsere Rechnung? fragt Flavius mehr sich selbst, als seinen Herrn. 46) Timon soll vor die genauesten Rechnungsrevisoren *(auditors)* den Flavius zur Prüfung seiner Verwaltung bringen. 47) *feeders* sind nicht, wie Steevens aus der Zusammenstellung mit *offices*, das er für »Domestikenwohnungen« nahm, Timon's Diener, sondern Alle, die sich schwelgerisch bei Timon fütterten und so den Vorrathskammern des Hauses *(offices)* hart zusetzten. 48) Timon's

I have retir'd me to a wasteful cock,[49]
And set mine eyes at flow.
*Tim.* Pr'ythee, no more.
*Flav.* Heavens, have I said, the bounty of this lord!
How many prodigal bits have slaves, and peasants,
This night englutted! Who is not Timon's?
What heart, head, sword, force, means, but is Lord Timon's?
Great Timon, noble, worthy, royal Timon!
Ah! when the means are gone that buy this praise,[50]
The breath is gone whereof this praise is made:
Feast-won, fast-lost;[51] one cloud of winter showers,
These flies are couch'd.
*Tim.* Come, sermon me no further:
No villanous bounty yet hath pass'd my heart;
Unwisely, not ignobly, have I given.
Why dost thou weep? Canst thou the conscience lack,
To think I shall lack friends? Secure thy heart;
If I would broach the vessels of my love,[52]
And try the argument of hearts by borrowing,
Men, and men's fortunes, could I frankly[53] use,
As I can bid thee speak.
*Flav.* Assurance bless your thoughts![54]
*Tim.* And, in some sort, these wants of mine are crown'd,[55]
That I account them blessings; for by these
Shall I try friends. You shall perceive, how you
Mistake my fortunes; I am wealthy in my friends. —
Within there! Flaminius![56] Servilius!

*Enter* Flaminius, Servilius, *and other Servants.*

*Servants.* My lord? my lord?
*Tim.* I will despatch you severally. — You, to Lord Lucius; — to Lord Lucullus you; I hunted with his honour to-day; — you, to Sempronius. Commend me to their loves; and, I am proud, say,[57] that my occasions have found time to use them toward a supply of money: let the request be fifty talents.
*Flam.* As you have said, my lord.
*Flav. [Aside.]* Lord Lucius, and Lucullus? humph!
*Tim. [To another Servant.]* Go you, Sir, to the senators,
(Of whom, even to the state's best health, I have
Deserv'd this hearing),[58] bid 'em send o' the instant
A thousand talents to me.
*Flav.* I have been bold,
(For that I knew it the most general way,)[59]
To them to use your signet, and your name;
But they do shake their heads, and I am here
No richer in return.[60]
*Tim.* Is 't true? can 't be?
*Flav.* They answer, in a joint and corporate voice,[61]
That now they are at fall,[62] want treasure, cannot
Do what they would; are sorry — you are honourable, —
But yet they could have wish'd — they know not —
Something hath been amiss — a noble nature
May catch a wrench — would all were well — 't is pity; —
And so, intending other serious matters,[63]
After distasteful looks, and these hard fractions,[64]
With certain half-caps,[65] and cold-moving nods,[66]
They froze me into silence.
*Tim.* You gods, reward them! —
Pr'ythee, man, look cheerly. These old fellows
Have their ingratitude in them hereditary:
Their blood is cak'd, 't is cold, it seldom flows;
'T is lack of kindly warmth, they are not kind;[67]

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Keller weinten gleichsam, trieften von dem Wein, den die Trunkenen verschütteten. 49) Flavius hat in der allgemeinen Verschwendung und Vergeudung, die in allen Räumen des Hauses *(offices, vaults, every room)* herrschte, sich im Einklang damit auch auf die Rolle eines verschwenderischen, unnütz laufenden Auslasshahnes beschränkt, und statt des Weines seine Thränen fliessen lassen. — Dass *cock* hier den »Hahn am Fasse« bedeutet, zeigt der erklärende Zusatz *and set mine eyes at flow*, welcher den von manchen Hggn. angezweifelten Sinn von *cock* auch dann feststellt, wenn man den Satz ganz wörtlich fasst: Ich habe mich zu einem auslaufenden Hahn, gleichsam als Seitenstück desselben, zurückgezogen; ich habe mich solchem Hahn gegenüber hingesetzt. — Auch Staunton fasst *wasteful cock* in dem angegebenen Sinne und sagt: *Everybody who reads the context feels, we apprehend, instinctively, that a „wasteful cock", i. e. the tap of a wine-butt turned on to waste, is an image so peculiarly suitable in the steward's picture of profligate dissipation, that it must be right.* Er schlägt, indem er den Text beibehält, in seinen Noten folgende Lesart vor: *I have retir'd (me too a wasteful cock), || And set mine eyes at flow.* 50) *this praise*, d. h. das von Timon's Schmarotzern ihm gespendete Lob, citirt Flavius schon vorher von den Worten an: *Who is not Timon's?* 51) *feast* und *fast*, ein alliterirender Gegensatz: das beim Mahl gewonnene Lob der Schmeichler geht beim Fasten wieder verloren, und die Schmeichler selbst verschwinden, wie Fliegen sich niederlegen, sobald nur eine Winterwolke aufzieht. 52) *vessels of my love* = Gefässe meiner Freundschaft, sind die Herzen der Freunde, die er nur anzubohren braucht, um ihren Inhalt *(argument)* zu erproben, indem er sie um ein Darlehen ersucht. 53) scil. *as frankly*. 54) *assurance*, die erprobte Gewissheit, ist den *your thoughts*, den zuversichtlichen Gedanken Timon's, als das noch Fehlende gegenübergestellt. 55) Mein jetziges Bedürfniss, weit entfernt, mich zu kränken, erscheint mir gewissermassen schön, wie mit einer Krone geschmückt. 56) Die Fol. hat *Flavius*, vielleicht weil in der Handschrift der Name abbreviirt stand. — Die folgende Bühnenweisung ist in der Fol. *Enter three Servants.* Indess sendet Timon mehr als drei Diener aus. 57) Zu construiren ist: *say, I am proud, that my occasions etc.* 58) *this hearing* = solch ein günstiges Gehör. — *to deserve* ist zugleich = verdienen, und = sich verdient machen. Auf die letztere Bedeutung bezieht sich der Zwischensatz *even to the state's best health:* ich habe mich verdient gemacht, so dass sich der Staat sehr wohl dabei befindet. 59) *general* ist, als Gegensatz von *particular*, = der einfachste, gewöhnlichste Weg. 60) *in return* = als Erwiederung für den gethanen Schritt. 61) *joint and corporate voice* ist die von Mehreren übereinstimmend, wie von einer Körperschaft, ausgehende Stimme. 62) *at an ebb* erklärt Steevens richtig. 63) Sie thaten, als ob sie andere wichtige Dinge vorhätten. 64) *these hard fractions* = solche mühsame Brocken, wie sie als abgebrochene Ausreden der Freunde Flavius vorher mitgetheilt hatte. In diesem Sinne gebraucht Sh. *fractions* auch in Troilus and Cressida (A. 5, Sc. 2) *The fractions of her faith, orts of her love, || The fragments, scraps, etc.* 65) Wie *cap* das Abnehmen der Mütze, als Abschiedsgruss, bedeutet (vgl. A. 2,

And nature, as it grows again toward earth,
Is fashion'd for the journey, dull, and heavy.[68]
Go to Ventidius. — 'Pr'ythee, be not sad;
Thou art true, and honest: ingenuously[69] I speak;
No blame belongs to thee. — Ventidius lately
Buried his father; by whose death he 's stepp'd
Into a great estate: when he was poor,
Imprison'd, and in scarcity of friends,
I clear'd him with five talents: greet him from me;
Bid him suppose, some good necessity[70]
Touches his friend, which craves to be remember'd[71]
With those five talents:[72] — that had,[73] give it these fellows
To whom 't is instant due. Ne'er speak, or think,
That Timon's fortunes 'mong his friends can sink.
*Flav.* I would, I could not think it: that thought[74] is bounty's foe;
Being free itself,[75] it thinks all others so. *[Exeunt.*

# ACT III.

## SCENE I.

The Same. A Room in Lucullus's House.

Flaminius *waiting.* *Enter a Servant to him.*

*Serv.* I have told my lord of you; he is coming down to you.

*Flam.* I thank you, Sir.

*Enter* Lucullus.

*Serv.* Here 's my lord.

*Lucul. [Aside.]* One of Lord Timon's men? a gift, I warrant. Why, this hits right; I dreamt of a silver basin and ewer[1] to-night. Flaminius, honest Flaminius, you are very respectively[2] welcome, Sir. — Fill me some wine. *[Exit Servant.]* — And how does that honourable, complete,[3] free-hearted gentleman of Athens, thy very bountiful good lord and master?

*Flam.* His health is well, Sir.

*Lucul.* I am right glad that his health is well, Sir. And what hast thou there under thy cloak, pretty Flaminius?

*Flam.* 'Faith, nothing but an empty box, Sir, which, in my lord's behalf, I come to entreat your honour to supply; who, having great and instant occasion to use fifty talents, hath sent to your lordship to furnish him, nothing doubting your present assistance therein.[4]

*Lucul.* La, la, la, la,[5] — nothing doubting, says he? alas, good lord! a noble gentleman 't is, if he would not keep so good a house. Many a time and often I have dined with him, and told him on 't; and come again to supper to him, of purpose to have him spend less: and yet he would embrace no counsel, take no warning by my coming. Every man has his fault, and honesty[6] is his: I have told him on 't, but I could ne'er get him from it.

*Re-enter Servant, with wine.*

*Serv.* Please your lordship, here is the wine.

*Lucul.* Flaminius, I have noted thee always wise. Here 's to thee.[7]

*Flam.* Your lordship speaks your pleasure.

*Lucul.* I have observed thee always for a towardly prompt spirit, — give thee thy due, — and one that knows what belongs to reason; and canst use the time well, if the time use thee well: good parts in thee. — *[To the Servant.]* Get you gone, sirrah. *[Exit Servant.]* — Draw nearer, honest Flaminius. Thy lord 's a bountiful gentleman; but thou art wise, and thou knowest well enough, although thou comest to me, that this is no time to lend money, especially upon bare friendship, without security. Here 's three solidares[8] for thee: good boy, wink at me, and say, thou saw'st me not. Fare thee well.

*Flam.* Is 't possible, the world should so much differ,
And we alive that liv'd?[9] Fly, damned baseness,
To him that worships thee!
*[Throwing the money away.*[10]

*Lucul.* Ha! now I see thou art a fool, and fit for thy master. *[Exit.*

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Sc. 1, Anm. 7), so *half-cap* ein verächtliches Halbabnehmen derselben. 66) *cold-moving nods* ist ein kaltes oder fremdes, kaum den Kopf bewegendes Nicken. 67) Wortspiel zwischen *kindly* = natürlich, angeboren, und *kind* = mild. 68) Wie die Natur im Menschen sich dem Grabe, der Erde, wieder zuneigt, wird sie unempfindlich und schwer, wie die Erde, welcher sie zueilt. 69) Die alte Schreibart *ingeniously* beruht auf einer Verwechslung mit *ingenious* = sinnreich, während hier der Sinn nur sein kann: ich spreche, wie ich's meine. — *ingenuously* hat zuerst die vierte Folioausg. 70) *good necessity* ist eine gültige, wirkliche Noth, im Gegensatz zu einer bloss vorgeschützten. — *good* hat denselben Sinn, wie in dem betheuernden *a good* und *for good* = im Ernst! 71) *to remember* = bedenken, berücksichtigen. 72) Die fünf Talente, welche Timon (A. 1, Sc. 1) für die Auslösung des Ventidius gezahlt hatte. 73) Wenn das, d. h. die fünf Talente, erlangt ist, so gieb es den Gläubigern, die zunächst befriedigt sein müssen. — Die Hgg. lassen diese Rede in beständigem Wechsel, von *Go to Ventidius* an, bald an einen Diener, der das Geld holen soll, bald an Flavius, der es in Empfang nehmen soll, richten. Es erscheint natürlicher, dass Timon Alles nur dem Flavius sagt und aufträgt. 74) Der Gedanke, dass Timon's Freunde ihn verlassen. 75) *itself* bezieht sich auf *bounty*: da die Grossmuth selbst freigebig ist, hält sie auch alle Andern für freigebig.

1) Silbernes Becken nebst Kanne wurde den Gästen zum Händewaschen vor und nach der Mahlzeit dargereicht. Lucullus vermuthet, dass Flaminius ein solches als Geschenk von Timon für ihn unter seinem Mantel trage. 2) *respectively* = *respectfully*. 3) *complete* = vollkommen. — *gentleman of Athens* heisst er als Derjenige, welcher vorzugsweise in Athen *gentleman* ist. 4) Indem er durchaus nicht Euren augenblicklichen Beistand darin bezweifelt. 5) Ein Ausruf der Verlegenheit, wenn man nicht sogleich zu antworten weiss. 6) *honesty* = anständiges, weltmännisches Wesen, die Art eines Mannes *comme il faut*. — In demselben Sinne wird auch *honest fellow* u. A. gebraucht. 7) Er trinkt ihm zu. 8) *solidare* scheint eine von Sh. den Athenern zugeschriebene Münze zu sein. Das sonst nirgends vorkommende Wort erinnert an das lateinische *solidus*. 9) Sollten wir bei so gänzlicher Umgestaltung der Welt noch am Leben sein, wie wir damals lebten? Sollten wir, da Alles sich so verändert hat, noch dieselben sein? 10) Die Bühnenweisung, welche zum Verständniss der letzten Worte des

*Flam.* May these add to the number that may scald thee![11]
Let molten coin be thy damnation,
Thou disease of a friend, and not himself![12]
Has friendship such a faint and milky heart,[13]
It turns in less than two nights? O you gods!
I feel my master's passion.[14] This slave unto his honour[15]
Has my lord's meat in him:
Why should it thrive, and turn to nutriment,
When he is turn'd to poison?
O, may diseases only work upon 't!
And, when he 's sick to death, let not that part of nature,
Which my lord paid for,[16] be of any power
To expel sickness, but prolong his hour![17] *[Exit.*

## SCENE II.

The Same. A public Place.

*Enter* Lucius, *with Three Strangers.*[1]

*Luc.* Who? the lord Timon? he is my very good friend, and an honourable gentleman.

*1. Stran.* We know[2] him for no less, though we are but strangers to him. But I can tell you one thing, my lord, and which I hear from common rumours: now Lord Timon's happy hours are done and past, and his estate shrinks from him.[3]

*Luc.* Fie, no, do not believe it; he cannot want for money.

*2. Stran.* But believe you this, my lord, that, not long ago, one of his men was with the lord Lucullus, to borrow so many talents;[4] nay, urged extremely for 't, and showed what necessity belonged to 't, and yet was denied.

*Luc.* How?

*2. Stran.* I tell you, denied, my lord.

*Luc.* What a strange case was that! now, before the gods, I am ashamed on 't. Denied that honourable man? there was very little honour showed in 't. For my own part, I must needs confess, I have received some small kindnesses from him, as money, plate, jewels, and such like trifles, nothing comparing to his;[5] yet, had he mistook him,[6] and sent to me, I should ne'er have denied his occasion so many talents.

*Enter* Servilius.

*Ser.* See, by good hap, yonder 's my lord;[7] I have sweat to see his honour. — *[To* Lucius.*]* My honoured lord, —

*Luc.* Servilius! you are kindly met, Sir. Fare thee well: commend me to thy honourable-virtuous lord, my very exquisite friend.

*Ser.* May it please your honour, my lord hath sent —

*Luc.* Ha! what has he sent? I am so much endeared to that lord; he 's ever sending: how shall I thank him, thinkest thou? And what has he sent now?

*Ser.* He has only sent his present occasion now, my lord: requesting your lordship to supply his instant use[8] with so many talents.

*Luc.* I know, his lordship is but merry with me:
He cannot want fifty-five hundred talents.

*Ser.* But in the mean time he wants less, my lord.
If his occasion were not virtuous,[9]
I should not urge it half so faithfully.[10]

*Luc.* Dost thou speak seriously, Servilius?

*Ser.* Upon my soul, 't is true, Sir.

*Luc.* What a wicked beast was I, to disfurnish myself against such a good time, when I might have shown myself honourable! how unluckily it happened, that I should purchase the day before for a little part,[11] and undo a great deal of honour! — Servilius, now, before the gods, I am not able to do; the more beast, I say. — I was sending to use Lord Timon myself, these gentlemen can witness; but I would not, for the wealth of Athens, I had

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Flaminius nothwendig ist, fügte zuerst Rowe hinzu. 11) Das Geld, welches, glühend gemacht, in der Hölle einst den geldgierigen Lucullus brennen soll, mögen diese drei Solidare noch vermehren. — Der Satz wird erklärt durch das folgende *Let molten coin etc.* 12) Lucullus ist kein Freund, sondern nur ein krankhafter Auswuchs unter dem Namen eines Freundes. So in Coriolanus (A. 3, Sc. 1) *He 's a disease that must be cut away.* 13) *milky heart* ist ein blutloses, also kaltes, empfindungsloses Herz, und zugleich eins, das rasch umschlägt, wie die Milch, die sich keine zwei Nächte hält. 14) Mir ist zu Muthe, wie meinem Herrn zu Muthe sein muss, wenn er das erfährt. — *passion* ist jeder leidenschaftliche Affect. 15) *slave* ist mit *unto his honour* zu verbinden: Dieser Mensch, der sich zu seiner Ehre wie ein Wicht, ein Lump verhält. — *slave* ist ein gebräuchliches Schimpfwort bei Sh. — Dyce vermuthet *slander* für *slave*, und Staunton *dishonour* für *his honour.* 16) Diejenige Lebenskraft, die er sich an Timon's Tafel verschaffte, für die Timon also bezahlte. 17) scil. *his hour of sickness.* Die Krankheit, die mit dem Tode enden soll *(sick to death)*, möge ihn nicht sogleich tödten, sondern, vermöge der erwähnten Lebenskraft, erst nach langer Qual.

1) Unter *Strangers* sind hier Nicht-Athener zu verstehen. 2) Es ist nicht nöthig, mit Steevens hier *to know = to acknowledge* aufzufassen. Die gewöhnliche Bedeutung des Wortes reicht vollkommen aus: wenn der Redende dem Timon auch persönlich fremd war, so konnte er doch, auf das allgemeine Urtheil gestützt, wissen, dass Timon nicht anders als ein Ehrenmann sei. 3) *estate* = Besitzthum, wird hier wie ein ungetreuer, sich zurückziehender Freund und Genosse gedacht. 4) So und so viele Talente. Vgl. A. 2, Sc. 2, Anm. 41. 5) Nichts, was sich vergleichen liesse mit dem, was Lucullus erhalten hat. 6) *him* steht, wie oft bei Sh., für *himself.* Wenn Timon zuerst nicht zum Lucullus, sondern zu dem ihm ungleich weniger verpflichteten Lucius gesandt hätte, so hätte Timon sich vergriffen, aber nichtsdestoweniger würde Lucius dem Bedürfnisse Timon's *(his occasion)* nie die fragliche Zahl von Talenten verweigert haben. 7) *my lord* ist hier nicht in eigentlichem Sinne zu verstehen, sondern als Höflichkeitstitel, da Servilius der Diener Timon's ist. 8) Seinem augenblicklichen Bedarfe mit so und so vielen Talenten zu Hülfe zu kommen. — Die Zahl der Talente giebt der Diener nicht an, weil sie auf dem Schuldscheine, den er bei sich hat, verzeichnet steht. — In der Fol. beginnt diese Rede: *Has onely sent etc.*, was Staunton richtig als *h'as*, zusammengezogen aus *he has*, auffasst und druckt. 9) *virtuous* = wohlberechtigt, wohlbegründet, ehrlich gemeint. 10) *faithfully* = mit Ueberzeugung, also eifrig, angelegentlich. 11) *to purchase for* = um Etwas einen Kaufhandel abschliessen. — *a little part* ist dem *a great deal* entgegen-

done it now. Commend me bountifully [12] to his good lordship; and I hope, his honour [13] will conceive the fairest of me, because I have no power to be kind: — and tell him this from me, I count it one of my greatest afflictions, say, that I cannot pleasure such an honourable gentleman. Good Servilius, will you befriend me so far, as to use mine own words to him?

*Ser.* Yes, Sir, I shall.

*Luc.* I 'll look you out a good turn, [14] Servilius. —

*[Exit* Servilius.

True, as you said, Timon is shrunk, [15] indeed;
And he that 's once denied will hardly speed. *[Exit.*

*1. Stran.* Do you observe this, Hostilius?

*2. Stran.* Ay, too well.

*1. Stran.* Why, this is the world's soul; and just of the same piece
Is every flatterer's sport. [16] Who can call him his friend,
That dips in the same dish? for, in my knowing,
Timon has been this lord's father,
And kept his credit with his purse,
Supported his estate; nay, Timon's money
Has paid his men their wages: he ne'er drinks,
But Timon's silver treads upon his lip;
And yet (O, see the monstrousness of man,
When he looks out in an ungrateful shape!) [17]
He does deny him, in respect of his, [18]
What charitable men afford to beggars.

*3. Stran.* Religion groans at it.

*1. Stran.* For mine own part,
I never tasted Timon in my life,
Nor came any of his bounties over me,
To mark me for his friend; yet, I protest,
For his right noble mind, illustrious virtue,
And honourable carriage,
Had his necessity made use of me,
I would have put my wealth into donation,
And the best half should have return'd [19] to him,
So much I love his heart. But, I perceive,
Men must learn now with pity to dispense:
For policy sits above conscience. *[Exeunt.*

## SCENE III.

The Same. A Room in Sempronius's House.

*Enter* Sempronius, *and a Servant of* Timon's.

*Sem.* Must he needs trouble me in 't? Humph! 'bove all others?
He might have tried Lord Lucius, or Lucullus;
And now Ventidius is wealthy too,
Whom he redeem'd from prison: all these
Owe their estates unto him.

*Serv.* My lord,
They have all been touch'd, [1] and found base metal;
For they have all denied him.

*Sem.* How! have they denied him?
Has Ventidius and Lucullus denied him?
And does he send to me? Three? humph!
It shows but little love or judgment in him:
Must I be his last refuge? His friends, like physicians,
Thrice [2] give him over! must I take the cure upon me?
He has much disgrac'd me in 't: I am angry at him,
That might have known my place. [3] I see no sense for 't,
But his occasions might have woo'd me first;
For, in my conscience, I was the first man
That e'er received gift from him:
And does he think so backwardly of me now,
That I 'll requite it [4] last? No:
So it may prove an argument of laughter
To the rest, and I 'mongst lords be thought a fool. [5]
I had rather than the worth of thrice the sum,
He had sent to me first, but for my mind's sake;
I had such a courage [6] to do him good. But now return,

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gesetzt: indem er gestern einen kleinen Theil, eine Kleinigkeit, eingekauft, hat er sich eines grossen Theils von Ehre beraubt, der ihm aus einer Unterstützung Timon's erwachsen würde. 12) *bountifully* = reichlich. Er soll dem Timon viele und wiederholte Empfehlungen von Lucius bestellen. 13) *his honour* ist hier der häufig wiederkehrende Ehrentitel, wie vorher der Diener sagte *I have sweat to see his honour.* 14) Ich will sehen, wie ich Dir einen guten Dienst erweisen kann. 15) Er bezieht sich, freilich nicht ganz genau, auf die Worte des ersten Fremden: *his estate shrinks from him.* 16) *sport* ist das Spiel, das nicht ernstlich gemeinte Treiben jedes Schmeichlers, wie eben Lucius es gespielt hat. — Die meisten Hgg. ändern mit Theobald *sport* in *spirit* um. 17) Derselbe Gedanke findet sich in K. Lear (A. 1, Sc. 4) *Ingratitude — — || More hideous when thou show'st thee in a child || Than the sea-monster!* 18) *in respect of his* gehört zu dem Folgenden. Was er dem Timon verweigert, ist, in Betracht dessen, was sein ist, nicht mehr, als was barmherzige Leute selbst dem Bettler gewähren. 19) *to return* = erwiedern, antworten, bezieht sich auf das vorhergehende *Had his necessity made use of me:* Hätte Timon sich in seiner Noth an mich gewandt, so würde ich mein Vermögen in eine Schenkung verwandelt, d. h. es zum Verschenken flüssig gemacht haben, und die grössere Hälfte desselben hätte ihm zur Erwiederung auf sein Anliegen dienen sollen, hätte ihm antworten sollen.

1) *to touch* wird vom Probiren der Metalle, in Bezug auf ihre Probehaltigkeit, gebraucht. So in Othello (A. 3, Sc. 3) *Wherein I mean to touch your love indeed.* 2) So nach einem Vorschlage Johnson's für das *thriue* der Fol. — Sempronius versteckt seine abschlägige Antwort nicht dahinter, dass es Timon's sonstigen Freunden wohl gehe, dass sie ihm also leicht helfen könnten, sondern er spielt den Empfindlichen darüber, dass Timon sich an ihn erst wende, nachdem er bei drei andern Freunden vergebens angeklopft. Für diese Auffassung spricht sowohl die nachdrückliche Betonung von *three* vorher: *three? humph!* als auch das Folgende, namentlich: *I had rather than the worth of thrice the sum, || He had sent to me first.* 3) Meinen Platz in der Reihe seiner Freunde, welcher nicht der vierte, sondern der erste hätte sein sollen. 4) *it* bezieht sich auf *gift.* 5) In der Fol. lautet der Vers: *To th' re-t, and 'mongst Lords be thought a Foole:* — das unentbehrliche *I* fügt die zweite Folioausg. von 1632 hinter *Lords* ein, während es nach Sinn und Vers besser auf *and* folgt: Ich werde, statt eines vornehmen Herrn, der ich doch bin, unter meines Gleichen für einen Narren gelten. — Dagegen schlägt Staunton folgende Lesart und Versabtheilung vor: *So I may prove || An argument of laughter to the rest, ||*

And with their faint reply this answer join:
Who bates mine honour, shall not know my coin.
*[Exit.*

*Serv.* Excellent! Your lordship 's a goodly villain. The devil knew not what he did, when he made man politic; he crossed himself by 't: and I cannot think, but, in the end, the villanies of man will set him clear.[7] How fairly this lord strives to appear foul![8] takes virtuons copies to be wicked; like those that, under hot ardent zeal, would set whole realms on fire.[9] Of such a nature is his politic love.
This was my lord's best hope; now all are fled,
Save only the gods. Now his friends are dead,
Doors, that were ne'er acquainted with their wards
Many a bounteous year, must be employ'd
Now to guard sure their master:[10]
And this is all a liberal course allows;
Who cannot keep his wealth must keep his house. *[Exit.*

## SCENE IV.

The Same. A Hall in Timon's House.

*Enter Two Servants of* Varro, *and the Servant of* Lucius, *meeting* Titus, Hortensius, *and other Servants to* Timon's *Creditors, waiting his coming out.*

*1. Var. Serv.* Well met; good morrow, Titus and Hortensius.
*Tit.* The like to you, kind Varro.
*Hor.* Lucius![1]
What, do we meet together?
*Luc. Serv.* Ay, and I think,
One business does command us all; for mine
Is money.
*Tit.* So is theirs and ours.

*Enter* Philotus.

*Luc. Serv.* And Sir Philotus too![2]
*Phi.* Good day at once.
*Luc. Serv.* Welcome, good brother.
What do you think the hour?
*Phi.* Labouring for nine.[3]
*Luc. Serv.* So much?
*Phi.* Is not my lord seen yet?
*Luc. Serv.* Not yet.
*Phi.* I wonder on 't: he was wont to shine[4] at seven.
*Luc. Serv.* Ay, but the days are wax'd shorter with him:
You must consider, that a prodigal course[5]
Is like the sun's; but not, like his, recoverable.
I fear,
'T is deepest winter in Lord Timon's purse;
That is, one may reach deep enough, and yet
Find little.
*Phi.* I am of your fear for that.
*Tit.* I 'll show you how to observe a strange event.
Your lord sends now for money.
*Hor.* Most true, he does.
*Tit.* And he wears jewels now of Timon's gift,
For which I wait for money.
*Hor.* It is against my heart.
*Luc. Serv.* Mark, how strange it shows,
Timon in this should pay more than he owes:
And e'en as if your lord should wear rich jewels,
And send for money for 'em.
*Hor.* I 'm weary of this charge, the gods can witness:
I know, my lord hath spent of Timon's wealth,
And now ingratitude makes it worse than stealth.[6]
*1. Var. Serv.* Yes, mine 's three thousand crowns; what 's yours?
*Luc. Serv.* Five thousand mine.
*1. Var. Serv.* 'T is much deep: and it should seem by the sum,
Your master's confidence was above mine;
Else, surely, his[7] had equall'd.

*Enter* Flaminius.

*Tit.* One of Lord Timon's men.
*Luc. Serv.* Flaminius! Sir, a word. Pray, is my lord ready to come forth?
*Flam.* No, indeed, he is not.
*Tit.* We attend his lordship: pray, signify so much.
*Flam.* I need not tell him that; he knows you are too diligent.[8] *[Exit.*

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*And amongst lords be thought a fool.* 6) *courage* = Lust, Trieb. 7) *him* kann sich nur auf *man*, nicht auf *the devil*, beziehen. Indem der Teufel den Menschen politisch, pfiffig, machte, fügte er sich selbst Schaden zu, und beeinträchtigte seine Gewalt über den Menschen, dessen pfiffige Schurkenstreiche am Ende ihn vom Teufel losmachen werden. 8) Auf wie ehrbare Weise bemüht sich dieser Herr, schlecht zu erscheinen! — *fair* und *foul* ist ein stets wiederkehrender Gegensatz, wie gleich darauf *virtuous* und *wicked*. 9) Warburton vermuthet hier eine Anspielung auf die Puritaner der Zeit. Das verderbliche Resultat solches scheinbaren Feuereifers wird verglichen mit dem schurkischen Ergebniss des scheinbaren Freundschaftseifers dieses Sempronius. Bei dem Einen wie bei dem Andern ist unter solcher Gleissnerei politische Berechnung im Spiel. 10) Timon's Thüren, die in den vielen Jahren seiner Freigebigkeit keinen Thürhüter kannten (vgl. A. 2, Sc. 1, Anm. 4), also immer offen standen, müssen jetzt dazu dienen, ihren Herrn vor dem Andrange mahnender Gläubiger zu bewahren, so dass Timon, weil er seinen Reichthum nicht hüten konnte, das Haus hüten muss, um den Gläubigern zu entgehen.

1) Vgl. A. 2, Sc. 2, Anm. 5. 2) Und da kommt auch Herr Philotus! 3) Die Zeit in ihrem mühseligen Fortgange arbeitet jetzt auf die neunte Stunde los. So in Julius Cæsar (A. 5, Sc. 5) *my bones would rest, || That have but labour'd to attain this hour.* 4) Das Bild ist hier, wie in der Antwort, vom Aufgang der Sonne entlehnt, die in kürzeren Tagen später erscheint. 5) *prodigal course* ist die Laufbahn eines Verschwenders, wie in As you like it (A. 1, Sc. 1) *what prodigal portion have I spent* = das Erbtheil des Verschwenders, des verlornen Sohnes in der evangelischen Parabel, gesagt ist. 6) Die Undankbarkeit, welche Hortensius' Herr an Timon beweist, macht dessen frühere Theilnahme an Timon's Verschwendung schlimmer als Diebstahl. 7) *his* bezieht sich auf *mine*. Die Summe, welche mein Herr von Timon zu fordern hat, wäre gewiss gleich gross gewesen, wie die Schuldforderung Deines Herrn, wenn das Zutrauen Deines Herrn, der dem Timon fünftausend Kronen vorgestreckt, nicht grösser gewesen wäre, als das Zutrauen des Meinigen, der dem Timon nur dreitausend geliehen hat. 8) *to attend* fasst Flaminius = aufwarten als Diener, während Titus es in weniger harmlosem Sinne = erwarten,

*Enter* Flavius *in a cloak, muffled.*

*Luc. Serv.* Ha! is not that his steward muffled so?
He goes away in a cloud:[9] call him, call him.
*Tit.* Do you hear, Sir?
*1. Var. Serv.* By your leave, Sir, —
*Flav.* What do you ask of me, my friend?
*Tit.* We wait for certain money[10] here, Sir.
*Flav.* Ay,
If money were as certain as your waiting,
'T were sure enough.
Why then preferr'd you not your sums and bills,
When your false masters ate of my lord's meat?
Then they could smile, and fawn upon his debts,
And take down the interest into their gluttonous maws.[11]
You do yourselves but wrong, to stir me up;
Let me pass quietly:
Believe 't, my lord and I have made an end;
I have no more to reckon, he to spend.
*Luc. Serv.* Ay, but this answer will not serve.[12]
*Flav.* If 't will not serve, 't is not so base as you;
For you serve knaves. *[Exit.*
*1. Var. Serv.* How! what does his cashier'd worship mutter?
*2. Var. Serv.* No matter what: he 's poor, and that 's revenge enough. Who can speak broader[13] than he that has no house to put his head in? such may rail against great buildings.

*Enter* Servilius.

*Tit.* O! here 's Servilius; now we shall know some answer.
*Ser.* If I might beseech you, gentlemen, to repair some other hour, I should derive much from it;[14] for, take it on my soul, my lord leans wondrously to discontent. His comfortable temper has forsook him: he 's much out of health, and keeps his chamber.
*Luc. Serv.* Many do keep their chambers, are[15] not sick:
An if it be so far beyond his health,
Methinks, he should the sooner pay his debts,
And make a clear way to the gods.[16]
*Ser.* Good gods![17]
*Tit.* We cannot take this for answer, Sir.
*Flam.* *[Within.]* Servilius, help! — my lord! my lord!

*Enter* Timon, *in a rage;* Flaminius *following.*[18]

*Tim.* What! are my doors oppos'd against my passage?
Have I been ever free, and must my house
Be my retentive enemy, my gaol?
The place which I have feasted, does it now,
Like all mankind, show me an iron heart?[19]
*Luc. Serv.* Put in now, Titus.[20]
*Tit.* My lord, here is my bill.
*Luc. Serv.* Here 's mine.
*Hor.* And mine, my lord.[21]
*Both Var. Serv.* And ours, my lord.
*Phi.* All our bills.
*Tim.* Knock me down with 'em:[22] cleave me to the girdle.
*Luc. Serv.* Alas! my lord, —
*Tim.* Cut my heart in sums.
*Tit.* Mine,[23] fifty talents.
*Tim.* Tell out my blood.
*Luc. Serv.* Five thousand crowns, my lord.
*Tim.* Five thousand drops pays that. — What yours? — and yours?
*1. Var. Serv.* My lord, —
*2. Var. Serv.* My lord, —
*Tim.* Tear me, take me; and the gods fall upon you! *[Exit.*
*Hor.* 'Faith, I perceive our masters may throw their caps at their money: these debts may well be called desperate[24] ones, for a madman owes 'em. *[Exeunt.*

*Re-enter* Timon *and* Flavius.

*Tim.* They have e'en put my breath from me, the slaves:
Creditors? — devils!
*Flav.* My dear lord, —
*Tim.* What if it should be so?[25]
*Flav.* My lord, —
*Tim.* I 'll have it so. — My steward!
*Flav.* Here, my lord.
*Tim.* So fitly?[26] Go, bid all my friends again,

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gemeint hat. 9) *in a cloud*, scherzhaft, weil Flavius, um den Anforderungen der Gläubiger zu entgehen, sich in den Mantel vermummt hat. 10) *certain money*, unbestimmt, wie vorher *so much* und *so many talents:* gewisse Geldsummen. — Flavius fasst *certain* dann in dem andern Sinne des Wortes, = *sure.* 11) Statt damals ihre Schuldforderungen bei Timon geltend zu machen, nahmen sie gefrässig an seiner Tafel die ihnen gebührenden Zinsen in Gestalt von Speise und Trank in Empfang. 12) *to serve* doppelsinnig, = taugen, nützen, und = dienen. 13) *to speak broad* = dreist, frech reden. — Zugleich Wortspiel mit der eigentlichen Bedeutung von *broad* = breit, weit; hier: durch kein Haus beschränkt. 14) So würde ich viel davon haben. 15) scil. *that are not sick.* 16) So dass er nach Bezahlung seiner Schulden mit reinem Gewissen zu den Göttern gehen, sterben könne. 17) Servilius ist empört über diesen Spott, welcher selbst den Namen der Götter missbraucht. 18) *Flaminius following* ist ein Zusatz der Hgg. — Es erscheint ganz natürlich, dass Flaminius nach seinem vergeblichen Bemühen, Timon im Innern des Hauses zurückzuhalten, — wozu er auch den Servilius um Hülfe rief, — dem mit Gewalt Herausbrechenden folgt. 19) Timon betrachtet sein Haus selbst wie einen mitleidlosen, falschen Freund, welchen er früher bewirthet habe. 20) *to put in* = einspringen. 21) Die Fol. bezeichnet diese Rede mit *1. Var.*, und die folgende mit *2. Var.* — Malone legte jene Worte dem Hortensius, und diese beiden Dienern Varro's in den Mund. 22) *bill* ist = Rechnung, und = Hellebarde. — Dasselbe, auch seinen Zeitgenossen geläufige, Wortspiel hat Sh. in K. Henry VI. Second Part (A. 4, Sc. 7) *when shall we go to Cheapside, and take up commodities upon our bills?* 23) d. h. anknüpfend an Timon's letztes Wort: *My sum is fifty talents.* 24) *desperate* ist zugleich = hoffnungslos, in Bezug auf Wiedererlangung, und = wahnsinnig. 25) Timon überlegt hier bei sich den Plan, den er gleich darauf beschliesst, und seinem Flavius wenigstens theilweise zu erkennen giebt. 26) Bist Du so pünktlich zur Hand? 27) Die Fol. fügt hinter *Sempronius* noch

Lucius, Lucullus, and Sempronius; all:[27]
I 'll once more feast the rascals.
*Flav.* O my lord!
You only speak from your distracted soul:
There is not so much left to furnish out
A moderate table.
*Tim.* Be 't not in thy[28] care: go,
I charge thee; invite them all: let in the tide
Of knaves once more; my cook and I 'll provide.
*[Exeunt.*

## SCENE V.

The Same. The Senate-house.

*The Senate sitting.*[1]

*1. Sen.* My lord, you have my voice to 't: the fault 's bloody;[2]
'T is necessary he should die:
Nothing emboldens sin so much as mercy.
*2. Sen.* Most true; the law shall bruise him.[3]

*Enter* ALCIBIADES, *attended.*

*Alcib.* Honour, health, and compassion to the senate!
*1. Sen.* Now, captain?
*Alcib.* I am an humble suitor to your virtues;
For pity is the virtue of the law,
And none but tyrants use it cruelly.
It pleases time and fortune to lie heavy
Upon a friend of mine; who, in hot blood,
Hath stepp'd into the law,[4] which is past depth
To those that without heed do plunge into 't.
He is a man, setting his fate aside,
Of comely virtues:
Nor did he soil the fact[5] with cowardice
(An honour[6] in him, which buys out his fault);
But, with a noble fury, and fair spirit,
Seeing his reputation touch'd to death,
He did oppose his foe:
And with such sober and unnoted passion[7]
He did behave[8] his anger, ere 't was spent,
As if he had but prov'd an argument.[9]
*1. Sen.* You undergo too strict a paradox,[10]
Striving to make an ugly deed look fair:
Your words have took such pains, as if they labour'd
To bring manslaughter into form, and set quarrelling
Upon the head of valour;[11] which, indeed,
Is valour misbegot, and came into the world
When sects and factions were newly born.
He 's truly valiant that can wisely suffer
The worst that man can breathe;[12]
And make his wrongs his outsides,
To wear them like his raiment, carelessly;
And ne'er prefer his injuries to his heart,
To bring it into danger.
If wrongs be evils, and enforce us kill,
What folly 't is to hazard life for ill!
*Alcib.* My lord, —
*1. Sen.* You cannot make gross sins look clear
To revenge is no valour, but to bear.
*Alcib.* My lords, then, under favour, pardon me,
If I speak like a captain.
Why do fond men expose themselves to battle,
And not endure all threats? sleep upon 't,[13]
And let the foes quietly cut their throats,
Without repugnancy? If there be
Such valour in the bearing, what make we
Abroad?[14] why then, women are more valiant,
That stay at home, if bearing carry it;[15]
And the ass more captain than the lion;[16] the felon[17]
Loaden with irons wiser than the judge,
If wisdom be in suffering. O my lords!
As you are great, be pitifully good:
Who cannot condemn rashness in cold blood?[18]
To kill, I grant, is sin's extremest gust;[19]
But in defence, by mercy![20] 't is most just.
To be in anger, is impiety;
But who is man that is not angry?
Weigh but the crime with this.
*2. Sen.* You breathe in vain.
*Alcib.* In vain? his service done
At Lacedæmon, and Byzantium,
Were a sufficient briber for his life.

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einen gänzlich unbekannten und fabelhaften *Ullorxa* ein. — Sh. wird hier schwerlich einen Freund Timon's namhaft gemacht haben, der weder vorher noch nachher vorkommt. Auch scheint das *and* vor *Sempronius* darauf zu deuten, dass kein Einzelner mehr aufgezählt werden soll. — Deshalb liess die zweite Folioausg. von 1632 mit Recht das seltsame Wort aus, das vielleicht aus dem in der Handschrift darunter stehenden *O my lord!* in den Text gerieth. 28) Der Nachdruck liegt, wie die Versbetonung zeigt, auf *thy*: darum sorge Du nicht.

1) Die Bühnenweisung der Fol. lautet *Enter three Senators at one doore, Alcibiades meeting them with Attendants.* — Das Auftreten des Alcibiades ist hier zu früh bezeichnet. 2) Wie aus dem Verfolg dieser Scene erhellt, bestand das »blutige Vergehen« des Ungenannten, für den Alcibiades so dringend das Wort ergreift, darin, dass er jähzornig in einem Ehrenhandel seinen Gegner erschlug. 3) Die Fol. hat *bruise 'em.* 4) Das Gesetz oder dessen Bereich wird hier als ein Wasser gedacht, in welchem der ihm Verfallende keinen Grund findet. 5) Die That, derentwegen er sterben soll. 6) Die Fol. hat *and honour.* 7) *unnoted passion* ist ein leidenschaftlicher Affect, der sich äusserlich durch kein Kennzeichen verräth. 8) *to behave* = handhaben, regieren; nach Rowe's Verbesserung für das *behoove* der Fol. 9) Er benahm sich bei dem Zweikampfe mit solcher Selbstbezwingung, selbst in seinem Zorne, als ob er in einem Dispüt nur ein Thema vertheidigt hätte. 10) Ihr unternehmt die Vertheidigung eines offenbar zu widersinnigen Satzes. 11) Als ob die Tapferkeit gleichsam eine Trägerin der Rauflust wäre. 12) Das Schlimmste, was ein Mensch gegen ihn äussern kann, weislich dulden, und das erlittene Unrecht nur an seiner Aussenseite haften lassen, wie ein Kleid, nicht aber es weiter fördern, es vordringen lassen bis zum Herzen. 13) Aus dem Vorhergehenden ist zu suppliren: *why do they not sleep upon 't?* 14) *abroad* = draussen, im Felde; im Gegensatz zu dem folgenden *at home.* 15) Wenn das Dulden den Sieg davonträgt, den Vorzug verdient. 16) Der Esel ist mehr Feldherr, ein besserer Feldherr, als der Löwe. — So hatte Alcibiades vorher gesagt *if I speak like a captain.* 17) *felon* für *fellow* der Fol. schlug zuerst Theobald vor. 18) Jedem ist es leicht, bei kaltem Blute den Jähzorn zu verdammen. 19) *sin's extremest gust* ist die Sünde, in welche man durch den äussersten Sturm der Leidenschaft gerissen wird. — *extreme gusts* kommt in Taming of the Shrew (A. 2, Sc. 1) vor. 20) *by mercy!* = bei der Barmherzigkeit! ist ein Ausruf der

*1. Sen.* What 's that?
*Alcib.* Why, I say,[21] my lords, h'as done fair service,
And slain in fight many of your enemies.
How full of valour did he bear himself
In the last conflict, and made plenteous wounds!
*2. Sen.* He has made too much plenty with 'em;[22]
He 's a sworn rioter:[23] he has a sin, that often
Drowns him, and takes his valour prisoner:
If there were no foes, that[24] were enough
To overcome him: in that beastly fury
He has been known to commit outrages
And cherish factions. 'T is inferr'd to us,
His days are foul, and his drink dangerous.[25]
*1. Sen.* He dies.
*Alcib.* Hard fate! he might have died in war.
My lords, if not for any parts in him, —
Though his right arm might purchase his own time,
And be in debt to none,[26] — yet, more to move you,
Take my deserts to his, and join 'em both:
And, for[27] I know, your reverend ages love
Security,[28] I 'll pawn my victories, all
My honour to you, upon his good returns.
If by this crime he owes the law his life,
Why, let the war receive 't in valiant gore;
For law is strict, and war is nothing more.[29]
*1. Sen.* We are for law: he dies; urge it no more,
On height of our displeasure. Friend, or brother,
He forfeits his own blood that spills another.
*Alcib.* Must it be so? it must not be. My lords,
I do beseech you, know me.
*2. Sen.* How!
*Alcib.* Call me to your remembrances.[30]
*3. Sen.* What!
*Alcib.* I cannot think, but your age has forgot me;
It could not else be I should prove so base,[31]
To sue, and be denied such common grace.
My wounds ache at you.
*1. Sen.* Do you dare our anger?
'T is in few words,[32] but spacious in effect:
We banish thee for ever.
*Alcib.* Banish me?
Banish your dotage; banish usury,[33]
That makes the senate ugly.
*1. Sen.* If, after two days' shine, Athens contain thee,
Attend our weightier judgment. And, not to swell our spirit,
He shall be executed presently.[34] *[Exeunt Senators.*
*Alcib.* Now the gods keep you old enough; that you may live
Only in bone, that none may look on you![35]
I am worse than mad: I have kept back their foes,
While they have told their money, and let out
Their coin upon large interest; I myself,
Rich only in large hurts: — all those,[36] for this?
Is this the balsam, that the usuring senate
Pours into captains' wounds? Banishment?
It comes not ill; I hate not to be banish'd:
It is a cause worthy my spleen and fury,
That I may strike at Athens. I 'll cheer up
My discontented troops, and lay for hearts.[37]
'T is honour, with most lands to be at odds;[38]
Soldiers should brook as little wrongs as gods. *[Exit.*

## SCENE VI.

A Banquet-hall in Timon's House.

*Music. Tables set out: Servants attending. Enter divers Lords, at several doors.*[1]

*1. Lord.* The good time of day to you, Sir.
*2. Lord.* I also wish it to you. I think, this honourable lord did but try us this other day.
*1. Lord.* Upon that were my thoughts tiring,[2] when we encountered. I hope, it is not so low with him, as he made it seem in the trial of his several friends.
*2. Lord.* It should not be, by the persuasion of his new feasting.[3]
*1. Lord.* I should think so. He hath sent me an earnest inviting, which many my near occasions[4] did urge me to put off; but he hath conjured me beyond them, and I must needs appear.
*2. Lord.* In like manner was I in debt to my importunate business,[5] but he would not hear my excuse

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Betheurung, wie *by God's mercy!* 21) Das in der Fol. fehlende *I* ergänzte die zweite Folioausg. von 1632. 22) *'em* ist eine Verbesserung der zweiten Folioausg. für das häufig damit verwechselte *him* der ersten. — *plenty* = Fülle, Uebermass, bezieht sich auf das vorhergehende *plenteous* = reichlich. 23) *sworn rioter* ist hier Einer, der aus der Ausgelassenheit und Rauferei Profession macht. 24) scil. *that foe*, die vorher erwähnte Sünde der Trunkfälligkeit. 25) Sein Leben ist unrein, befleckt, und seine Trinksucht gefahrbringend. 26) Das, was er mit seinem rechten Arme vollbracht hat, könnte ihm sein Leben erkaufen, ohne dass er Jemandem verpflichtet wäre. Seine Thaten wären ein hinreichender Kaufpreis für sein Leben. 27) *for* = *because*. 28) Anspielung auf den Wucher, womit sich die Senatoren befassten. Dasselbe Bild wird auch in *pawn* und in *good returns* = pünktliche Rimessen, fortgesetzt. 29) Wenn das Gesetz streng ist in Eintreibung von Schulden, so ist es der Krieg auch. 30) *remembrance* ist bei Sh. auch an anderen Stellen viersylbig *(rememberance)* zu lesen; so in Twelfth-Night (A. 1, Sc. 1) *And lasting in her sad remembrance.* 31) *so base* = so entwürdigt, in den Augen der Senatoren, dass sie ihm auf sein Flehen eine so gemeine Gunst verweigern sollten. 32) Die »wenigen Worte«, in denen der Zorn des Senators sich ausspricht, sind eben die folgenden: *we banish thee for ever.* 33) Vgl. Anm. 28. 34) Der ungenannte Freund des Alcibiades soll sogleich hingerichtet werden, um die Gemüther nicht noch mehr aufzuregen. 35) Dass Niemand Euch, zu blossen Knochengerippen geworden, ansehen mag. 36) scil. *all those hurts.* 37) Alcibiades will seine ohnehin missvergnügten Truppen zu einem Schlage gegen Athen *(strike at Athens)* anfeuern und Herzen für sich zu gewinnen suchen. — *to lay for* = Pläne auf Etwas machen, Einem nachstellen, um seiner habhaft zu werden. 38) Es ist eine Ehre, im Kampfe es auch mit dem überlegensten Gegner, mit sehr vielen Ländern auf einmal aufzunehmen. — Für *lands* las Warburton *hands*.

1) Die Fol. hat *Enter divers Friends at several doors.* 2) Damit machten sich meine Gedanken zu schaffen. — *to tire* wird vom Raubvogel gebraucht, dessen Schnabel sich gierig und gefrässig mit seiner Beute zu schaffen macht. So in Venus and Adonis: *Even as an empty eagle, sharp by fast,‖ Tires with her beak on feathers, flesh, and bone.* 3) Nach dem, was dies neue Gastmahl uns glauben lässt. 4) Viele dringende Veranlassungen, die ich hatte. 5) Mein dringendes Geschäft hatte in gleicher Art Anforderungen an mich, denen

I am sorry, when he sent to borrow of me, that my provision was out.

*1. Lord.* I am sick of that grief too, as I understand how all things go.

*2. Lord.* Every man here 's so. What would he have borrowed of you?

*1. Lord.* A thousand pieces.

*2. Lord.* A thousand pieces!

*1. Lord.* What of you?

*3. Lord.* He sent to me, Sir,[6] — Here he comes.

*Enter* Timon *and Attendants.*

*Tim.* With all my heart, gentlemen both: — and how fare you?

*1. Lord.* Ever at the best, hearing well of your lordship.

*2. Lord.* The swallow follows not summer more willing than we your lordship.

*Tim. [Aside.]* Nor more willingly leaves winter; such summer-birds are men. — *[To them.]* Gentlemen, our dinner will not recompense this long stay: feast your ears with the music awhile, if they will fare so harshly on the trumpet's sound; we shall to 't[7] presently.

*1. Lord.* I hope, it remains not unkindly with your lordship,[8] that I returned you an empty messenger.

*Tim.* O, Sir! let it not trouble you.

*2. Lord.* My noble lord, —

*Tim.* Ah! my good friend, what cheer?[9]

*[The banquet brought in.*

*2. Lord.* My most honourable lord, I am e'en sick of shame,[10] that, when your lordship this other day sent to me, I was so unfortunate a beggar.

*Tim.* Think not on 't, Sir.

*2. Lord.* If you had sent but two hours before, —

*Tim.* Let it not cumber your better remembrance.[11] — Come, bring in all together.[12]

*2. Lord.* All covered dishes!

*1. Lord.* Royal cheer, I warrant you.

*3. Lord.* Doubt not that, if money, and the season, can yield it.

*1. Lord.* How do you? What 's the news?

*3. Lord.* Alcibiades is banished: hear you of it?

*1. & 2. Lord.* Alcibiades banished!

*3. Lord.* 'T is so, be sure of it.

*1. Lord.* How? how?

*2. Lord.* I pray you, upon what?

*Tim.* My worthy friends, will you draw near?

*3. Lord.* I 'll tell you more anon. Here 's a nobl. feast toward.[13]

*2. Lord.* This is the old man still.

*3. Lord.* Will 't hold? will 't hold?

*2. Lord.* It does; but time will — and so —

*3. Lord.* I do conceive.

*Tim.* Each man to his stool, with that spur as he would to the lip of his mistress: your diet shall be in all places alike.[14] Make not a city feast[15] of it, to let the meat cool ere we can agree upon the first place: sit, sit. The gods require our thanks.

You great benefactors, sprinkle our society with thankfulness. For your own gifts make yourselves praised: but reserve still to give,[16] lest your deities be despised. Lend to each man enough, that one need not lend to another: for, were your godheads to borrow of men, men would forsake the gods. Make the meat be beloved, more than the man that gives it. Let no assembly of twenty be without a score of villains: if there sit twelve women at the table, let a dozen of them be[17] — as they are. — The rest of your fees, O gods![18] — the senators of Athens, together with the common lag[19] of people, — what is amiss in them, you gods, make suitable for destruction. For these, my present friends, — as they are to me nothing, so in nothing bless them, and to nothing are they welcome.[20]

Uncover, dogs, and lap.

*[The dishes are uncovered and seem to be full of warm water.*[21]

*Some speak.* What does his lordship mean?

*Some other.* I know not.

*Tim.* May you a better feast never behold,
You knot of mouth-friends! smoke, and luke-warm water,
Is your perfection.[22] This is Timon's last;
Who, stuck and spangled with your flatteries,
Washes it[23] off, and sprinkles in your faces

*[Throwing water in their faces.*[24]

Your reeking villany. Live loath'd, and long,
Most smiling, smooth, detested parasites,
Courteous destroyers, affable wolves, meek bears,
You fools of fortune,[25] trencher-friends, time's flies,[26]

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ich entsprechen musste. 6) scil. *for such a sum.* Die Angabe der Summe unterbleibt, da Timon erscheint. 7) *to 't* bezieht sich auf *our dinner.* 8) Im Gedächtniss oder im Herzen Eurer Gnaden. 9) *what cheer?* bezieht sich nicht auf das in diesem Augenblick aufgetragene Mahl, sondern ist Timon's freundlicher Zuspruch an den ihn anredenden Herrn, = wie geht es? was giebt es Gutes? So in Winter's Tale (A. 1, Sc. 2) *What cheer? how is 't with you, best brother?* 10) So ebenvorher: *I am sick of that grief too. — sick* bezeichnet ein allgemeines Uebelbefinden, körperlicher wie geistiger Art. 11) *your better remembrance* = was Ihr Besseres, Angenehmeres im Gedächtniss habt; angenehmere Erinnerungen, als diese, die nicht des Gedenkens werth ist. 12) Die Diener sollen alle Gerichte zugleich auf die Tafel setzen, nicht in verschiedenen Gängen. 13) *toward* = im Anzug, bevorstehend, in Bereitschaft. 14) Es war zu Sh.'s Zeit Sitte, die geringeren, am unteren Ende der Tafel sitzenden Gäste mit geringerer Kost zu bewirthen, als die vornehmeren am oberen Tischende. — Timon aber macht diesen Unterschied nicht, und heisst die Gäste sich niedersetzen, wo sie wollen. 15) Ein Mahl, zu dem sich die städtischen Corporationen in herkömmlicher Weise vereinen, bei dem also ein hergebrachtes und steifes Ceremoniel herrscht. 16) Behaltet immer Etwas übrig, was Ihr verschenken könnt. 17) scil. *whores.* Er umschreibt das anstössige Wort mit *as they are.* 18) Der Satz ist elliptisch. Nachdem Timon die Götter um Verschiedenes angefleht, fährt er fort: Was Eure übrigen Gaben betrifft — d. h. gewährt als ein Uebriges noch Folgendes. 19) *common lag of people* = der gemeine Tross des Volkes, im Gegensatz zu den Senatoren von Athen. — Die Fol. hat *legge.* 20) Insofern die bewillkommneten Gäste diesmal auf Timon's Tafel nichts vorfinden werden. 21) Diese Bühnenweisung ist von den Hggn. hinzugefügt. 22) Der Dampf, der aus den mit lauwarmem Wasser gefüllten Schüsseln aufsteigt, ist ein Bild der Nichtigkeit und Lauheit, welche Timon's Freunde auszeichnet. 23) So verbessern Hanmer und Warburton den alten Text: *Who stuck and spangled you with flatteries,* || *Washes it off etc.* 24) Auch diese Bühnenweisung und die folgende fehlen in der Fol. 25) Steevens citirt dazu aus Romeo and

Cap-and-knee slaves,[27] vapours,[28] and minute-jacks![29]
Of man, and beast, the infinite malady
Crust you quite o'er![30] — What, dost thou go?
Soft, take thy physic first, — thou too, — and thou: —
*[Throws the dishes at them.*[31]
Stay, I will lend thee money, borrow none. —
What, all in motion? Henceforth be no feast,
Whereat a villain 's not a welcome guest.
Burn, house! sink, Athens! henceforth hated be
Of Timon man and all humanity! *[Exit.*

*Re-enter the Lords, with other Lords, and Senators.*

*1. Lord.* How now, my lords?
*2. Lord.* Know you the quality of Lord Timon's fury?
*3. Lord.* Push![32] did you see my cap?
*4. Lord.* I have lost my gown.
*3. Lord.* He 's but a mad lord, and nought but humour sways him. He gave me a jewel the other day, and now he has beat it out of my hat — did you see my jewel?
*4. Lord.* Did you see my cap?
*2. Lord.* Here 't is.
*4. Lord.* Here lies my gown.
*1. Lord.* Let 's make no stay.
*2. Lord.* Lord Timon 's mad.
*3. Lord.* I feel 't upon my bones.
*4. Lord.* One day he gives us diamonds, next day stones.[33] *[Exeunt.*

# ACT IV.

## SCENE I.

Without the Walls of Athens.

*Enter* Timon.

*Tim.* Let me look back upon thee. O thou wall,
That girdlest in those wolves, dive in the earth,
And fence not Athens![1] Matrons, turn incontinent!
Obedience fail in children! Slaves, and fools,
Pluck the grave wrinkled senate from the bench,
And minister in their steads! To general filths
Convert, o' the instant, green virginity![2]
Do 't[3] in your parents' eyes! Bankrupts, hold fast;
Rather than render back, out with your knives,
And cut your trusters' throats! Bound[4] servants, steal!
Large-handed robbers your grave masters are,
And pill by law. Maid, to thy master's bed;
Thy mistress is o' the brothel![5] Son of sixteen,
Pluck the lin'd crutch[6] from thy old limping sire,
With it beat out his brains! Piety, and fear,
Religion to the gods, peace, justice, truth,
Domestic awe,[7] night-rest, and neighbourhood,
Instruction, manners, mysteries,[8] and trades,
Degrees, observances, customs, and laws,
Decline to your confounding contraries,
And yet confusion live![9] Plagues, incident to men,
Your potent and infectious fevers heap

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Juliet (A. 3, Sc. 1) *O, I am fortune's fool!* — aber wenn dort Einer darunter verstanden wird, den das Glück zum Narren hat, mit dem das Glück sein Spiel treibt, so sind hier Solche gemeint, welche bei dem Glück die untergeordnete Stellung eines Hofnarren annehmen, welche mit ihren Possen sich die Gunst des Glückes oder der Glücksgöttin zu erwerben suchen. 26) Vgl. A. 2, Sc. 2: *one cloud of winter showers, these flies are couch'd.* 27) Wichte, die immer mit Mützeabnehmen und Kniebeugungen bei der Hand sind. So in K. Henry IV. First Part (A. 4, Sc. 3) *The more and less came in with cap and knee.* 28) Wie Dünste aufsteigen und verschwinden, so lösen sich auch Timon's Freunde in Nichts auf. 29) *Jacks*, oder eigentlich *Jacks of the clock*, sind die an Stadt- und Thurmuhren angebrachten automatischen Figuren, welche mit ihren Bewegungen, namentlich durch ein Zuschlagen des Armes, die Stunden angaben. So kommt in K. Richard III. (A. 4, Sc. 2) vor: *Because that, like a Jack, thou keep'st the stroke || Betwixt thy begging and my meditation.* — *minute-jacks* sind Timon's Freunde, weil ihre Bewegungen sich nicht nach Stunden, sondern nach Minuten richten. 30) *malady* ist hier collectiv: die unbeschränkte Zahl von Uebeln, welche Mensch und Thier befallen kann, mag Euch ganz mit Borke überziehen. 31) Der zweite Theil der von den Hggn. hier beigefügten Bühnenweisung: *and drives them out*, widerspricht Timon's Worten *Stay, I will lend etc.* und *What, all in motion?* nach denen er sie eher zurückzuhalten sucht, um sie noch weiter zu misshandeln, als dass er sie hinaustreibt. Die wirre Flucht der Gäste, bei welcher der Eine seine Mütze, der Zweite seinen Mantel, der Dritte endlich die Juwelagraffe aus dem Hute verliert, ist durch das Werfen der Schüsseln hinlänglich motivirt. 32) *push* ist die Sh.'sche, von den meisten Hggn. in *pish* modernisirte, Form dieser Interjection, unserem Pah! entsprechend. 33) Weil in einem dramatisirten Timon der Zeit (vgl. Einleitung pag. 213—215) der Held des Schauspiels die Gäste mit Steinen wirft, welche mit Artischoken bemalt sind, während Sh.'s Timon ihnen nur Wasser in's Gesicht spritzt, hat man angenommen, diese Reminiscenz sei aus Versehen hier in das Drama gerathen. Indess können, als Gegensatz zu *diamonds*, füglich die steinernen Schüsseln, die er nach ihnen wirft, auch als *stones* gefasst werden. Vielleicht enthielten auch nur einige Schüsseln das warme Wasser, die anderen Steine. Vgl. Anm. 21.

1) Die meisten Hgg. weichen von dieser Interpunction der Fol. ohne Grund ab, indem sie hinter *upon thee* ein Comma setzen, und mit *dive* einen neuen Satz beginnen. Nach Knight's richtiger Bemerkung sind Timon's erste Worte nicht an die Mauer Athens, sondern an die Stadt selbst gerichtet, auf die er noch einmal zurückblickt. — Die Fol. hat *girdles* für *girdlest.* 2) Der Plural *general filths* = gemeiner, Allen zugänglicher Schmutz, entspricht dem Collectivum *green virginity:* Kaum reife Jungfrauen sollen sich im Augenblick in gemeine Metzen verkehren *(convert).* — Auch in dem erklärenden Zusatze *Do 't in your parents' eyes!* wird die *green virginity* apostrophirt. 3) *to do it* steht hier in obscönem Sinne, wie anderswo *to do* ohne *it;* so z. B. in Troilus and Cressida (A. 4, Sc. 2) *You bring me to do, and then you flout me too.* 4) Das Epitheton *bound* verstärkt den Gegensatz zu *steal:* Stehlt trotz des bindenden Verhältnisses, in dem Ihr zu Euren Herren steht. 5) Deine Herrin gehört zum Bordell, kann also auf die Reinheit des Ehebettes keinen Anspruch machen. — Gleich darauf hat die Fol. *some* für *son.* 6) Die Krücke ist mit Tuch gefüttert, um weicher zu sein. 7) *domestic awe* ist die ehrerbietige Beobachtung aller häuslichen Pflichten und Beziehungen, wie gleich darauf *neighbourhood* die Pflege nachbarlicher Verhältnisse. 8) *mysteries* = Handwerk, Gewerbe. 9) Indem sie zu ihrem Gegentheil herabsinken oder hin-

On Athens, ripe for stroke! Thou cold sciatica,[10]
Cripple our senators, that their limbs may halt
As lamely as their manners! Lust and liberty,[11]
Creep in the minds and marrows of our youth,
That 'gainst the stream of virtue they may strive,
And drown themselves in riot! Itches, blains,
Sow all the Athenian bosoms, and their crop
Be general leprosy![12] Breath infect breath,
That their society, as their friendship, may
Be merely poison! Nothing I 'll bear from thee,
But nakedness, thou detestable[13] town!
Take thou that too, with multiplying bans![14]
Timon will to the woods; where he shall find
The unkindest beast more kinder than mankind.[15]
The gods confound (hear me, you good gods all)
The Athenians both within and out[16] that wall!
And grant, as Timon grows, his hate may grow[17]
To the whole race of mankind, high and low!
Amen. *[Exit.*

## SCENE II.

Athens. A Room in Timon's House.

*Enter* Flavius, *with Two or Three Servants.*

*1. Serv.* Hear you, master steward! where 's our master?
Are we undone? cast off? nothing remaining?
*Flav.* Alack! my fellows, what should I say to you?
Let me be recorded by the righteous gods,[1]
I am as poor as you.
*1. Serv.* Such a house broke!
So noble a master fallen! All gone, and not
One friend to take his fortune by the arm,[2]
And go along with him!
*2. Serv.* As we do turn our backs
From our companion thrown into his grave,
So his familiars to[3] his buried fortunes
Slink all away; leave their false vows with him,
Like empty purses pick'd; and his poor self,
A dedicated beggar to the air,[4]
With his disease of all-shunn'd poverty,
Walks, like contempt,[5] alone. — More of our fellows.

*Enter other Servants.*

*Flav.* All broken implements of a ruin'd house.
*3. Serv.* Yet do our hearts wear Timon's livery,
That see I by our faces: we are fellows still,
Serving alike in sorrow. Leak'd is our bark;
And we, poor mates,[6] stand on the dying deck,
Hearing the surges threat: we must all part
Into this sea of air.[7]
*Flav.* Good fellows all,
The latest of my wealth I 'll share amongst you.
Wherever we shall meet, for Timon's sake,
Let 's yet be fellows; let 's shake our heads, and say,
As 't were a knell unto our master's fortunes,
»We have seen better days.« Let each take some;
*[Giving them money.*[8]
Nay, put out all your hands. Not one word more:
Thus part we rich in sorrow, parting poor.
*[They embrace, and part several ways.*[9]
O, the fierce wretchedness that glory brings us![10]
Who would not wish to be from wealth exempt,
Since riches point to misery and contempt?
Who 'd be so mock'd with glory? or so live
But in a dream of friendship?[11]

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schwinden, üben sie als solches gegen sich selbst eine verderbliche, vernichtende Wirkung, bei welcher nur die Vernichtung selbst übrig, lebendig bleiben soll, während alles Uebrige untergeht. — *and yet* ist Gegensatz zu *confounding.* — Dyce liest mit Hanmer: *and let confusion live.* Aber Staunton rechtfertigt die alte Lesart, indem er *yet* als Zeitadverb = jetzt, fasst. 10) *sciatica* = Hüftweh, kommt, als Folge liederlichen Lebens, auch an zwei anderen Stellen bei Sh. vor: in Troilus and Cressida (A. 5, Sc. 1) und in Measure for Measure (A. 1, Sc. 2). 11) *liberty* = Freiheit, die bis zur Ausgelassenheit geht; so in Hamlet (A. 2, Sc. 1) *youth and liberty.* 12) Ein allgemeiner, Niemanden verschonender Aussatz sei die Ernte, welche aus der Saat der Krätze und der Beulen hervorspriessen soll. 13) *detestable,* nach der älteren Betonung, mit dem Accent auf der ersten Sylbe. 14) Aus diesem Verse, im Zusammenhange mit dem vorhergehenden, ergiebt sich, dass Timon, um nichts aus der verhassten Stadt mit fortzunehmen, sein Gewand abwirft, das Einzige, was sie ihm liess, und was er ihr nun zurücklässt, zugleich mit seinen Flüchen, die sich in's Unendliche vervielfältigen und mehren mögen. — *to multiply* ist Verbum Neutrum, mit reflexivem Sinne, wie in Macbeth (A. 1, Sc. 2) *The multiplying villanies of nature,* und in Coriolanus (A. 2, Sc. 2) *your multiplying spawn.* 15) *kind* in *mankind* dient hier als doppelsinnig zum Gegensatz zu *unkindest* und *more kinder.* 16) Zu *out* ist *with* aus *within* zu suppliren: *within and without.* 17) *to grow* = zunehmen, an Jahren *(as Timon grows),* wie an Kraft und Ausdehnung *(his hate may grow).*

1) Die gerechten Götter mögen mich in meiner Erklärung, dass ich so arm bin wie Ihr, aufzeichnen, zu Protokoll nehmen, um mich dereinst zu strafen, wenn ich gelogen habe. 2) Das wankende Glück beim Arme fassen, gleichsam um es zu stützen. 3) *to* gehört zu *familiars:* Die, welche die Vertrauten seiner Glücksgüter waren, schleichen sich nun davon, da diese Glücksgüter beerdigt sind. — Dyce und Staunton billigen M. Mason's Umstellung: *To our companion thrown into his grave,* || *So his familiars from his buried fortunes* || *Slink all away,* setzen dieselbe jedoch nicht in den Text ihrer Ausgg. 4) d. h. *a beggar dedicated to the air.* — *to dedicate* = preisgeben, gebraucht Sh. in demselben Sinne in Romeo and Juliet (A. 1, Sc. 1) *Or dedicate his beauty to the sun.* 5) *contempt,* die Verachtung, die Einer leidet, ist hier abstract für die Verachteten selbst gesetzt. 6) d. h. *shipmates* = Schiffsmannschaft. 7) *sea of air* setzt das von einem untergehenden Schiffe entlehnte Bild noch fort. Wie die Schiffsleute scheiden, um in's Meer zu versinken, so gehen Timon's Diener in alle Lüfte, in die weite Welt, aus einander. 8) Die Bühnenweisung ist von den Hggn. hinzugefügt. Aus den folgenden Worten ergiebt sich, dass einige Diener zaudern, das ihnen dargebotene Geld hinzunehmen. 9) Nach der Fol. — Die meisten Hgg. setzen dafür bloss *Exeunt Servants.* 10) Flavius leitet Timon's ungestüm eindringendes Elend von seinem früheren Streben nach Ruhm und Glanz her. — In ähnlichem Sinne wird öfter das adjectivische *glorious* = ruhmsüchtig, gebraucht. 11) Wiederum eine Anspielung auf Timon's ehemalige Lage, wo er, von

To have his pomp, and all what state compounds,
But only painted,[12] like his varnish'd friends?
Poor honest lord! brought low by his own heart,
Undone by goodness. Strange, unusual blood,[13]
When man's worst sin is, he does too much good!
Who then dares to be half so kind again?
For bounty, that makes gods, does still mar men.[14]
My dearest lord, — bless'd, to be most accurs'd,
Rich, only to be wretched,[15] — thy great fortunes
Are made thy chief afflictions. Alas, kind lord!
He 's flung in rage from this ingrateful seat[16]
Of monstrous friends;
Nor has he with him to supply his life,
Or that which can command it.[17]
I 'll follow, and inquire him out:
I 'll ever serve his mind with my best will;
Whilst I have gold, I 'll be his steward still. *[Exit.*

## SCENE III.

The Woods.

*Enter* Timon.[1]

*Tim.* O blessed-breeding sun! draw from the earth
Rotten humidity; below thy sister's orb
Infect the air![2] Twinn'd brothers of one womb,[3]
Whose procreation, residence, and birth,
Scarce is dividant,[4] touch them with several fortunes;
The greater scorns the lesser: not nature
(To whom all sores lay siege) can bear great fortune,
But by contempt of nature.[5]
Raise me this beggar, and deny 't that lord;[6]
The senator shall bear contempt hereditary,
The beggar native honour.[7]
It is the pasture lards the brother's sides,
The want that makes him lean.[8] Who dares, who dares,
In purity of manhood stand upright,
And say »This man[9] 's a flatterer«? if one be,
So are they all; for every grize of fortune
Is smooth'd by that below:[10] the learned pate
Ducks to the golden fool. All is oblique;
There 's nothing level in our cursed natures,
But direct villany.[11] Therefore, he abhorr'd
All feasts, societies, and throngs of men!
His semblable, yea, himself, Timon disdains:
Destruction fang[12] mankind! — Earth, yield me roots!
*[Digging.*
Who seeks for better of thee, sauce his palate

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Glanz geblendet, von Seiten seiner Genossen eine Freundschaft träumte, die sich ihm schlecht bewährt. — *in a dream of friendship* = in einer Freundschaft, die keine wahre, sondern ein blosser Traum war, ist wie in Hamlet (A. 2, Sc. 2) *in a dream of passion.* — *or so live* ist Staunton's Emendation für *or to live* der Fol. — Rowe hatte *as to live* gelesen. 12) *painted* ist = gemalt, und = geschminkt, in letzterem Sinne synonym mit dem folgenden *varnish'd.* 13) *blood,* der aus dem Blute stammende Trieb und Hang, hier Timon's allzugrosse Güte, die ihn ruinirt hat *(undone by goodness).* 14) *to make* und *to mar,* = schaffen und verderben, vernichten, ein häufig wiederkehrender Gegensatz: Die Freigebigkeit, welche die Götter als solche charakterisirt, vernichtet die Menschen, wenn sie von denen geübt wird. 15) Wie der frühere Segen dem Timon nur zu um so ärgerem Fluche gereicht hat, so sein ehemaliger Reichthum nur zu um so grösserem Elende. 16) *to fling* = losbrechen, sich losreissen, wie in Macbeth (A. 2, Sc. 4) von den wild gewordenen Pferden Duncan's: *broke their stalls, flung out.* — *this ingrateful seat* ist Athen. 17) Timon hat weder das bei sich, womit er sein Leben unterhalten kann, Lebensunterhalt, noch das, dem solcher Lebensunterhalt zu Gebote steht, Geld. — *it* bezieht sich nicht auf *his life* allein, sondern auf ein aus *supply his life* zu ergänzendes Substantiv.

1) *Enter Timon in the woods* hat die Fol., bemerkenswerth, weil sie nur äusserst selten die Localität einer Scene angiebt. 2) Die Sonne, die sonst nur zum Segen erzeugt, soll aus der Erde faule Dünste locken, und damit soll sie auch die Luft der sublunarischen Welt verpesten. 3) Die Construction ist anakoluthisch, und *them* hinter *touch* wiederholt das vorhergehende *twinn'd brothers:* sobald man Zwillingsbrüdern eine verschiedene Glücksstellung zukommen lässt, so verachtet der auf diese Art Höhergestellte den Geringeren. 4) *dividant* = trennbar, ein, wie es scheint, Sh.'sches Wort, das sich füglich dem ähnlich von ihm gebildeten *intrenchant* = unschneidbar, in Macbeth (A. 5, Sc. 7), vergleichen lässt. 5) Die Verachtung, welche der höhergestellte Zwillingsbruder, der Natur zum Trotz, dem geringeren zuwendet, lässt sich nur dadurch erklären, dass die Natur, vermöge ihrer Gebrechlichkeit, und bedroht, wie sie ist, von allen Uebeln, ein grosses Glück nicht anders zu ertragen vermag, als indem sie der Natur Hohn spricht. 6) Das Bild von den verschieden gestellten Zwillingsbrüdern wird hier fortgesetzt, indem Timon sich vorstellt, wie der, vorher als *the lesser* bezeichnete, arme Bruder *(this beggar)* plötzlich zu derjenigen höheren Stellung erhoben wird, die gleichzeitig dem bis dahin beglückten, als *the greater* bezeichneten, vornehmen Bruder *(that lord)* entzogen, versagt wird. Das *it* in *deny 't* bezieht sich auf ein aus *Raise me etc.* zu supplirendes Substantiv: entziehe diese Erhöhung jenem Herrn, wie in der vorigen Scene *command it* (vgl. A. 4, Sc. 2, Anm. 17). — Während Dyce die alte, von früheren Hggn. vielfach angezweifelte Lesart *deny 't* in dem angegebenen Sinne für richtig erklärt und beibehält, setzt Staunton *demit* dafür. Andere hatten schon *denude* oder *devest* vorgeschlagen. 7) Als *senator* bezeichnet Timon näher, an die Senatoren Athens denkend, den eben erwähnten grossen Herrn *(that lord)*, der, vom Glücke gestürzt, die Verachtung seiner Umgebungen ebenso als Erbtheil zu erdulden hat, wie der an seiner Statt erhöhte arme Bruder eine Ehre geniesst, als sei sie ihm angeboren, nicht durch Glückszufall erworben. — *hereditary contempt* ist dem *native honour* gegenübergestellt, wie *the senator* dem *the beggar.* 8) Das Bild von den Zwillingsbrüdern ist auch hier noch festgehalten, und der zuletzt von den Beiden Erwähnte, *the beggar*, gemeint: Dass sein Bruder fett ist, in den Augen der Welt gedeiht, rührt von seinem Reichthum, von der reichlichen Fütterung her, die er hat; dass er selbst mager ist, das macht der Mangel, den er zu leiden hat. — Das *leaue* der Fol. ist nur ein Druckfehler für *leane;* es werden kaum zwei andere Lettern in der Fol. so oft verwechselt, als *u* und *n.* — Für *the brother's sides* liest Singer *the rother's side. rother* soll ein nordenglischer Ausdruck für Hornvieh sein. 9) *this man*, hinweisend auf irgend einen Menschen, der zum Beispiel dienen muss. 10) Jeder auf einer niedreren Glücksstufe Stehende schmeichelt Demjenigen, der auf einer höheren, ihm zunächst, steht. 11) *direct* ist synonym mit *level*, das dem *oblique* ent-

With thy most operant poison! — What is here?
Gold? yellow, glittering, precious gold? No, gods,
I am no idle votarist.[13] Roots, you clear heavens![14]
Thus much of this[15] will make black, white; foul, fair;
Wrong, right; base, noble; old, young; coward, valiant.
Ha! you gods, why this? What this, you gods?[16] Why, this
Will lug your priests and servants from your sides,
Pluck stout men's pillows from below their heads.[17]
This yellow slave
Will knit and break religions; bless the accurs'd;
Make the hoar leprosy[18] ador'd; place thieves,
And give them title, knee,[19] and approbation,
With senators on the bench:[20] this is it,
That makes the wappen'd[21] widow wed again;
She,[22] whom the spital-house and ulcerous sores
Would cast the gorge at, this embalms and spices
To the April day again. Come, damned earth,
Thou common whore of mankind, that putt'st odds
Among the rout of nations, I will make thee
Do thy right nature.[23] — *[March afar off.]* Ha! a drum? — Thou 'rt quick,
But yet I 'll bury thee:[24] thou 'lt go, strong thief,
When gouty keepers of thee cannot stand: —
Nay, stay thou out for earnest.
*[Reserving some gold.*[25]

*Enter* Alcibiades, *with drum and fife,*[26] *in warlike manner; and* Phrynia *and* Timandra.

*Alcib.* What art thou there? speak.
*Tim.* A beast, as thou art. The canker gnaw thy heart,
For showing me again the eyes of man!
*Alcib.* What is thy name? Is man so hateful to thee,
That art thyself a man?
*Tim.* I am *Misanthropos,*[27] and hate mankind.
For thy part, I do wish thou wert a dog,
That I might love thee something.
*Alcib.* I know thee well;
But in thy fortunes am unlearn'd and strange.
*Tim.* I know thee too; and more, than that I know thee,
I not desire to know. Follow thy drum:
With man's blood paint the ground, gules, gules:[28]
Religious canons, civil laws are cruel;
Then what should war be? This fell whore of thine
Hath in her more destruction than thy sword,
For all her cherubin look.[29]
*Phry.* Thy lips rot off!
*Tim.* I will not kiss thee; then the rot returns
To thine own lips again.[30]
*Alcib.* How came the noble Timon to this change?

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gegengestellt ist. Die Schlechtigkeit ist das Einzige, was gerade auf's Ziel losgeht, alles Uebrige sucht Umwege auf. 12) *to fang* = mit den Hauern oder den Klauen *(fangs)* packen, schwerlich bloss, wie die Hgg. erklären, = *to seize.* — Die Zerstörung wird hier als reissendes Thier gedacht. 13) Die Gebete, die ich Euch vorgetragen, sind nicht so eitel und nichtig, dass sie auf eitles, nichtiges Gold gerichtet wären. 14) Der Himmel wird bei seiner Reinheit beschworen, ihm Wurzeln zu geben. 15) Timon nimmt bei diesen Worten einen Theil des aufgegrabenen Goldes in die Hand: so viel, wie ich davon in der Hand halte. 16) Was soll dies Gold, Ihr Götter, mit dem Ihr Euch selbst beeinträchtigt, indem um Gold Eure Priester und Diener Euch im Stich lassen? 17) Um sie eher zu beerben, reisst man, in ungeduldiger Geldgier, nicht den Sterbenden, sondern den noch kräftigen Bettlägrigen das Kissen unter dem Haupte weg. — Eine Anspielung auf die alte Sitte, den Sterbenden das Kissen wegzuziehen, um ihren Todeskampf abzukürzen. 18) Zur Erklärung des Epithetons *hoar* citirt Steevens aus der unserem Dichter bekannten Uebersetzung des Plinius von P. Holland: *the foul white leprie, called Elephantiasis.* 19) *knee* = Kniebeugung; so A. 3, Sc. 6: *cap-and-knee slaves.* 20) Vermöge des Goldes sitzen Diebe auf derselben Rathsbank mit den Senatoren. 21) *to wap* erklärt das Canting Dictionary, dem dieses Wort angehört, mit *to lie with a man,* und in einem anderen, 1610 erschienenen Buche steht: *Niggling is company-keeping with a woman: this word is not used now, but wapping. — wappen'd widow* ist also die abgebrauchte Wittwe, welche mit Hülfe des Goldes doch noch einen Mann bekommt. — *wed* ist Particip von *to wed,* = *wedded,* wie in Comedy of Errors (A. 1, Sc. 1) *In Syracusa was I born, and wed || Unto a woman, happy but for me.* 22) *she* ist hier Object zu dem folgenden *this embalms etc.* Selbst ein so verpestetes Weibsbild, vor dem das, an solche Erscheinungen doch gewöhnte, Spital einen Brechen erregenden Ekel empfinden würde, selbst ein solches erscheint durch den Einfluss des Goldes wieder duftig und würzreich, wie ein Frühlingstag. — *the spital-house and ulcerous sores* ist nach dem freien Gebrauch, den Sh. von der Copula *and* macht: das Spital mit allen eiternden Uebeln, die darin sind. 23) Die Erde, welche durch die Schätze, die sie hergiebt, so viel Zwietracht und Unheil stiftet, soll nun das Geziemende, ihrer Natur Entsprechende thun, indem sie das Gold wieder verbirgt. — Timon schickt sich an, das gefundene Gold wieder zu vergraben. 24) Wie man sonst nur Todtes begräbt, so will Timon das lebendige, und deshalb gefährliche, Gold begraben, weil es sonst, wie ein starker Dieb, entschlüpft, während die gichtkranken Hüter des Goldes nicht aufrecht stehen können. 25) Die Bühnenweisung *Reserving* oder *Keeping some gold* ist von den Hggn. hinzugefügt, indem sie Timon's letzte Worte so deuten, dass er einen Theil des Goldes nicht begräbt, sondern als Probe oder Pfand des Uebrigen draussen bleiben lässt. 26) *drum and fife* sind hier die Alcibiades begleitenden, und damit seine kriegerische Erscheinung andeutenden Trommler und Pfeifer. 27) *Misanthropos* ist hier der Eigenname, den Timon sich, statt seines bisherigen Namens *Timon,* beigelegt hat. Er antwortet damit auf Alcibiades' Frage *What is thy name?* — Sh. hatte in der Lebensbeschreibung des Antonius von Plutarch die Randglosse gefunden: *Antonius followeth the life and example of Timon Misanthropus, the Athenian.* 28) *gules,* eigentlich das Roth in der Wappenkunst, gebraucht Sh. auch in Hamlet (A. 2, Sc. 2) von der Färbung mit Blut: *now is he total gules.* 29) Obgleich sie so unschuldig aussieht, wie ein Cherub. — *cherubin* ist adjectivisch. 30) In Timon's Antwort auf Phrynia's Verwünschung: Mögen Dir die Lippen wegfaulen! liegt die Insinuation, dass er solche Fäulniss doch nur von ihren Lippen durch Ansteckung erhalten haben könnte: Ich will Dich nicht küssen, denn dann, wenn ich Dich küsse, kehrt die Fäulniss zu den Lippen zurück, denen ich sie entlehnt habe. — Staunton vermuthet *I will but kiss thee.* 31) Indem Alcibiades dem Timon Freundschaft gelobt, aber nicht leistet, bestätigt er die Meinung, welche Timon vom Menschengeschlechte

*Tim.* As the moon does, by wanting light to give:
But then, renew I could not, like the moon;
There were no suns to borrow of.
*Alcib.* Noble Timon, what friendship may I do thee?
*Tim.* None, but to maintain my opinion.
*Alcib.* What is it, Timon?
*Tim.* Promise me friendship, but perform none:[31] if thou wilt not promise, the gods plague thee, for thou art a man! if thou dost perform, confound[32] thee, for thou art a man!
*Alcib.* I have heard in some sort of thy miseries.
*Tim.* Thou saw'st them, when I had prosperity.
*Alcib.* I see them now; then[33] was a blessed time.
*Tim.* As thine is now, held[34] with a brace of harlots.
*Timan.* Is this the Athenian minion, whom the world
Voic'd[35] so regardfully?
*Tim.* Art thou Timandra?
*Timan.* Yes.
*Tim.* Be a whore still! they love thee not that use thee:
Give them diseases, leaving[36] with thee their lust.
Make use of thy salt[37] hours; season the slaves
For tubs and baths; bring down rose-cheeked youth
To the tub-fast[38] and the diet.
*Timan.* Hang thee, monster!
*Alcib.* Pardon him, sweet Timandra, for his wits
Are drown'd and lost in his calamities. —
I have but little gold of late, brave Timon,
The want whereof doth daily make revolt
In my penurious band: I have heard and griev'd,
How cursed Athens, mindless of thy worth,
Forgetting thy great deeds, when neighbour states,
But for thy sword and fortune,[39] trod upon them, —
*Tim.* I pr'ythee, beat thy drum, and get thee gone.
*Alcib.* I am thy friend, and pity thee, dear Timon.
*Tim.* How dost thou pity him, whom thou dost trouble?
I had rather be alone.
*Alcib.* Why, fare thee well:
Here is some gold for thee.
*Tim.* Keep it, I cannot eat it.
*Alcib.* When I have laid proud Athens on a heap, —
*Tim.* Warr'st thou 'gainst Athens?
*Alcib.* Ay, Timon, and have cause.
*Tim.* The gods confound them all in thy conquest;
And thee after, when thou hast conquered!
*Alcib.* Why me, Timon?
*Tim.* That, by killing of villains,
Thou wast born to conquer my country.
Put up thy gold:[40] go on, — here 's gold, — go on;
Be as a planetary plague,[41] when Jove
Will o'er some high-vic'd city hang his poison
In the sick air: let not thy sword skip one.
Pity not honour'd age for his white beard;
He is an usurer.[42] Strike me the counterfeit matron;
It is her habit[43] only that is honest,
Herself 's a bawd. Let not the virgin's cheek
Make soft thy trenchant sword; for those milk-paps,
That through the window-bars bore at men's eyes,[44]
Are not within the leaf of pity writ,
But set them down horrible traitors. Spare not the babe,
Whose dimpled smiles from fools exhaust[45] their mercy:
Think it a bastard, whom the oracle
Hath doubtfully pronounc'd thy throat shall cut,[46]
And mince it sans remorse.[47] Swear against objects;[48]
Put armour on thine ears, and on thine eyes,
Whose proof, nor yells of mothers, maids, nor babes,
Nor sight of priests in holy vestments bleeding,
Shall pierce a jot. There 's gold to pay thy soldiers:

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hat, und erweist damit ihm die einzige Freundschaft, die Timon gebrauchen kann. 32) *confound thee*, scil. *the gods*, ist eine Steigerung des vorhergehenden *plague thee*. 33) *then* ist Gegensatz zu *now:* damals, als Du im Glücke sassest, war eine schöne Zeit. 34) *held* bezieht sich auf ein aus *thine* zu supplirendes *thou:* Du hast jetzt eine schöne Zeit, umgeben, oder angefasst, wie Du bist, von einem Paar Huren. 35) *to voice* = durch Stimmen ernennen, oder = mit Stimmen namhaft machen. In ersterem Sinne gebraucht Sh. dies veraltete Verbum in Coriolanus (A. 2, Sc. 3) *to voice him consul.* 36) *leaving* bezieht sich auf *them:* für den wollüstigen Kitzel, den sie bei Dir zurücklassen oder liessen, gieb Du ihnen Krankheiten. 37) *salt*, in diesem Zusammenhange = geil, ist zugleich doppelsinnig = salzig, in dem folgenden *season;* denn mit dem Salze ihrer Wollust soll sie die ihr zusprechenden Wichte zubereiten für die Anwendung solcher Curen, wie die Lustseuche sie erfordert: für das Schwitzfass *(sweating-tub*, oder bloss *tub)*, in das der Kranke gesteckt wurde, um sein Uebel auszuschwitzen, und für die Bäder, die er zu nehmen hatte. 38) *tub-fast* ist die strenge Fastendiät, welcher der Kranke während seiner Schwitzcur in der Tonne sich unterwerfen musste. — Die Fol. hat den Druckfehler *Fubfast.* — Die Verbesserung *tub-fast* rührt von Warburton her. 39) Timon's Schwert und Vermögen rettete Athen vor dem Schicksal, von Nachbarstaaten unter die Füsse getreten zu werden. — *trod upon them* bezieht sich ungenau auf das vorhergehende *Athens:* die Athener für Athen. 40) Das Gold, welches Alcibiades ihm dargeboten hatte. 41) Eine Pest, die dem bösen Einfluss der Gestirne zugeschrieben wird, und die über einer äusserst lasterhaften Stadt die Luft krank macht, und vergiftet. 42) *he* bezieht sich auf *honour'd age:* das geehrte Greisenalter, für den geehrten Greis. 43) *habit* ist das Aeussere in Haltung, Gewohnheit und Tracht. 44) Die milchweissen Brüste der Jungfrau verdienen nicht das Mitleid, zu dem sie aufzufordern scheinen, da sie mit unzüchtiger Berechnung an den Fenstern den Blicken der vorübergehenden Männer, um sie anzulocken, zur Schau gestellt werden: sie bohren gleichsam durch die Fenstergitter hindurch auf die Augen der Männer hin. — Für *window-bars* hat die Fol. *window Barne.* 45) *to exhaust* ist hier schwerlich, wie Johnson erklärt, einfach = *to draw forth*, sondern = bis zur Erschöpfung entlocken, so dass kein Mitleid mehr in den Thoren übrig bleibt. 46) Von dem das Orakel in dunkeln, zweideutigen Ausdrücken verkündet hat, dass er Dir die Kehle abschneiden werde. — *thy throat* verbesserte zuerst Pope aus *the throat* der Fol. 47) *sans* für *without* gebrauchen Sh. und seine Zeitgenossen oft im Verse, der Kürze und des Metrums wegen. — *remorse* = Bedenklichkeit, Zartgefühl. 48) *swear against objects* muss im Zusammenhange mit dem Folgenden aufgefasst werden. Indem bei der Erstürmung Athens Alcibiades Ohr und Auge umpanzert, ist er in Stand gesetzt, mitleidlos gegen Alles, was sich ihm darbietet, Fluchworte auszustossen, gegen alles ihm Entgegentretende, wie solches in den folgenden Zeilen aufgezählt wird, sich zu verhärten. — Anders versteht Steevens den Satz, wenn er als Parallelstelle aus Sh.'s Sonnets

Make large confusion; and, thy fury spent,
Confounded be thyself! Speak not, be gone.
*Alcib.* Hast thou gold yet? I 'll take the gold thou giv'st me,
Not all thy counsel.
*Tim.* Dost thou, or dost thou not, heaven's curse upon thee!
*Phr. & Timan.* Give us some gold, good Timon: hast thou more?
*Tim.* Enough to make a whore forswear her trade,
And to make whores, a bawd.[49] Hold up, you sluts,
Your aprons mountant:[50] you are not oathable, —
Although, I know, you 'll swear, terribly swear,
Into strong shudders, and to heavenly agues,[51]
The immortal gods that hear you, — spare your oaths,
I 'll trust to your conditions:[52] be whores still;
And he whose pious breath seeks to convert you,[53]
Be strong in whore, allure him, burn him up;[54]
Let your close fire predominate his smoke,
And be no turncoats.[55] Yet may your pains,[56] six months,
Be quite contrary: and thatch your poor thin roofs[57]
With burdens of the dead: — some that were hang'd,
No matter: — wear them, betray with them: whore still;
Paint till a horse may mire upon your face:[58]
A pox of wrinkles![59]
*Phr. & Timan.* Well, more gold. — What then? —
Believe 't, that we 'll do anything for gold.
*Tim.* Consumptions sow
In hollow bones of man! strike their sharp shins,
And mar men's spurring.[60] Crack the lawyer's voice,
That he may never more false title plead,
Nor sound his quillets shrilly: hoar the flamen,[61]
That scolds against the quality of flesh,
And not believes himself: down with the nose,
Down with it flat; take the bridge quite away
Of him, that, his particular to foresee,
Smells from the general weal:[62] make curl'd-pate ruffians bald;
And let the unscarr'd braggarts[63] of the war
Derive some pain from you. Plague all,
That your activity may defeat and quell
The source of all erection. — There 's more gold:
Do you damn others, and let this damn you,
And ditches grave[64] you all!
*Phr. & Timan.* More counsel with more money, bounteous Timon.
*Tim.* More whore, more mischief first; I have given you earnest.
*Alcib.* Strike up the drum towards Athens! Farewell, Timon:
If I thrive well, I 'll visit thee again.
*Tim.* If I hope well, I 'll never see thee more.
*Alcib.* I never did thee harm.
*Tim.* Yes, thou spok'st well of me.
*Alcib.* Call'st thou that harm?
*Tim.* Men daily find it.[65]
Get thee away, and take thy beagles[66] with thee.
*Alcib.* We but offend him. — Strike!
*[Drum beats. Exeunt* Alcibiades, Phrynia, *and* Timandra.
*Tim.* That nature, being sick of man's unkindness,
Should yet be hungry! — Common mother, thou,
*[Digging.*
Whose womb unmeasurable, and infinite breast,
Teems, and feeds all; whose self-same mettle,

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(152) den Vers citirt: *Or made them swear against the thing they see*, also = gegen allen Augenschein schwören, einen krassen Meineid begehen. 49) Die Construction ist: *enough to make a bawd forswear to make whores:* denn das ist das Gewerbe der Kupplerin, das sie des Goldes wegen treibt und das sie abschwört, wenn sie ohnehin Gold genug bekommt. 50) Sie sollen die Schürzen in die Höhe halten, um darin das Gold aufzufangen, das er ihnen zuwerfen wird. 51) *heavenly agues*, weil Fieberschauer die Götter im Himmel befallen werden, wenn sie diese zum Eide nicht berechtigten Huren so entsetzlich schwören hören. An solche Wirkung falscher Schwüre denkt Sh. auch in Antony and Cleopatra (A. 1, Sc. 3) *Though you in swearing shake the throned gods.* 52) *condition* ist die Stellung, die sie in der Gesellschaft einnehmen, ihr Charakter und Gewerbe als Huren. So sagt A. 1, Sc. 1 der Maler: *this throne — — would be well express'd in our condition.* 53) Der Satz ist anakoluthisch, da *he* kein Verbum nach sich hat, sondern in *him* fortgesetzt wird: Wenn Einer Euch mit frommer Rede zu bekehren sucht, so seid stark in Eurem Hurencharakter, lockt ihn an u. s. w. 54) *to burn up* potenzirt das blosse *to burn*, das von venerischer Ansteckung gebraucht wird; so in K. Lear (A. 3, Sc. 2) *No heretics burn'd, but wenches' suitors.* 55) Wie vorher *be strong in whore:* werdet Eurem Gewerbe nicht ungetreu. 56) *pains* ist doppelsinnig, einmal die Anstrengungen, die ihr Gewerbe mit sich bringt, und dann die denselben ganz entgegengesetzten Leiden, die sie in Folge ihrer Anstrengungen, und zur Heilung ihres angesteckten Leibes für die zweite Hälfte des Jahres *(six months)* nach Timon's Wunsche auszustehen haben sollen. 57) Das in Folge ihrer Ausschweifungen ausgegangene Haar sollen sie mit falschem, den Todten abgeschnittenem Haare ersetzen, und wäre es auch das Haar Gehängter. 58) Die Schminke soll so dick aufgetragen werden, dass ein Pferd daraus, wie aus seiner Streu, Mist oder Koth machen kann. 59) Der Henker hole die Runzeln! d. h. um die Runzeln zu verbergen, sollen die Beiden so stark sich schminken. 60) Wenn das von Natur scharf in die Seite des Pferdes eindringende Bein geschwächt ist, so ist die Spornkraft der Männer vernichtet. 61) *to hoar* = weissgrau, schimmelicht machen, vom Aussatz, der vorher als *hoar leprosy* bezeichnet war (vgl. A. 4, Sc. 3, Anm. 18). — *flamen* = heidnischer Priester, kommt auch in Coriolanus (A. 2, Sc. 1) vor. 62) Das Bild ist von der gewitterten Fährte auf der Jagd entlehnt. Wer seinen Geruchsinn nur dazu anwendet, um, fern von dem allgemeinen Wohl, nur seinen Privatvortheil auszuspüren, der soll durch die venerische Ansteckung der Phrynia und Timandra das Organ des Geruchsinnes einbüssen, sein Nasenbein *(bridge)* verlieren. 63) Wer ohne Narbe aus dem Kriege zurückkehrt und damit prahlt. 64) *to grave* = zum Grabe dienen. Sie sollen Alle nicht in einem Grabe beerdigt werden, sondern in dem Graben, in welchem sie sterben, liegen bleiben. So kommt in Chapman's Homer vor: *The throats of dogs shall grave his manless limbs.* 65) Da er den Vers anders abtheilte, flickte Steevens hinter *it* ein *such* ein. 66) Eine verächtliche Bezeichnung der Begleiterinnen des Alcibiades. In etwas besserem Sinne heisst es in Twelfth-Night (A. 2, Sc. 3) von der anhänglichen Zofe: *she 's a beagle,*

Whereof thy proud child, arrogant man, is puff'd,[67]
Engenders the black toad, and adder blue,
The gilded newt, and eyeless venom'd worm,[68]
With all the abhorred births below crisp heaven[69]
Whereon Hyperion's quickening fire doth shine;
Yield him, who all thy human sons doth hate,[70]
From forth thy plenteous bosom, one poor root!
Ensear thy fertile and conceptious womb,
Let it no more bring out[71] ingrateful man!
Go great with tigers, dragons, wolves, and bears;
Teem with new monsters, whom thy upward face[72]
Hath to the marbled mansion[73] all above
Never presented! — O! a root, — dear thanks![74] —
Dry up thy marrows,[75] vines, and plough-torn leas;
Whereof ingrateful man, with liquorish draughts,
And morsels unctuous, greases his pure mind,[76]
That from it all consideration slips![77]

*Enter* Apemantus.

More man? Plague! plague!
*Apem.* I was directed hither: men report,
Thou dost affect my manners, and dost use them.
*Tim.* 'T is, then, because thou dost not keep a dog,
Whom I would imitate. Consumption catch thee!
*Apem.* This is in thee a nature but infected;[78]
A poor unmanly melancholy, sprung
From change of fortune.[79] Why this spade? this place?
This slave-like habit? and these looks of care?
Thy flatterers yet wear silk, drink wine, lie soft,
Hug their diseas'd perfumes,[80] and have forgot
That ever Timon was. Shame not these woods,
By putting on the cunning of a carper.[81]
Be thou a flatterer now, and seek to thrive
By that which has undone thee: hinge thy knee,[82]
And let his very breath, whom thou 'lt observe,[83]
Blow off thy cap; praise his most vicious strain,
And call it excellent. Thou wast told thus;
Thou gav'st thine ears, like tapsters that bid[84] welcome,
To knaves, and all approachers: 't is most just,
That thou turn rascal; hadst thou wealth again,
Rascals should have 't. Do not assume my likeness.
*Tim.* Were I like thee, I 'd throw away myself.
*Apem.* Thou hast cast away thyself, being like thyself;
A madman so long, now a fool. What! think'st
That the bleak air, thy boisterous chamberlain,
Will put thy shirt on warm? Will these moss'd trees,[85]
That have outliv'd the eagle, page thy heels,
And skip when thou point'st out? Will the cold brook,
Candied with ice, caudle thy morning taste,[86]
To cure thy o'er-night's surfeit? Call the creatures, —
Whose naked natures live in all the spite
Of wreakful heaven, whose bare unhoused trunks,
To the conflicting elements expos'd,
Answer mere nature, — bid them flatter thee;
O! thou shalt find —
*Tim.* A fool of thee.[87] Depart.
*Apem.* I love thee better now than e'er I did.
*Tim.* I hate thee worse.
*Apem.* Why?
*Tim.* Thou flatter'st misery.
*Apem.* I flatter not, but say thou art a caitiff.
*Tim.* Why dost thou seek me out?
*Apem.* To vex thee.

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*true-bred.* 67) *puffed* bezeichnet zugleich die Nichtigkeit und Eitelkeit des aus irdischem Stoffe *(mettle)* geschaffenen Menschen. 68) Die Blindschleiche *(blind-worm)*, deren Gift auch in Macbeth (A. 4, Sc. 1) angedeutet wird: *Adder's fork, and blind-worm's sting.* 69) *crisp heaven* bezeichnet den von Wolken gekräuselten Himmel, wie in Tempest (A. 4, Sc. 1) *crisp channels* die von der darüberhin wehenden Luft gekräuselten Wasser sind. 70) *all thy* setzte Pope für *all the* der Fol. — Für *doth* hat die Fol. *do.* 71) *bring out* = aus sich, aus seinem Schosse *(womb)* hervorbringen. 72) *upward face* ist das aufwärts blickende, dem Himmel zugekehrte Antlitz, die Oberfläche der Erde. 73) *marbled mansion* = der marmorne Wohnsitz der Götter, der Himmel. Dasselbe Beiwort hat der Himmel in Othello (A. 3, Sc. 3) *by yond marble heaven*, und in dem alten Drama Soliman and Perseda kommt *marble face of the welkin* vor. 74) Dieser Ausruf der Freude über die ausgegrabene Wurzel ist parenthetisch in die Apostophe an die Erde eingeschoben. 75) *marrows* setzt noch das angeknüpfte Bild von der Erde, als einer fruchtbaren Menschenmutter, fort, während das erklärend hinzugefügte *vines, and plough-torn leas* das Gleichniss fallen lässt. Das Mark der Erde, Weinberg und Acker, liefert dem Menschen die süssen Getränke und fetten Bissen. 76) *to grease*, in Bezug auf *unctuous*, eigentlich = fett machen, spielt dann, im Gegensatz zu *pure mind*, in die Bedeutung »beflecken« ebenso über, wie in Hamlet (A. 3, Sc. 4) das synonyme *to enseam* in der Zeile *In the rank sweat of an enseamed bed.* 77) Das Entweichen jeder Ueberlegung aus dem Geiste des Menschen ist zunächst wohl nur auf die *liquorish draughts* und deren berauschende Wirkung zu deuten. 78) So die Fol. mit einer Lesart, welche mehr sagt, als das von Rowe aus *infected* emendirte *affected*, das nach dem vorhergehenden *thou dost affect my manners* äusserst matt erscheint. — *a nature but infected* ist keine gesunde, ursprüngliche Natur, sondern eine von Aussen mit irgend einem Krankheitsstoff angesteckte. 79) *fortune* ist Rowe's treffliche Verbesserung des *future* in der Fol. 80) Malone erklärt: *their diseas'd perfumed mistresses.* Indess lassen sich die Worte auch im eigentlichen Sinne auffassen: sie hegen zärtlich die Wohlgerüche, die dem cynischen Philosophen krankhaft vorkommen. 81) Dass der blasirte Timon die ihm nicht gemässe Rolle eines missvergnügten und tadelsüchtigen Menschenfeindes spielen will, ist eine Kränkung für die reine, unverfälschte Natur der Wälder, in die er sich unpassend zurückgezogen hat; er soll vielmehr seine früheren Umgebungen wieder aufsuchen, zu denen er doch einmal gehört. 82) *to hinge*, eigentlich = zu einem Charnier, zu einer Angel machen, Etwas so biegen. — Dieselbe Metapher kommt in Hamlet (A. 3, Sc. 2) vor: *And crook the pregnant hinges of the knee.* 83) Schon von dem blossen Hauche Desjenigen, dem er huldigen *(observe)* will, muss ihm die Mütze abwehen; wenn der nur spricht, muss Timon schon demüthig sein Haupt entblössen. — *whom* bezieht sich auf *his.* 84) *bid* verbesserte die zweite Folioausg. das *bad* der Fol. 85) *moss'd* setzt Hanmer für *moist (moyst)* der Fol. 86) *morning, taste* ist der bittere, ekele Geschmack in Timon's Munde am Morgen nach einer durchschwelgten Nacht, den der kalte Bach schwerlich, wie wohl eine Kraftsuppe, wegschaffen

*Tim.* Always a villain's office, or a fool's.
Dost please thyself in 't?
*Apem.* Ay.
*Tim.* What! a knave too? [88]
*Apem.* If thou didst put this sour-cold habit on
To castigate thy pride, 't were well; but thou
Dost it enforcedly: thou 'dst courtier be again,
Wert thou not beggar. Willing misery
Outlives incertain pomp, is crown'd before; [89]
The one is filling still, never complete;
The other, at high wish: best state, contentless,
Hath a distracted and most wretched being,
Worse than the worst, content. [90]
Thou shouldst desire to die, being miserable.
*Tim.* Not by his breath [91] that is more miserable.
Thou art a slave, whom Fortune's tender arm
With favour never clasp'd, but bred a dog. [92]
Hadst thou, like us, from our first swath, proceeded
The sweet degrees [93] that this brief world affords
To such as may the passive drudges [94] of it
Freely command, thou wouldst have plung'd thyself
In general riot; melted down thy youth
In different beds of lust; and never learn'd
The icy precepts of respect, [95] but follow'd
The sugar'd game before thee. [96] But myself,
Who had the world as my confectionary; [97]
The mouths, the tongues, the eyes, and hearts of men
At duty, more than I could frame employment; [98]
That numberless upon me stuck, as leaves
Do on the oak, have with one winter's brush
Fell from their boughs, and left me open, bare
For every storm that blows; — I, to bear this,
That never knew but better, is some burden: [99]
Thy nature did commence in sufferance, time
Hath made thee hard in 't. Why shouldst thou hate men?
They never flatter'd thee: what hast thou given?
If thou wilt curse, thy father, that poor rag, [100]
Must be thy subject; [101] who, in spite, put stuff
To some she beggar, and compounded thee
Poor rogue hereditary. Hence! be gone! —
If thou hadst not been born the worst of men,
Thou hadst been a knave, and flatterer. [102]
*Apem.* Art thou proud yet?
*Tim.* Ay, that I am not thee.
*Apem.* I, that I was no prodigal.
*Tim.* I, that I am one now: [103]
Were all the wealth I have, shut up in thee,
I 'd give thee leave to hang it. Get thee gone. —
That the whole life of Athens were in this!
Thus would I eat it. *[Eating a root.*
*Apem.* Here; I will mend thy feast.
*[Offering him something.* [104]
*Tim.* First mend my company, [105] take away thyself.
*Apem.* So I shall mend mine own, by the lack of thine.
*Tim.* 'T is not well mended so, it is but botch'd; [106]
If not, I would it were.
*Apem.* What wouldst thou have to Athens?
*Tim.* Thee thither in a whirlwind. If thou wilt,
Tell them there I have gold: look, so I have.
*Apem.* Here is no use for gold.
*Tim.* The best and truest;
For here it sleeps, and does no hired harm. [107]
*Apem.* Where liest o' nights, Timon?

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kann. 87) scil. *I shall find a fool of thee.* 88) Der *knave* überbietet den *fool;* so in K. Lear (A. 1, Sc. 4) *you, Sir, more knave than fool.* Jemanden belästigen, ist die Sache eines Narren, aber an solcher Belästigung Gefallen finden, die eines Schelmen. 89) *is crown'd before* wird erklärt durch das folgende *at high wish* = auf der Höhe seines Wunsches. Wie *the other* sich auf *willing misery* = freiwilliges Elend, Apemantus' dauerndes Erbtheil, bezieht, so *the one* auf *incertain pomp* = unsicherer Prunk, wie Timon ihn einst besass. 90) *worse* ist Apposition zu *being,* und *content* ist Apposition zu *worst,* scil. *state.* 91) *by his breath* bezieht sich auf *desire to die.* Timon will nicht deshalb zu sterben begehren, weil Der es sagt, der elender ist, als er selbst. — *breath* ist die Rede, das Wort, als blosser Hauch betrachtet, also in seiner Nichtigkeit. 92) *thou wast whelped a dog* hatte A. 2, Sc. 2 der Page schon zu Apemantus gesagt. 93) *to proceed the sweet degrees* = die ganze Stufenleiter des Genusses durchgehen, von den ersten Windeln an *(from our first swath).* 94) So verbessert M. Mason das *drugges* der Fol., wofür die meisten Hgg. weniger gut *drugs* lesen. Timon spricht von Denen, die durch Geburt oder Reichthum so hoch gestellt sind, dass sie den gemeinen Haufen der Menschen wie geduldige Arbeitsknechte zu ihren Diensten befehligen können. — Johnson fasst die Lesart *drugs* an dieser Stelle auch in dem Sinne von *drudges* auf. 95) *respect* ist Rücksicht im weitesten Sinne des Worts, Rücksicht sowohl auf die öffentliche Meinung, auf die Vorschriften der Sittlichkeit, als auf die Stimme des eigenen besseren Selbst. 96) Das Bild ist von einer Beute entlehnt, die man verfolgt. — Das folgende *but myself* ist der Gegensatz zu dem vorhergegangenen *thou art a slave.* 97) *confectionary* ist hier persönlich zu fassen, wie auch die Welt hier personificirt gedacht wird. 98) Wie Sh. manchmal die am Ende nachfolgende Präposition auslässt, so sollte auf *employment* noch *for* folgen. Ebenso in K. Henry VIII. (A. 2, Sc. 1) *whoever the king favours,* || *The cardinal instantly will find employment,* wo ein *for* zu suppliren ist. 99) *I* steht anakoluthisch, da der Sinn ist: mir ist dies zu tragen eine Last, oder: dass ich das trage, ist eine Beschwerde. 100) *rag* = Lumpen, und = Lump. Die letztere Bedeutung hat das Wort auch in K. Richard III. (A. 5, Sc. 3) *these overweening rags of France.* 101) d. h. der Gegenstand Deines Fluches, Deiner Verwünschungen. 102) Apemantus war in so elender Lebensstellung geboren und erzogen, dass er sich nicht einmal zu der Rolle emporarbeiten konnte, zu der sein Naturell ihn sonst wohl befähigt hätte: zu der Rolle eines Schelmen und Schmeichlers, wie solche den Timon früher umgaben. 103) Apemantus fasst *prodigal* = Verschwender, Timon versteht unter dem *prodigal* den verlorenen Sohn der biblischen Parabel, den er mit Stolz in dessen kläglichem Leben auf dem Felde jetzt nachahmt, indem er von Wurzeln lebt. 104) Diese Bühnenweisung und die ebenvorhergehende ist erst von den Hggn. hinzugefügt. 105) Von Rowe verbessert aus *thy company* der Fol. 106) *to mend well* = gut flicken, ist dem *to botch* = ungeschickt, nothdürftig flicken, entgegengesetzt, und zugleich wird *to mend* doppelsinnig gebraucht. Ohne Timon's Gesellschaft würde Apemantus' Gesellschaft, die Gesellschaft, die Apemantus in sich selbst findet, noch nicht gut, sondern nur Flickwerk sein. Wenigstens wünscht Timon ihm Letzteres an *(if not, I would*

*Tim.* Under that 's above me.
Where feed'st thou o' days, Apemantus?
*Apem.* Where my stomach finds meat; or, rather, where I eat it.
*Tim.* 'Would poison were obedient, and knew my mind!
*Apem.* Where wouldst thou send it?
*Tim.* To sauce thy dishes.
*Apem.* The middle of humanity thou never knewest, but the extremity of both ends. When thou wast in thy gilt, [108] and thy perfume, they mocked thee for too much curiosity; [109] in thy rags thou knowest none, but art despised for the contrary. There 's a medlar for thee; eat it.
*Tim.* On what I hate I feed not.
*Apem.* Dost hate a medlar? [110]
*Tim.* Ay, though it look like thee. [111]
*Apem.* An thou hadst hated meddlers sooner, thou shouldst have loved thyself better now. What man didst thou ever know unthrift that was beloved after his means? [112]
*Tim.* Who, without those means thou talkest of, didst thou ever know beloved?
*Apem.* Myself.
*Tim.* I understand thee: thou hadst some means to keep a dog.
*Apem.* What things in the world canst thou nearest compare to thy flatterers?
*Tim.* Women nearest; but men, men are the things themselves. [113] What wouldst thou do with the world, Apemantus, if it lay in thy power?
*Apem.* Give it the beasts, to be rid of the men.
*Tim.* Wouldst thou have thyself fall in the confusion of men, and remain a beast with the beasts?
*Apem.* Ay, Timon.
*Tim.* A beastly ambition, which the gods grant thee to attain to. If thou wert the lion, the fox would beguile thee: if thou wert the lamb, the fox would eat thee: if thou wert the fox, the lion would suspect thee, when, peradventure, thou wert accused by the ass: if thou wert the ass, thy dulness would torment thee, and still thou livedst but as a breakfast to the wolf: if thou wert the wolf, thy greediness would afflict thee, and oft thou shouldst hazard thy life for thy dinner: wert thou the unicorn, [114] pride and wrath would confound thee, and make thine own self the conquest of thy fury: wert thou a bear, thou wouldst be killed by the horse: wert thou a horse, thou wouldst be seized by the leopard: wert thou a leopard, thou wert german to the lion, and the spots of thy kindred were jurors on thy life; [115] all thy safety were remotion, [116] and thy defence, absence. What beast couldst thou be, that were not subject to a beast? and what a beast art thou already, that seest not thy loss in transformation!
*Apem.* If thou couldst please me with speaking to me, thou mightst have hit upon it here: the commonwealth of Athens is become a forest of beasts.
*Tim.* How has the ass broke the wall, that thou art out of the city?
*Apem.* Yonder comes a poet, and a painter. The plague of company light upon thee! I will fear to catch it, and give way. When I know not what else to do, I 'll see thee again.
*Tim.* When there is nothing living but thee, thou shalt be welcome. I had rather be a beggar's dog, than Apemantus.
*Apem.* Thou art the cap of all the fools alive. [117]
*Tim.* 'Would thou wert clean enough to spit upon.
*Apem.* A plague on thee, thou art too bad to curse.
*Tim.* All villains that do stand by thee are pure.
*Apem.* There is no leprosy but what thou speak'st.
*Tim.* If I name thee. [118] —
I 'll beat thee, — but I should infect my hands.
*Apem.* I would my tongue could rot them off!
*Tim.* Away, thou issue of a mangy dog!
Choler does kill me, that thou art alive;
I swoon to see thee.
*Apem.* 'Would thou wouldst burst!
*Tim.* Away, thou tedious rogue!
I am sorry I shall lose a stone by thee.
*[Throws a stone at him.* [119]
*Apem.* Beast!
*Tim.* Slave!
*Apem.* Toad!
*Tim.* Rogue, rogue, rogue!
[APEMANTUS *retreats backward, as going.*
I am sick of this false world, and will love nought
But even the mere necessities upon 't.
Then, Timon, presently prepare thy grave:
Lie where the light foam of the sea may beat
Thy grave-stone daily: make thine epitaph,
That death in me at others' lives may laugh.
*[Looking on the gold.]* O thou sweet king-killer, and dear divorce

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*it were).* 107) Ein Schaden, zu dessen Vollführung das Gold gedungen ist. 108) *gilt* bezeichnet die mit Gold bedeckten, gleichsam vergoldeten, Kleider, die Timon früher trug. 109) *curiosity* = Raffinement, Verwöhnung; eigentlich = ein wählerisches, schwer zu befriedigendes Wesen. So gebraucht Sh. auch das adjectivische *curious*, z. B. in den Sonnets (38) *If my slight muse do please these curious days.* 110) Das Wortspiel von *medlar* = Mispel, und *meddler* = Zwischenträger, Kuppler, gebraucht Sh. auch in As you like it (A. 3, Sc. 2) *I 'll graff it with you, and then I shall graff it with a medlar.* 111) Auch hierzu liefert die eben erwähnte Stelle in As you like it den Commentar: *you 'll be rotten ere you be half ripe, and that 's the right virtue of the medlar.* 112) *after his means* ist, mit betonter Präposition: nachdem seine Mittel fort waren, nachdem der Verschwender das Seine durchgebracht hatte. 113) Jeder Mann ist als solcher schon der Schmeichler selbst, kann also nicht mit einem Schmeichler verglichen werden. 114) Auf die Sage, dass das Einhorn in seiner Wuth mit dem Horn sich in den Baum festrennt, hinter dem der Löwe oder der Jäger sich geborgen, spielt Sh. auch in Julius Cæsar (A. 2, Sc. 1) an: *he loves to hear || That unicorns may be betray'd with trees.* 115) Die Flecken auf dem Fell des Leoparden würden ihn als Abart seinem Blutsverwandten, dem Löwen, verdächtig machen, und gleichsam als Mitglieder eines Geschwornengerichtes über sein Leben richten, ihm den Tod durch die Gewalt des Löwen zuerkennen. 116) *remotion* = Fernhaltung. 117) Wie *top*, bedeutet auch *cap* das Höchste, das Oberste, hier zugleich mit einer Anspielung auf die Mütze des Narren. 118) Damit ergänzt Timon Apemantus' vorhergehende Worte. 119) Auch diese Bühnenweisung, sowie die folgende, haben erst die Hgg. hinzugefügt. 120) Das Gold ist dasjenige, was gründlich *(dear)* den leiblichen *(natural)* Sohn vom Vater

'Twixt natural son and sire! [120] thou bright defiler
Of Hymen's purest bed! thou valiant Mars!
Thou ever young, fresh, lov'd, and delicate wooer,
Whose blush doth thaw the consecrated snow
That lies on Dian's lap! thou visible god,
That solder'st close impossibilities, [121]
And mak'st them kiss! that speak'st with every tongue,
To every purpose! O thou touch of hearts! [122]
Think, thy slave man rebels; and by thy virtue
Set them [123] into confounding odds, that beasts
May have the world in empire!
*Apem.* 'Would 't were so;
But not till I am dead! — I 'll say, thou 'st gold:
Thou wilt be throng'd to shortly.
*Tim.* Throng'd to?
*Apem.* Ay.
*Tim.* Thy back, I pr'ythee.
*Apem.* Live, and love thy misery!
*Tim.* Long live so, and so die! — I am quit. [124] —
*[Exit* Apemantus.
More things like men? — Eat, Timon, and abhor them.

*Enter Thieves.* [125]

*1. Thief.* Where should he have this gold? It is some fragment, some slender ort of his remainder. The mere want of gold, and the falling-from [126] of his friends, drove him into this melancholy.

*2. Thief.* It is noised he hath a mass of treasure.

*3. Thief.* Let us make the assay upon him: if he care not for 't, he will supply us easily; if he covetously reserve it, how shall 's get it? [127]

*2. Thief.* True; for he bears it not about him, 't is hid.

*1. Thief.* Is not this he?

*All.* Where?

*2. Thief.* 'T is his description. [128]

*3. Thief.* He; I know him.

*All.* Save thee, Timon.

*Tim.* Now, thieves?

*All.* Soldiers, not thieves.

*Tim.* Both too; and women's sons.

*All.* We are not thieves, but men that much do want.

*Tim.* Your greatest want is, you want much of meat. [129]
Why should you want? Behold, the earth hath roots;
Within this mile break forth a hundred springs;
The oaks bear mast, the briers scarlet hips;
The bounteous housewife, nature, on each bush
Lays her full mess before you. Want! why want?

*1. Thief.* We cannot live on grass, on berries, water,
As beasts, and birds, and fishes.

*Tim.* Nor on the beasts themselves, the birds, and fishes;
You must eat men. Yet thanks I must you con, [130]
That you are thieves profess'd, that you work not
In holier shapes; for there is boundless theft
In limited professions. [131] Rascal thieves,
Here 's gold. Go, suck the subtle blood o' the grape,
Till the high fever seethe your blood to froth,
And so 'scape hanging. [132] Trust not the physician;
His antidotes are poison, and he slays
More than you rob. Take wealth and lives together;
Do villany, do, since you protest to do 't,
Like workmen. [133] I 'll example you with thievery: [134]
The sun 's a thief, and with his great attraction
Robs the vast sea; the moon 's an arrant thief,
And her pale fire she snatches from the sun;
The sea 's a thief, whose liquid surge resolves
The moon into salt tears; [135] the earth 's a thief,
That feeds and breeds by a composture [136] stolen

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scheidet, was sie tief entzweit. — Für *sire* hat die Fol. *fire*. — Für *king-killer* vermuthete Maginn *kin-killer*. 121) *close* gehört zu *solder'st*. Das Gold löthet untrennbar fest Dinge zusammen, welche sonst unmöglich sich vereinigen lassen, und macht, dass sie sich innig berühren und verbinden. In ähnlichem Sinne steht *to kiss* in K. Henry IV. Second Part (A. 3, Sc. 1) *I and greatness were compell'd to kiss*. 122) *touch* war zu Sh.'s Zeit, was jetzt *touchstone*, ein Stein, an dessen Härte man die Aechtheit edler Metalle prüfte. 123) *them* bezieht sich ungenau auf *thy slave man*. 124) Indem Timon die gegen ihn ausgestossene Verwünschung mit einer anderen erwiedert: Mögest Du lange so elend leben, wie jetzt, und so sterben! fügt er hinzu, er sei jetzt mit Apemantus quitt geworden. — Den folgenden Vers theilt die Fol. irrig dem Apemantus zu. 125) Die Fol. hat *Enter the Banditti*, ein Wort, das Sh. auch in K. Henry VI. Second Part (A. 4, Sc. 1) gebraucht: *A Roman sworder and banditto slave*. Da jedoch die Fol. nachher *Exit Theeves*, und im Personenverzeichniss *Certaine Theeves* hat, ist es besser, der Uebereinstimmung wegen, mit den meisten Hggn. auch hier *Enter Thieves* zu setzen. 126) *falling-from* = Abfall seiner Freunde von ihm. — In etwas anderem Sinne gebraucht Sh. *falling-off* in Hamlet (A. 1, Sc. 5), = Wegfall, Sinken. 127) *shall 's*, d. h. *shall us*, familiär und nachlässig für *shall we*. 128) So ist er uns beschrieben. 129) Die Diebe fassen *to want* doppelsinnig, = brauchen, nöthig haben, und = entbehren, Mangel leiden. Timon in seiner Erwiederung fasst das substantivische *want* = Noth, Gebrechen, und das verbale = vermissen, bedürfen. Eure schlimmste Noth ist die, dass Ihr ungenügsam seid, dass Ihr so sehr nach substantieller Kost, nach Fleisch, verlangt. Diese Noth ist eine überflüssige, eingebildete *(Why should you want?)*, da die Erde Euch einfachere Kost genug darbietet. 130) *to con thanks* entspricht, da das veraltete *to con* = wissen, auffassen, ist, ganz dem deutschen »Dank wissen«, dem französischen *savoir gré*. 131) *limited professions* sind die Professionen, die zu dem Diebstahl förmlich, wie zu einem Handwerk, privilegirt sind, denen man nichts anhaben kann, wenn sie stehlen, während die eigentlichen Diebe bestraft werden, und deshalb, im Gegensatz zu jenen, hier mitleidig und verächtlich *rascal thieves* heissen. 132) Sie entgehen dem Gehängtwerden, indem sie an den Folgen des übermässigen Trinkens sterben. 133) *do villany like workmen* gehört zusammen. — Die Fol. liest verkehrt *Villaine*. — Für *protest* = offen erklären, nehmen die meisten Hgg. Theobald's überflüssige Aenderung *profess* an. 134) *to example* ist hier nicht in dem gewöhnlichen Sinne = *to exemplify, to set an example*, sondern = mit Beispielen von Dieberei versehen, ausstatten, welche die Diebe dann zu ihrer Rechtfertigung gebrauchen können. 135) Da das Meer hier nicht, wie vorher, als der Bestohlene, sondern als der Dieb dargestellt wird, so kann *the moon* nicht Subject, sondern nur Object sein, und der Sinn ist nothwendig der, dass die See sich von den salzigen Thränen vergrössert, welche durch ihren diebischen Einfluss der Mond ver-

From general excrement; each thing 's a thief;
The laws, your curb and whip, in their rough power
Have uncheck'd theft.[137] Love not yourselves;[138] away!
Rob one another. There 's more gold: cut throats;
All that you meet are thieves. To Athens, go:
Break open shops; nothing can you steal,
But thieves do lose it. Steal not less,[139] for this
I give you;
And gold confound you howsoe'er! Amen.

*[Retires to his cave.*[140]

*3. Thief.* He has almost charmed me from my profession, by persuading me to it.

*1. Thief.* 'T is in the malice of mankind,[141] that he thus advises us; not to have us thrive in our mystery.[142]

*2. Thief.* I 'll believe him as an enemy, and give over my trade.

*1. Thief.* Let us first see peace in Athens; there is no time so miserable, but a man may be true.[143]

*[Exeunt Thieves.*

*Enter* Flavius.

*Flav.* O you gods!
Is yond despis'd and ruinous man my lord?
Full of decay and failing? O monument
And wonder of good deeds evilly bestow'd!
What an alteration of honour
Has desperate want made!
What vilder[144] thing upon the earth, than friends,
Who can bring noblest minds to basest ends?
How rarely[145] does it meet with this time's guise,
When man was wish'd to love his enemies!
Grant,[146] I may ever love, and rather woo
Those that would mischief me, than those that do![147]
He has caught me in his eye: I will present
My honest grief unto him; and, as my lord,
Still serve him with my life. — My dearest master!

Timon *comes forward from his cave.*[148]

*Tim.* Away! what art thou?
*Flav.* Have you forgot me, Sir?
*Tim.* Why dost ask that? I have forgot all men;
Then, if thou grant'st thou 'rt a man,[149] I have forgot thee.
*Flav.* An honest poor servant of yours.
*Tim.* Then I know thee not:
I never had honest man about me; ay, all[150]
I kept were knaves, to serve in meat to villains.[151]
*Flav.* The gods are witness,
Ne'er did poor steward wear a truer grief
For his undone lord, than mine eyes for you.
*Tim.* What! dost thou weep? — Come nearer: then, I love thee,
Because thou art a woman, and disclaim'st
Flinty mankind;[152] whose eyes do never give,
But thorough lust and laughter. Pity 's sleeping:
Strange times, that weep with laughing, not with weeping!
*Flav.* I beg of you to know me, good my lord,
To accept my grief, and, whilst this poor wealth lasts,
To entertain me as your steward still.
*Tim.* Had I a steward
So true, so just, and now so comfortable?
It almost turns my dangerous nature wild.[153]
Let me behold thy face. Surely, this man
Was born of woman. —
Forgive my general and exceptless rashness,
You perpetual-sober gods![154] I do proclaim
One honest man, — mistake me not, — but one;
No more,[155] I pray, — and he 's a steward. —
How fain would I have hated all mankind,

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giesst, oder in welche der Mond durch die Einwirkung des Meeres sich auflöst. 136) *composture*, wie es scheint, ein Sh.'sches Wort, aus *compost* erweitert, nach Analogie von *composure*. 137) Unter den Gesetzen, welche ungehinderte Freiheit zu stehlen *(uncheck'd)* haben, sind die Handhaber der Gesetze zu verstehen. 138) Timon fordert die Diebe auf, nicht zusammenzuhalten, nicht einander treu zu sein. 139) Die Fol. lässt *not* zufällig aus. Vielleicht wäre *not the less* zu lesen. — Timon kann nur sagen, dass die Diebe deshalb nicht weniger stehlen sollen, weil sie dieses Gold von ihm zum Geschenk erhalten. 140) Diese Bühnenweisung ist von den späteren Hggn. hinzugefügt. Rowe setzt hinter *Amen* ein *Exit*, weil er den vierten Act mit dem Weggange der Diebe schliesst. 141) *malice of mankind* = Menschenhass, Bosheit gegen das Menschengeschlecht. 142) Vgl. A. 4, Sc. 1, Anm. 8. 143) *true man* ist der Gegensatz zu *thief*. So in K. Henry IV. First Part (A. 2, Sc. 2) *The thieves have bound the true men.* 144) *vilder* in der Fol., wie Sh. häufiger *vild*, als *vile* gebraucht. 145) *rarely* = ausgezeichnet, auserlesen, ist hier ironisch gemeint. Zu der Weise dieser Zeit stimmt die Empfehlung, seine Feinde zu lieben, um so besser, da man seine Freunde nicht lieben soll. 146) scil. *God grant.* 147) *woo* ist die Steigerung von *love*. Er möchte eher Diejenigen lieben, ja sogar um deren Liebe sich bewerben, welche ihm Schaden wünschten *(would)*, als Diejenigen, die ihm Schaden thun; also lieber die offenen Feinde, als die vermeintlichen Freunde. 148) Diese Bühnenweisung fehlt in der Fol., welche dagegen bei Flavius' Auftreten hat *Enter the Steward to Timon.* 149) Die Fol. hat *grunt'st*, und setzt hinter *man* ein Punctum. 150) Die meisten Hgg. trennen das *I all* der Fol. in der Art, dass sie *I* als Pronomen zu dem vorhergehenden Satze ziehen: *I never had honest man about me, I*, und den folgenden Satz mit *all* beginnen. Im Drucke der Fol. ist *I* und *ay* nicht zu unterscheiden, Beides ist *I*. 151) *knave* ist doppelsinnig, = Diener, und = Schelm. — *to serve in* ist das Serviren der Speisen in das Speisezimmer hinein. 152) *mankind* ist = Menschengeschlecht, und, im Gegensatz zu *woman*, = männliches Geschlecht. — Flavius sagt sich durch seine Thränen von dem steinharten Geschlechte der Männer los, dessen Augen nur vor lauter Vergnügen und Gelächter weinen. 153) Die Hgg. suchen zwischen *dangerous* und *wild* einen Gegensatz, der in der That nicht vom Dichter beabsichtigt ist, und möchten daher mit Warburton *mild* für *wild* lesen. Der überraschende Anblick eines Mannes, welcher Timon's misanthropischen Vorstellungen so gar nicht entspricht, wie Flavius, wirkt so erschütternd auf ihn, dass seine ohnehin gefährliche, unzuverlässige Gemüthsart wahnsinnig zu werden droht. Um sich zu beruhigen, und seiner Sache sicherer zu sein, prüft er dann das Gesicht des Flavius näher. 154) Ewig-besonnen nennt er die Götter im Gegensatz zu seiner eigenen vorschnellen Verdammung aller Menschen ohne Ausnahme *(general and exceptless rashness)*. 155) *no more*, scil. *honest men.* Darum bittet Timon die Götter, weil er nur den

And thou redeem'st thyself: but all, save thee,
I fell with curses.
Methinks, thou art more honest now than wise;
For, by oppressing and betraying me,
Thou mightst have sooner got another service:
For many so arrive at second masters,
Upon their first lord's neck. But tell me true,
(For I must ever doubt, though ne'er so sure,)
Is not thy kindness subtle, covetous,
If not a usuring kindness;[156] and as rich men deal gifts,
Expecting in return twenty for one?
*Flav.* No, my most worthy master; in whose breast
Doubt and suspect, alas! are plac'd too late.
You should have fear'd false times, when you did feast:
Suspect still comes where an estate is least.
That which I show, heaven knows, is merely love,
Duty and zeal to your unmatched mind,
Care of your food and living: and, believe it,
My most honour'd lord,
For any benefit that points to me,
Either in hope, or present, I 'd exchange[157]
For this one wish, — that you had power and wealth
To requite me by making rich yourself.
*Tim.* Look thee, 't is so. — Thou singly honest man,
Here, take: — the gods out of my misery
Have sent thee treasure. Go, live rich, and happy;
But thus condition'd:[158] thou shalt build from men;
Hate all, curse all; show charity to none.
But let the famish'd flesh slide from the bone,
Ere thou relieve the beggar; give to dogs
What thou deniest to men; let prisons[159] swallow 'em,
Debts wither 'em to nothing; be men like blasted woods,[160]
And may diseases lick up their false bloods!
And so, farewell, and thrive.
*Flav.* O! let me stay,
And comfort you, my master.
*Tim.* If thou hat'st
Curses, stay not; fly, whilst thou art bless'd and free:[161]
Ne'er see thou man, and let me ne'er see thee.
*[Exeunt severally.*

# ACT V.

## SCENE I.

The Same. Before Timon's Cave.

*Enter Poet and Painter.*[1]

*Pain.* As I took note of the place, it cannot be far where he abides.
*Poet.* What 's to be thought of him? Does the rumour hold for true,[2] that he is so full of gold?
*Pain.* Certain: Alcibiades reports it; Phrynia and Timandra had gold of him: he likewise enriched poor straggling soldiers with great quantity.[3] 'T is said he gave unto his steward a mighty sum.
*Poet.* Then this breaking of his has been but a try[4] for his friends.
*Pain.* Nothing else; you shall see him a palm in Athens again, and flourish with the highest.[5] Therefore, 't is not amiss, we tender our loves to him, in this supposed distress of his: it will show honestly in us, and is very likely to load our purposes with what they travel for,[6] if it be a just and true report that goes of his having.
*Poet.* What have you now to present unto him?
*Pain.* Nothing at this time but my visitation; only I will promise him an excellent piece.[7]
*Poet.* I must serve him so too; tell him of an intent that 's coming toward him.[8]
*Pain.* Good as the best. Promising is the very air o' the time: it opens the eyes of expectation: performance is ever the duller for his act; and, but in the plainer and simpler kind of people, the deed of saying is quite out of use.[9] To promise is most courtly and fashionable: performance is a kind of will, or testament,[10] which argues a great sickness in his judgment that makes it.

*Enter* Timon, *from his cave.*

*Tim.* *[Aside.]* Excellent workman! Thou canst not paint a man so bad as is thyself.
*Poet.* I am thinking, what I shall say I have provided for him. It must be a personating of himself: [11] a satire against the softness of prosperity, with a discovery of the infinite flatteries that follow youth and opulency.

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Einen ausnehmen möchte. — *and he 's a steward* dient zur näheren Bezeichnung, damit die Götter in dieser einzigen von Timon statuirten Ausnahme sich nicht irren, also in demselben Sinne, wie vorher *mistake me not.* 156) Ist Deine Freundlichkeit nicht berechnet, habsüchtig, wenn sie nicht gar eine wucherische Freundlichkeit ist? 157) Die Construction ist nicht so fortgeführt, wie sie begonnen wurde, da dem Sinne nach entweder zu construiren wäre: *For any benefit etc.* = was irgend ein Gut betrifft u. s. w., *I 'd exchange it* = so würde ich es austauschen; oder auch: *I 'd exchange any benefit etc.* 158) Unter solcher Bedingung, dass Du Dich anbauest fern von *(from)* den Menschen. 159) Unter *prisons* sind in diesem Zusammenhange Schuldgefängnisse zu verstehen. 160) Der Vergleich bezieht sich nicht auf den einzelnen Menschen, sondern collectiv auf die Menschheit, welche in dichtgedrängtem Elend abgezehrt dastehen soll, wie versengte Waldungen. 161) *bless'd and free*, im Gegensatz zu *curses*, ist = gesegnet und frei, unangefochten, von den Flüchen, mit denen Timon ihn bedroht, wenn er länger bleibt.

1) So die Fol. — Die meisten Hgg. fügen noch hinzu: *Timon behind, unseen;* während die Fol. erst vor Timon's ersten, bei Seite gesprochenen, Worten die Bühnenweisung *Enter Timon from his Cave* setzt. 2) *to hold for true* = sich als wahr bewähren. 3) scil. *of gold.* 4) *try* = Versuch, Prüfung, ein Wort, das als Substantiv kaum anderswo vorkommt. 5) Steevens citirt dazu aus Psalm 92 die Parallelstelle: *The righteous shall flourish like a palm-tree.* 6) Das Bild ist von einer Handelsunternehmung, zu Wasser oder zu Lande, entlehnt, welche eine Ladung einzunehmen hat. 7) d. h. ein vortreffliches Gemälde. — So hatte schon A. 1, Sc. 1 der Dichter zum Maler gesagt: *Let 's see your piece.* 8) Der Plan zu einem poetischen Werke, das dem Timon zugedacht ist. — Diesem Vorhaben, den Timon mit Versprechungen zu kirren, giebt der Maler dann seinen vollen Beifall: Das ist so gut, wie es nur sein kann, gut, wie das Beste *(Good as the best).* 9) *deed of saying* = das Thun dessen, was man sagt, ist, ausser bei einfachen und schlichten Leuten, gar nicht mehr Brauch.

*Tim.* *[Aside.]* Must thou needs stand for a villain in
thine own work? Wilt thou whip thine own faults in
other men? Do so; I have gold for thee.
*Poet.* Nay, let 's seek him:
Then do we sin against our own estate,
When we may profit meet, and come too late.
*Pain.* True:
When the day serves, before black-corner'd night,[12]
Find what thou want'st by free and offer'd light.
Come.
*Tim.* *[Aside.]* I 'll meet you at the turn.[13] What
a god 's gold,
That he is worshipp'd in a baser temple,
Than where swine feed!
'T is thou that rigg'st the bark, and plough'st the
foam;
Settlest admired reverence in a slave:
To thee be worship;[14] and thy saints for aye
Be crown'd with plagues, that thee alone obey!
Fit[15] I meet them. *[Advancing.*
*Poet.* Hail, worthy Timon!
*Pain.* Our late noble master.
*Tim.* Have I once liv'd to see two honest men?
*Poet.* Sir,
Having often of your open bounty tasted,
Hearing you were retir'd, your friends fall'n off,
Whose thankless natures — O abhorred spirits!
Not all the whips of heaven are large enough —
What! to you,
Whose star-like nobleness gave life and influence
To their whole being! I am rapt, and cannot cover
The monstrous bulk of this ingratitude
With any size of words.[16]
*Tim.* Let it go naked, men may see 't the better:
You, that are honest, by being what you are,
Make them best seen, and known.
*Pain.* He, and myself,
Have travell'd in the great shower of your gifts,
And sweetly felt it.
*Tim.* Ay, you are honest men.
*Pain.* We are hither come to offer you our service.
*Tim.* Most honest men! Why, how shall I requite
you?
Can you eat roots, and drink cold water? no.
*Both.* What we can do, we 'll do, to do you service.
*Tim.* You are honest men. You have heard that I
have gold;
I am sure you have: speak truth; you are honest men.
*Pain.* So it is said, my noble lord; but therefore
Came not my friend, nor I.
*Tim.* Good honest men! — Thou draw'st a coun-
terfeit
Best in all Athens: thou art, indeed, the best;
Thou counterfeit'st[17] most lively.
*Pain.* So, so, my lord.
*Tim.* Even so, Sir, as I say. — And, for thy fiction,
Why, thy verse swells with stuff so fine and smooth,
That thou art even natural in thine art.[18] —
But, for all this, my honest-natur'd friends,
I must needs say, you have a little fault:
Marry, 't is not monstrous in you; neither wish I,
You take much pains to mend.
*Both.* Beseech your honour,
To make it known to us.
*Tim.* You 'll take it ill.
*Both.* Most thankfully, my lord.
*Tim.* Will you, indeed?
*Both.* Doubt it not, worthy lord.
*Tim.* There 's never a one of you but trusts a knave,
That mightily deceives you.
*Both.* Do we, my lord?
*Tim.* Ay, and you hear him cog, see him dissemble,
Know his gross patchery,[19] love him, feed him,
Keep in your bosom; yet remain assur'd,
That he 's a made-up villain.[20]
*Pain.* I know none such, my lord.
*Poet.* Nor I.
*Tim.* Look you, I love you well; I 'll give you gold,
Rid me these villains from your companies:
Hang them, or stab them, drown them in a draught,[21]
Confound them by some course, and come to me,
I 'll give you gold enough.
*Both.* Name them, my lord; let 's know them.
*Tim.* You that way, and you this,[22] but two in com-
pany:[22] —
Each man apart, all single and alone,
Yet an arch-villain keeps him company.
*[To the Painter.]* If, where thou art, two villains
shall not be,
Come not near him.[23] — *[To the Poet.]* If thou
wouldst not reside
But where one villain is, then him abandon. —
Hence! pack! there 's gold; ye came for gold, ye
slaves:

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10) *or testament* ist zur näheren Erklärung dem *will* hinzugefügt. 11) So hatte der Dichter A. 1, Sc. 1 gesagt *One do I personate of Lord Timon's frame.* — Hier ist unter der persönlichen Darstellung Timon's in dem entworfenen Gedichte, in Verbindung mit dem Folgenden: *a satire etc.*, eine poetische Darstellung der Schicksale Timon's zu verstehen, in welcher die Schmarotzer schlecht wegkommen sollen. 12) Der Maler antwortet auf die vom Dichter vorgebrachte, durch den Reim als solche bezeichnete, Sentenz mit einer ähnlichen. — *black-corner'd* ist die Nacht, insofern sie in finstern Winkeln das versteckt, was sich bei dem offen dargebotenen Tageslichte *(free and offer'd light)* leicht finden lässt. 13) Timon will ihnen entgegentreten, wenn sie sich wenden, um zu ihm zu gehen. 14) Die Fol. hat *worshipt*, was Rowe verbesserte. 15) scil. *it is fit.* 16) Der Undank ist zu gross, als dass dem Dichter Worte genug zu Gebote stehen könnten, die ungeheure Masse desselben damit zu bekleiden. 17) Timon fasst *to counterfeit* zweideutig, = ein Portrait *(counterfeit)* entwerfen, und = sich verstellen, Etwas nachmachen in betrügerischer Absicht. 18) Der Dichter dichtet so gewandt und glatt, dass man die Kunst nicht merkt, dass sie wie Natur erscheint. 19) *patchery*, eigentlich Flickarbeit, dann allgemeiner alle unfertige, schlechte Arbeit, die nur den Schein retten will. So in Troilus and Cressida (A. 2, Sc. 3) *here is such patchery, such juggling, and such knavery!* 20) Ein ausgemachter, vollendeter Schurke. 21) *draught* = Abzugsrinne, Kloake. 22) Gehe der Eine von Euch hierhin, der Andere dahin, so dass durch diese Trennung nur Zwei zusammenbleiben (nämlich der Einzelne und der in ihm steckende Schurke, dessen Gesellschaft er nicht los werden kann); denn, wenn auch Jeder von Euch allein ist, leistet doch ein Erzschelm ihm Gesellschaft. 23) Bei diesem *him* zeigt er auf den Dichter, bei dem *him* des folgenden Verses auf den Maler

You have work for me,[21] there 's payment: hence!
You are an alchymist, make gold of that.[25]
Out, rascal dogs!
*[Exit, beating and driving them out.*

## SCENE II.

The Same.

*Enter* FLAVIUS *and Two Senators.*

*Flav.* It is in vain that you would speak with Timon;
For he is set so only to himself,
That nothing but himself, which looks like man,
Is friendly with him.
*1. Sen.* Bring us to his cave:
It is our part, and promise to the Athenians,
To speak with Timon.
*2. Sen.* At all times alike
Men are not still the same. 'T was time, and griefs,
That fram'd him thus: time, with his fairer hand,
Offering the fortunes of his former days,
The former man may make him. Bring us to him,
And chance it as it may.
*Flav.* Here is his cave. —
Peace and content be here! Lord Timon! Timon!
Look out, and speak to friends. The Athenians,
By two of their most reverend senate, greet thee:
Speak to them, noble Timon.

*Enter* TIMON.

*Tim.* Thou sun, that comfort'st, burn![1] — Speak, and be hang'd:
For each true word, a blister;[2] and each false
Be as a cauterizing[3] to the root o' the tongue,
Consuming it with speaking!
*1. Sen.* Worthy Timon, —
*Tim.* Of none[4] but such as you, and you of Timon.
*2. Sen.* The senators of Athens greet thee, Timon.
*Tim.* I thank them; and would send them back the plague,
Could I but catch it for them.
*1. Sen.* O! forget
What we are sorry for ourselves in thee.
The senators, with one consent of love,
Entreat thee back to Athens; who have thought
On special dignities, which vacant lie
For thy best use and wearing.[5]
*2. Sen.* They confess
Toward thee forgetfulness too general, gross;
Which[6] now the public body, — which doth seldom
Play the recanter, — feeling in itself
A lack of Timon's aid, hath sense withal
Of its own fall, restraining aid to Timon;
And send forth us,[7] to make their sorrowed render,[8]
Together with a recompense more fruitful
Than their offence can weigh down by the dram;[9]
Ay, even such heaps and sums of love and wealth,[10]
As shall to thee blot out what wrongs were theirs,
And write in thee the figures of their love,
Ever to read them thine.[11]
*Tim.* You witch me in it;
Surprise me to the very brink of tears:
Lend me a fool's heart, and a woman's eyes,
And I 'll beweep these comforts, worthy senators.
*1. Sen.* Therefore, so please thee to return with us,
And of our Athens, thine and ours, to take
The captainship, thou shalt be met with thanks,
Allow'd with absolute power,[12] and thy good name
Live with authority: — so soon we shall drive back
Of Alcibiades the approaches[13] wild;
Who, like a boar too savage, doth root up
His country's peace.

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24) So die Fol. Die meisten Hgg. fügen unnöthig *done* vor *work* ein. Ihr habt Arbeit für mich, sagt Timon in Bezug auf das von ihm belauschte Gespräch der Beiden, wo sie überlegten, welche Arbeit sie ihm versprechen wollten. 25) Der Dichter soll mit dem Zauber der Poesie, welcher Alles in Gold verwandelt, auch diese Schläge, mit denen Timon ihn wegjagt, oder vielleicht auch die Steine, mit denen er ihn wirft, in Gold verwandeln. — Die Fol. hat zum Schlusse einfach *Exeunt;* die jetzige Bühnenweisung rührt von Rowe her.

1) Dieselbe Zusammenstellung in K. Lear (A. 2, Sc. 4) *her eyes are fierce, but thine do comfort, and not burn.* 2) Dazu ist aus dem Folgenden *o' the tongue* hinzu zu denken. 3) Die Fol. hat *Cantherizing*, eine Schreibart, die, wie die Cambridge Edd. bemerken, sich auch in einem alten chirurgischen Werke The Questyonary of Cyrurgeons (1541) findet: *the manner of canterizynge or scarynge.* — Das richtige Wort kommt bei Sh. sonst nicht vor, aber in Bullokar's English Expositor (1816) wird es erklärt = *to burn to a sore.* 4) scil. *worthy of none etc.* 5) Die Würden werden wie ein Kleid betrachtet, das Timon gebrauchen und tragen soll. 6) *which* bezieht sich auf kein einzelnes Wort, sondern auf den ganzen vorhergehenden Satz, und ist mit *withal* in *hath sense withal* zu verbinden, als ob *with which* stände: mit welchem Bekenntniss seiner Vergesslichkeit zugleich das Volk — — seinen eigenen nahen Sturz merkt, wenn es dem Timon Hülfe vorenthält. — Die Construction wird dadurch verwirrt, dass *withal* auch adverbial, = zugleich, steht, in Bezug auf *feeling in itself a lack of Timon's aid.* — Für *sense* hat die Fol. *since.* — Für *fall* liest Dyce mit Capell *fail* und erklärt: *At the same time that they feel a lack of Timon's aid, they feel also how they failed in withholding their aid from Timon.* — Die Fol. hat *of it owne fall*, und Staunton behält dieses *it* als eine ältere Form für *its* vielleicht mit Recht hier bei. 7) *and send forth us* knüpft wieder an *they confess* an. 8) *sorrowed render* = reuige, schmerzliche Erklärung. — Das seltene Substantiv *render*, von Johnson für synonym mit *surrender* gehalten, muss nach dieser Stelle, wie nach zwei anderen bei Sh., = Rechenschaft, Erstattung, sein: in Cymbeline (A. 4, Sc. 4) *newness of Cloten's death — — may drive us to a render where we have liv'd*, und (A. 5, Sc. 4) *take || No stricter render of me, than my all.* 9) Timon's Belohnung soll reicher sein, als dass die ihm früher zugefügten Kränkungen, auf die andere Wagschale gelegt, sie nach dem genauesten, kleinsten Gewichte niederdrücken könnten. Die Belohnung soll gewichtiger sein, als die noch so genau gewogene Kränkung. 10) Erklärende Apposition zu *recompense.* 11) So dass Du, wenn ihre Liebe, in Schrift, Zahl oder Bild dargestellt, Dir in's Herz geschrieben ist, sie darin als Dir angehörig immer lesen kannst. 12) *to allow with* = Einen mit Etwas rechtlich ausstatten, bevollmächtigen. 13) *approaches* = feindlicher Anzug, kommt in diesem Sinne pluralisch auch in K. Henry V. (A. 2, Sc. 4) vor: *For England his approaches makes as fierce etc.* 14) *thus*

*2. Sen.* And shakes his threat'ning sword
Against the walls of Athens.
*1. Sen.* Therefore, Timon, —
*Tim.* Well, Sir, I will; therefore, I will, Sir, thus: [14] —
If Alcibiades kill my countrymen,
Let Alcibiades know this of Timon,
That Timon cares not. But if he sack fair Athens,
And take our goodly aged men by the beards,
Giving our holy virgins to the stain
Of contumelious, beastly, mad-brain'd war,
Then, let him know, — and tell him; Timon speaks it, —
In pity of our aged, and our youth, [15]
I cannot choose but tell him, that I care not,
And let him take 't at worst; [16] for their knives care not,
While you have throats to answer; for myself,
There 's not a whittle [17] in the unruly camp,
But I do prize it at my love, before
The reverend'st throat in Athens. So I leave you
To the protection of the prosperous gods, [18]
As thieves to keepers.
*Flav.* Stay not: all 's in vain.
*Tim.* Why, I was writing of my epitaph;
It will be seen to-morrow. My long sickness
Of health, and living, now begins to mend, [19]
And nothing brings me all things. [20] Go; live still:
Be Alcibiades your plague, you his,
And last so long enough! [21]
*1. Sen.* We speak in vain
*Tim.* But yet I love my country, and am not
One that rejoices in the common wrack,
As common bruit doth put it. [22]
*1. Sen.* That 's well spoke.
*Tim.* Commend me to my loving countrymen, —
*1. Sen.* These words become your lips as they pass through them.
*2. Sen.* And enter in our ears like great triumphers
In their applauding gates.
*Tim.* Commend me to them;
And tell them, that, to ease them of their griefs,
Their fears of hostile strokes, their aches, [23] losses,
Their pangs of love, with other incident throes
That nature's fragile vessel doth sustain
In life's uncertain voyage, I will some kindness do them:
I 'll teach them to prevent wild Alcibiades' wrath.
*2. Sen.* I like this well; he will return again.
*Tim.* I have a tree which grows here in my close,
That mine own use invites me to cut down,
And shortly must I fell it; tell my friends,
Tell Athens, in the sequence of degree, [24]
From high to low throughout, that whoso please
To stop affliction, let him take his haste,
Come hither, ere my tree hath felt the axe,
And hang himself. — I pray you, do my greeting.
*Flav.* Trouble him no further; thus you still shall find him.
*Tim.* Come not to me again; but say to Athens,
Timon hath made his everlasting mansion
Upon the beached verge of the salt flood;
Whom [25] once a day with his embossed froth
The turbulent surge shall cover: thither come,
And let my grave-stone be your oracle. —
Lips, let sour words go by, and language end:
What is amiss, plague and infection mend!
Graves only be men's works, and death their gain!
Sun, hide thy beams! Timon hath done his reign. *[Exit.*
*1. Sen.* His discontents are unremoveably
Coupled to nature.
*2. Sen.* Our hope in him is dead. Let us return,
And strain what other means is left unto us
In our dear peril. [26]
*1. Sen.* It requires swift foot. *[Exeunt.*

## SCENE III.

The Walls of Athens.

*Enter Two Senators and a Messenger.*

*1. Sen.* 'Thou hast painfully discover'd: [1] are his files
As full as thy report?
*Mess.* I have spoke the least;
Besides, his expedition promises
Present approach.
*2. Sen.* We stand much hazard, if they bring not Timon.

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ist, wie auch die Fol. interpungirt, mit *I will* zu verbinden: ich will folgendermassen, so ist mein Wille. Die Hgg. setzen ein Semicolon vor *thus*. 15) Diese Worte gehören nicht zu dem Vorhergehenden, sondern zu dem Folgenden: *I cannot choose but tell him.* 16) Dieses *I care not* Timon's mag Alcibiades so schlimm auffassen, wie er will. In diesem Zusammenhange ist zu *for their knives care not* ein *I* aus dem Vorigen zu suppliren: Die Messer der Soldaten des Alcibiades machen mir keine Sorge, so lange Ihr mit Euren Kehlen dafür aufkommt, so lange sie Euch die Kehlen abschneiden. 17) *whittle* = Taschenmesser. Jedem Taschenmesser in dem zügellosen Heere des Alcibiades denkt er dieselbe Verwendung zu, wie den *knives*, nämlich die Kehlen der Athener abzuschneiden. 18) *prosperous* = Gedeihen bringend, begünstigend, günstig. So in Othello (A. 1, Sc. 3) *To my unfolding lend your prosperous ear.* 19) Timon betrachtet sein früheres Leben in Gesundheit und Besitzthum *(living)* wie eine lange Krankheit, und seinen nahen Tod als eine Genesung von derselben. 20) Sein Nichtshaben, seine Armuth, verschafft ihm Alles, was er sich nur wünschen könnte. 21) Möget Ihr und Alcibiades lange genug ausdauern, Euch gegenseitig zum Verderben. 22) Wie der allgemeine Ruf es von mir behauptet. 23) Vgl. A. 1, Sc. 1, Anm. 78. 24) In der Reihenfolge der Rangstufen, wie die folgenden Worte: *from high to low throughout*, es näher erklären. So steht in K. John (A. 2, Sc. 1) *sequence of posterity.* — Zwei Zeilen weiter, zu *let him take his haste*, vergleicht Staunton die correspondirenden Wendungen *to take time* = Etwas gemächlich thun, und *to take haste* = Etwas eilig thun. — Die Stelle ist gegründet auf eine entsprechende in Painter's Palace of Pleasure (vgl. Einleitung pag. 212): *Wherefore (quoth he), if there be any man among you all in this company that is disposed to hang himself, let him come betimes before it be cut down.* 25) *whom*, wofür die Fol. *who* hat, bezieht sich auf *Timon*, den in seiner ewig dauernden Wohnung, in seinem Grabe am Seestrande, die täglich wiederkehrende Fluth mit ihrem angeschwollenen Schaume bedecken wird. 26) *to strain* = anstrengen, auf's Aeusserste aufbieten. — *dear peril* ist eine nahe gehende, gewichtige Gefahr.

1) *painfully* = angestrengt, fleissig. 2) Einer, der ein alter Freund von mir ist. — Dieser von Alcibiades an Timon abgesandte Eilbote ist derselbe, welcher in der folgenden Scene als Soldat Timon's Grab findet.

*Mess.* I met a courier, one mine ancient friend,[2]
Whom, though in general part we were oppos'd,
Yet our old love made a particular force,
And made us speak like friends: [3] — this man was riding
From Alcibiades to Timon's cave,
With letters of entreaty, which imported
His fellowship i' the cause against your city,
In part for his sake mov'd.[4]

*Enter the Senators from* Timon.[5]

*1. Sen.* Here come our brothers.
*3. Sen.* No talk of Timon; nothing of him expect. —
The enemy's[6] drum is heard, and fearful scouring
Doth choke the air with dust. In, and prepare:
Ours is the fall, I fear; our foes the snare. *[Exeunt.*

## SCENE IV.

The Woods. Timon's Cave, and a Tomb-stone seen.

*Enter a Soldier, seeking* Timon.[1]

*Sold.* By all description this should be the place.
Who 's here? speak, ho! — No answer? — What is this?
Timon is dead, who hath outstretch'd his span:
Some beast made this; [2] there does not live a man.
Dead, sure; and this his grave. — What 's on this tomb
I cannot read; the character I 'll take with wax:
Our captain hath in every figure [3] skill;
An ag'd interpreter, though young in days.
Before proud Athens he 's set down by this,
Whose fall the mark of his ambition is. *[Exit.*

## SCENE V.

Before the Walls of Athens.[1]

*Trumpets sound. Enter* Alcibiades *and Forces.*

*Alcib.* Sound to this coward and lascivious town
Our terrible approach. *[A parley sounded.*

*Enter Senators on the walls.*

Till now you have gone on, and fill'd the time
With all licentious measure,[2] making your wills
The scope of justice: till now, myself, and such
As slept within the shadow of your power,
Have wander'd with our travers'd arms,[3] and breath'd
Our sufferance vainly. Now the time is flush,[4]
When crouching marrow, in the bearer strong,[5]
Cries of itself, »No more:« now breathless wrong
Shall sit and pant in your great chairs of ease;
And pursy insolence shall break his wind
With fear, and horrid flight.
*1. Sen.* Noble, and young,
When thy first griefs were but a mere conceit,
Ere thou hadst power, or we had cause of fear,

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3) Die Construction des Relativsatzes ist auch hier, wie oft bei Sh., durch eingeschobene Sätze anakoluthisch geworden, indem *whom* sich auf kein anderes Verbum beziehen lässt: Obgleich wir jetzt in allgemeiner, politischer Parteiung einander entgegenstehen, so machte doch unsere alte Freundschaft sich mit persönlichem Einfluss geltend, so dass wir wie Freunde mit einander sprachen. — Das *made* in der dritten Zeile dieser Rede erscheint gewiss verdächtig und aus dem *made* der vierten Zeile aus Versehen in den Text gerathen. Hanmer las daher *had a particular force*, und Staunton schlägt folgende Lesung des Relativsatzes vor: *Whom, though in general part we were oppos'd,* || *Yet our old love took a particular truce,* || *And made us speak like friends.* 4) Den Handel, die Streitsache, gegen Athen hatte Alcibiades zum Theil um Timon's willen auf sich genommen, und wünschte deshalb Timon's Genossenschaft darin. 5) *Enter the other Senators* ist die Bühnenweisung der Fol. 6) *enemies'* lesen die Hgg. für das *Enemies* der Fol., was nach der alten Schreibweise auch *enemy's* sein kann, und dies ist hier, in Bezug auf Alcibiades, vorzuziehen. — *fearful scouring* ist die gefahrdrohende Streiferei des feindlichen Heeres um Athen.

1) Die Fol. hat *Enter a Souldier in the Woods, seeking Timon.* — Vgl. A. 5, Sc. 3, Anm. 2. 2) Da der Soldat auf sein Rufen vor der Höhle keine Antwort erhält, fragt er zuerst verwundert: Keine Antwort? Was bedeutet das? Dann erklärt er sich dieses Stillschweigen mit der Vermuthung, Timon sei todt; und von dem unförmlichen Steinhaufen, den er erblickt, nimmt er an, da kein Mensch dort wohnt, dass er von einem Thiere errichtet sei. Die Lesart der Fol. *Some beast reade this* kann nicht richtig sein, da der Soldat das zu Lesende erst später gewahrt, und dann, weit entfernt, unwillig auszurufen: Das lese ein Thier! vielmehr geduldig einen Wachsabdruck davon mitnimmt. Die Hgg. lesen meist mit Warburton *rear'd*, etwas zu pretiös für *some beast*. Das *e* am Ende des *reade* der Fol. lässt eher *made* als das eigentliche Wort vermuthen. — Staunton behält die Lesart der Fol. bei, druckt die beiden gereimten Verse in Cursiv, mit der Bühnenweisung *[Reads]* folgendermassen: *Timon is dead! — who hath outstretch'd his span, —* || *Some beast — read this; there does not live a man,* und erklärt: *this couplet is an inscription by Timon to indicate his death and point to the epitaph on his tomb.* — Der Schwierigkeit, dass der Soldat diese erste Inschrift sehr wohl zu lesen versteht, von der eigentlichen Grabschrift aber dann, weil er sie nicht lesen kann, einen Wachsabdruck nehmen muss, begegnet Staunton mit der Erklärung: *We are obviously to understand that the insculpture on the tomb, unlike the inscription which he has just read, is in a language the soldier was unacquainted with.* — Dyce liest mit Warburton *rear'd* und bezieht, sehr plausibel, den Ausruf des Soldaten *What is this?* auf das kunstlose Grab Timon's, das er in dem Moment erblickt. 3) *figure* = Schriftzeichen. Alcibiades ist in der Deutung der Schriftzeichen so geschickt und erfahren, wie ein Greis, so jung er auch ist.

1) Auch hier hat die Fol. eine, bei ihr seltene, Andeutung der Localität: *Enter Alcibiades with his Powers before Athens.* 2) Ihr habt bis jetzt die Zeit mit dem vollen Masse Eurer Ausgelassenheit erfüllt, indem Euer Gelüst der Spielraum war, in welchem Ihr das Recht handhabtet. 3) Mit gekreuzten Armen, also müssig, unthätig. 4) *flush* bezeichnet die volle männliche Kraft, welche sich zum Widerstande stark genug fühlt. 5) *strong* ist Apposition zu *marrow*, und dem *crouching* entgegengesetzt. Das bisher sich ängstlich zusammenziehende Mark in dem Dulder *(bearer)* ruft nun, stark geworden, von selbst aus: Nicht mehr!

We sent to thee; to give thy rages balm,
To wipe out our ingratitude with loves
Above their quantity.[6]
*2. Sen.* So did we woo
Transformed Timon to our city's love,
By humble message, and by promis'd means:[7]
We were not all unkind, nor all deserve
The common stroke of war.
*1. Sen.* These walls of ours
Were not erected by their hands, from whom
You have receiv'd your griet;[8] nor are they such,
That these great towers, trophies, and schools, should fall
For private faults in them.
*2. Sen.* Nor are they living.
Who were the motives that you first went out;
Shame, that they wanted cunning in excess,[9]
Hath broke their hearts. March, noble lord,
Into our city with thy banners spread:
By decimation, and a tithed death,[10]
(If thy revenges hunger for that food
Which nature loathes,) take thou the destin'd tenth;
And, by the hazard of the spotted die,
Let die the spotted.[11]
*1. Sen.* All have not offended;
For those that were,[12] it is not square to take,
On those that are, revenge:[13] crimes, like lands,
Are not inherited. Then, dear countryman,
Bring in thy ranks, but leave without thy rage:
Spare thy Athenian cradle, and those kin,
Which, in the bluster of thy wrath, must fall
With those that have offended. Like a shepherd,
Approach the fold, and cull the infected forth,
But kill not all together.[14]
*2. Sen.* What thou wilt,
Thou rather shalt enforce it with thy smile,
Than hew to 't with thy sword.
*1. Sen.* Set but thy foot
Against our rampir'd gates, and they shall ope,
So thou wilt send thy gentle heart before,
To say, thou 'lt enter friendly.
*2. Sen.* Throw thy glove,[15]
Or any token of thine honour else,
That thou wilt use the wars as thy redress,
And not as our confusion, all thy powers
Shall make their harbour in our town, till we
Have seal'd thy full desire.
*Alcib.* Then, there 's my glove:
Descend, and open your uncharged ports.[16]
Those enemies of Timon's, and mine own,
Whom you yourselves shall set out for reproof,
Fall, and no more; and, — to atone your fears
With my more noble meaning,[17] — not a man
Shall pass his quarter,[18] or offend the stream
Of regular justice in your city's bounds,
But shall be render'd to your public laws
At heaviest answer.
*Both.* 'T is most nobly spoken.
*Alcib.* Descend, and keep your words.
*[The Senators descend, and open the gates.*

*Enter a Soldier.*[19]

*Sold.* My noble general, Timon is dead;
Entomb'd upon the very hem o' the sea:

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Es will nicht mehr dulden. — In dem Folgenden wird geschildert, wie die bisher stumme Kränkung, d. h. die bisher stumm Duldenden, es sich jetzt in den Polsterstühlen der Senatoren bequem machen und sich verschnaufen wird, wie dagegen dem Uebermuth der Machthaber kurzathmig *(pursy insolence)* auf der bangen Flucht vor den Rächern der Athem ausgehen wird. 6) *their* bezieht sich auf *thy first griefs*, = Freundlichkeit, die über das Verhältniss und Mass Deiner Beschwerden hinaus ging. 7) *by promis'd means* = mit Versprechungen von Hülfsquellen für sein Leben in Athen. Es bezieht sich auf die *heaps and sums of love and wealth*, welche A. 5, Sc. 2 der zweite Senator dem Timon versprochen hatte. 8) So die Fol., was manche Hgg. ohne Noth in *griefs* veränderten, vielleicht weil sie *nor are they such* auf *griefs* beziehen, während es doch auf *these walls of ours* geht, und in dem folgenden *these great towers* näher im Einzelnen bezeichnet: Diese unsere Mauern sind zu alt, und mit ihren Thürmen, Denkmälern und Akademieen zu herrlich, als dass sie fallen sollten wegen Vergehungen, welche Einzelne sich innerhalb derselben zu Schulden kommen liessen *(for private faults in them)*. 9) Die Interpunction der Hgg. verbindet *shame* und *in excess*, = übermässige Scham darüber, dass ihnen Klugheit fehlte. Natürlicher erscheint es, wie auch Johnson vermuthete, *cunning in excess* zu verbinden: Die Scham darüber, dass sie in ihrer Ausgelassenheit, in ihrem Uebermuthe, der Einsicht und Besonnenheit *(cunning)* entbehrt hatten, als sie nämlich den Alcibiades beleidigten und verbannten, hat ihr Herz gebrochen, sobald ihnen die Folgen solches Uebermuthes klar wurden. 10) *tithed death* ist als Erklärung dem *decima'ion* hinzugefügt: Alcibiades wird gleichsam mit dem Zehnten versehen, erhebt den Zehnten aus allem Volke in Athen. 11) Wortspiel zwischen *die* = Würfel, und = sterben, sowie zwischen *spotted* = mit Augen versehen (vom Würfel gebraucht), und = befleckt, schuldig. 12) *those that were* sind die aus Scham über ihren Mangel an Einsicht gestorbenen Feinde des Alcibiades; *those that are* alle noch lebenden Athener. — *square* = regelmässig, regelrecht. 13) Für das *revenge* der Fol. lesen manche Hgg. aus metrischen Gründen, und weil vorher *revenges*, jedoch in anderem Sinne, = Rachegefühle, stand, auch hier *revenges*. 14) *all together* steht in den späteren Folioausgg. für *altogether* der Fol.; *all* ist dem *the infected* entgegengestellt. 15) Alcibiades soll, wie ein Ritter im Turnier, den Handschuh, oder sonst ein Ehrenpfand, zur Bekräftigung dessen, was er erklärt, hinwerfen. 16) Oeffnet Eure Thore, die nicht mehr von mir bedroht, angegriffen, werden sollen. So kommt *to charge* u. A. vor in K. Lear (A. 2, Sc. 1) *he charges home my unprovided body*. — Für *descend* liest die Fol. *defend*, von der zweiten Folioausg. von 1632 verbessert. 17) Der Comparativ bezieht sich auf *your fears*: um Eure Besorgniss auszusöhnen, auszugleichen, mit meiner Absicht, die edler ist, als Ihr besorgt. 18) Alcibiades spricht von seinen mit ihm einrückenden Soldaten, von denen keiner die ihm angewiesene Stelle überschreiten soll, ohne nicht alsbald den Gesetzen zur schwersten Verantwortung übergeben zu werden. — *render'd* ist eine glückliche Conjectur M. Mason's für das *remedied* der Fol., das sich nur sehr gezwungen rechtfertigen lässt, indem man ein den vorhergehenden Satz zusammenfassendes und vertretendes *it* supplirt. — Das bei *remedied* anstössige *to* verändert die zweite Folioausg. in *by*. 19) Die Fol. hat *Enter a Messenger*. — Jedenfalls ist dieser Bote kein

And on his grave-stone this insculpture, which
With wax I brought away, whose soft impression
Interprets for my poor ignorance.
*Alcib. [Reads.]*[20] »Here lies a wretched corse, of wretched soul bereft:
Seek not my name: a plague consume you wicked caitiffs left!
Here lie I, Timon; who, alive, all living men did hate:
Pass by, and curse thy fill; but pass, and stay not here thy gait.«
These well express in thee thy latter spirits:
Though thou abhorr'dst in us our human griefs,
Scorn'dst our brain's flow,[21] and those our droplet which
From niggard nature fall, yet rich conceit
Taught thee to make vast Neptune weep for aye
On thy low grave, on faults forgiven.[22] Dead
Is noble Timon; of whose memory
Hereafter more. — Bring me into your city,
And I will use the olive with my sword:
Make war breed peace; make peace stint[23] war; make each
Prescribe to other, as each other's leech.[24] —
Let our drums strike.[25] *[Exeunt.*

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Anderer, als der vorher (A. 5, Sc. 3, Anm. 2) als *courier*, nachher (A. 5, Sc. 4, Anm. 1) als *soldier* Bezeichnete. 20) Diese Grabschrift ist aus zweien zusammengesetzt, welche in North's Uebersetzung des Plutarch fast wörtlich übereinstimmend mit diesem Text Sh.'s sich finden (vgl. Einleitung pag. 213). 21) *our brain's flow* = die Fluth, die aus unserem Gehirne kommt, wird erklärt durch das folgende, nach Sh.'s Art durch die Copula *and* damit Verbundene. — Auch Sh.'s Zeitgenosse Drayton nennt die Thränen einmal *the fountain of his brain*. 22) Neptun, dessen Fluth täglich Timon's niedriges, d. h. dicht am Meere gelegenes, Grab bespült, beweint auf ewig Fehler, die jetzt schon vergeben sind, d. h. die gegen Timon begangenen Fehler. 23) *to stint* ist = einschränken, räumliche oder zeitliche Schranken setzen. 24) *leech* = Arzt, findet sich bei Sh. nur an dieser Stelle. 25) Zum Aufbruche und zum Einzuge in die Stadt.

# JULIUS CÆSAR.

## Einleitung.

Von Shakspere's Julius Cæsar ist zu Lebzeiten des Dichters keine Einzelausgabe in Quarto erschienen; das Stück wurde zuerst in der Gesammtausgabe sämmtlicher Dramen des Dichters in Folio im Jahre 1623 veröffentlicht. Unter dem Titel The Tragedie of Julius Cæsar steht es daselbst in der dritten, die Tragedies enthaltenden, Abtheilung, in Acte, aber nicht in Scenen eingetheilt, und ohne Personenverzeichniss. Der Text ist einer der correctesten in der Folio, und Verderbnisse desselben finden sich seltener als in den meisten andern Dramen, welche unmittelbar aus einem Manuscript in jene erste Gesammtausgabe übergegangen sind. Das verhältnissmässig leichtere Verständniss dieses Schauspiels beruht jedoch nicht bloss auf der grösseren Correctheit des Druckes, sondern auch auf dem weniger gedrungenen Styl, der, zugleich mit dem regelmässigeren Verse und der einfacheren Behandlung des Stoffes, dem Julius Cæsar in der Chronologie der Shakspere'schen Dramen einen frühern Platz anweist, als den beiden andern römischen Dramen unseres Dichters, dem Coriolanus und dem Antony and Cleopatra. Wenn jene beiden nach ihrer stylistischen und metrischen Beschaffenheit der letzten Periode in Shakspere's dramatischer Thätigkeit angehören, so ist das vorliegende eher in die mittlere Periode zu setzen; und wenn auch keine uns überkommene Notiz sich auf ein bestimmtes Jahr der Abfassung und ersten Aufführung des Julius Cæsar deuten lässt, so dienen doch verschiedene hinzutretende äussere Beziehungen zur Bekräftigung dieser aus inneren Gründen sich ergebenden Annahme.

Drayton gab im Jahre 1603 eine neue Bearbeitung seines bereits 1596 unter dem Titel Mortimeriados erschienenen historischen Epos, die er The Barons' Wars nannte, und die die Bürgerkriege König Eduard's II. und seiner Reichsbarone behandelt. Was Drayton in dieser neuen Bearbeitung von Mortimer sagt:

*Such one he was, of him we boldy say,*
*In whose rich soul all sovereign powers did suit,*
*In whom in peace the elements all lay*
*So mix'd as none could sovereignty impute;*
*As all did govern, yet all did obey:*
*His lively temper was so absolute,*
*That 't seem'd, when heaven his model first began,*
*In him it show'd perfection in a man. —*

das erinnert in einzelnen Wörtern und Wendungen so geflissentlich an die letzten Worte des Antonius über den gefallenen Brutus in Shakspere's Julius Cæsar (A. 5, Sc. 5):

*His life was gentle; and the elements*
*So mix'd in him that Nature might stand up,*
*And say to all the world, „This was a man!"*

dass Drayton den Shakspere oder Shakspere den Drayton copirt haben muss. Erstere Annahme stellt sich als die wahrscheinlichere durch den Umstand heraus, dass die citirte Stanze Drayton's in einer späteren Auflage der Barons' Wars vom Jahre 1619, den entsprechenden Versen Shakspere's noch genauer nachgebildet, so lautet:

*He was a man (then boldy dare to say),*
*In whose rich soul the virtues well did suit;*
*In whom so mix'd the elements did lay,*
*That none to one could sovereignty impute;*
*As all did govern, so did all obey:*
*He of a temper was so absolute,*
*As that it seem'd, when Nature him began,*
*She meant to show all that might be in man.*

Drayton musste also das Shakspere'sche Drama, das im Drucke erst 1623 erschien, auf der Bühne schon zwanzig Jahre vorher kennen gelernt haben. Nach einer Notiz (22. Mai 1602) im Tagebuche des Theaterdirectors Henslowe, dessen Truppe mit der Shakspere'schen rivalisirte, waren damals vier Autoren, darunter der oben erwähnte Drayton, mit der Abfassung eines Dramas, Cæsar's Fall, für Henslowe's Bühne beschäftigt; veranlasst, wie Collier vermuthet, durch das Glück, das die gleichzeitige Aufführung des Shakspere'schen Dramas auf dem Globustheater machte. Ebenso mag, nach einer plausibeln Hypothese Collier's, die damalige Popularität des Shakspere'schen Julius Cæsar, dessen Veröffentlichung durch den Druck die Schauspieler des Globus- und Blackfriarstheaters in ihrem Interesse zu verhindern wussten, ein Motiv gewesen sein, dass ein anderes Drama desselben Inhalts von dem schottischen Dichter Lord Stirling im Jahre 1604 gedruckt erschien.

Wie bei den beiden andern römischen Dramen, so benutzte bei diesem unser Dichter als Quelle den Plutarch in der englischen Uebersetzung des Sir Thomas North, und zwar die Biographieen des Cäsar, des Brutus und des Antonius. Er hielt sich, so weit es mit der dramatischen Gestaltung des Stoffes vereinbar war, so genau an den Inhalt, theilweise an das Wort, seines Autors, dass es sich empfiehlt, zur Vergleichung des Dichters mit dem Historiker einige den einzelnen Acten und Scenen entsprechende Stellen des Plutarchischen Buches hier mitzutheilen.

Zu A. 1, Sc. 1. Die Demonstration der Tribunen erzählt Plutarch so: *After that, there were set up images of Cæsar in the city with diadems upon their heads, like kings. Those the two tribunes, Flavius and Marullus, went and pulled down; and furthermore, meeting with them that first saluted Cæsar as king, they committed them to prison.*

Zu A. 1, Sc. 2. Ueber das Lupercalienfest sagt Plutarch: *At that time the feast Lupercalia was celebrated, the which in old time, men say, was the feast of shepherds or herdsmen, and is much like unto the feast of the Lycæians in Arcadia. But howsoever it is, that day there are divers noblemen's sons young men (and some of them magistrates themselves that govern there), which run naked through the city, striking in sport them they meet in their way with leather thongs, hair and all on, to make them give place. And many noble women and gentlewomen also go of purpose to stand in their way, and do put forth their hands to be stricken, as scholars hold them out to their schoolmaster to be stricken with the ferula, persuading themselves that being with child they shall have good delivery; and so being barren, that it will make them to conceive with child.*

*Cæsar sat to behold that sport upon the pulpit for Orations, in a chair of gold, apparelled in triumphant manner. Antonius, who was consul at that time, was one of them that ran this holy course.*

Zu dem Gespräche des Brutus und Cassius lieferte Plutarch folgende Grundzüge: *Cassius asked him if he were determined to be in the Senate-house the 1st day of the month of March, because he heard say that Cæsar's friends should move the council that day that Cæsar should be called king by the Senate. Brutus answered him he would not be there. But if we be sent for (said Cassius), how then? For myself then (said Brutus), I mean not to hold my peace, but to withstand it, and rather die than lose my liberty. Cassius being bold, and taking hold of this word, — Why (quoth he), what Roman is he alive that will suffer thee to die for thy liberty? What? knowest thou not that thou art Brutus? Thinkest thou that they be cobblers, tapsters, or such-like base mechanical people, that write these bills and scrolls which are found daily in thy prætor's chair, and not the noblest men and best citizens that do it? No; be thou well assured that of other prætors they look for gifts, common distributions amongst the people, and for common plays, and to see fencers fight at the sharp, to show the people pastime: but at thy hands they specially require (as a due debt unto them) the taking away of the tyranny, being fully bent to suffer any extremity for thy sake, so that thou wilt show thyself to be the man thou art taken for, and that they hope thou art.*

Cäsar's Widerwillen gegen Cassius berührt Plutarch ebenfalls: *Cæsar also had Cassius in great jealousy, and suspected him much: whereupon he said on a time to his friends, What will Cassius do, think ye? I like not his pale looks. Another time, when Cæsar's friends complained unto him of Antonius and Dolabella, that they pretended some mischief towards him, he answered them again, As for those fat men and smooth-combed heads, quoth he, I never reckon of them; but these pale-visaged and carrion-lean people, I fear them most, meaning Brutus and Cassius.*

Zu Casca's Bericht gewährte Plutarch folgende Umrisse: *So when he (scil. Antonius) came into the market-place, the people made a lane for him to run at liberty, and he came to Cæsar, and presented him a diadem wreathed about with laurel. Whereupon there was a certain cry of rejoicing, not very great, done only by a few appointed for the purpose. But when Cæsar refused the diadem, then all the people together made an outcry of joy. Then Antonius offering it him again, there was a second shout of joy, but yet of a few. But when Cæsar refused it again the second time, then all the whole people shouted. Cæsar, having made this proof, found that the people did not like of it, and thereupon rose out of his chair, and commanded the crown to be carried unto Jupiter in the Capitol.*

*When they had decreed divers honours for him in the Senate, the consuls and prætors, accompanied with the whole assembly of the Senate, went unto him in the market-place, where he was set by the pulpit for Orations, to tell him what honours they had decreed for him in his absence. But he, sitting still in his majesty, disdaining to rise up unto them when they came in, as if they had been private men, answered them, that his honours had more need to be cut off than enlarged. This did not only offend the Senate, but the common people also, to see that he should so lightly esteem of the magistrates of the commonwealth; insomuch as every man that might lawfully go his way departed thence very sorrowfully. Thereupon also Cæsar, rising, departed home to his house, and, tearing open his doublet collar, making his neck bare, he cried out aloud to his friends that his throat was ready to offer to any man that would come and cut it. Notwithstanding, it is reported that afterwards, to excuse his folly, he imputed it to his disease, saying that their wits are not perfect which have this disease of the falling evil, when, standing on their feet, they speak to the common people, but are soon troubled with a trembling of their body, and a sudden dimness and giddiness.*

Zu A. 1, Sc. 3. Ueber die der Ermordung Cäsar's vorhergehenden Phänomene bemerkt Plutarch: *Certainly, destiny may easier be foreseen than avoided, considering the strange and wonderful signs that were said to be seen before Cæsar's death. For, touching the fires in the element, and spirits running up and down in the night, and also the solitary birds to be seen at noon-days sitting in the great market-place, are not all these signs perhaps worth the noting, in such a wonderful chance as happened? But Strabo the philosopher writeth that divers men were seen going up and down in fire; and, furthermore,*

*that there was a slave of the soldiers that did cast a marvellous burning flame out of his hand, insomuch as they that saw it thought he had been burned; but when the fire was out, it was found he had no hurt.*

Zu A. 2, Sc. 1. Die schriftlichen Mahnungen, welche Brutus von unbekannter Hand erhielt, der Beschluss der Verschworenen, Cicero fern zu halten, Brutus' Fürwort zur Schonung des Antonius, sind ebenfalls aus Plutarch entlehnt, der die Stellung des Brutus zu den Uebrigen sowie sein Verhältniss zur Portia so schildert: *Furthermore, the only name and great calling of Brutus did bring on the most of them to give consent to this conspiracy: who having never taken oaths together, nor taken or given any caution or assurance, nor binding themselves one to another by any religious oaths, they all kept the matter so secret to themselves, and could so cunningly handle it, that notwithstanding the gods did reveal it by manifest signs and tokens from above, and by predictions of sacrifices, yet all this would not be believed. Now Brutus, who knew very well that for his sake all the noblest, valiantest, and most courageous men of Rome did venture their lives, weighing with himself the greatness of the danger, when he was out of his house, he did so frame and fashion his countenance and looks that no man could discern he had anything to trouble his mind. But when night came, that he was in his own house, then he was clean changed; for either care did wake him against his will when he would have slept, or else oftentimes of himself he fell into such deep thoughts of this enterprise, casting in his mind all the dangers that might happen, that his wife, lying by him, found that there was some marvellous great matter that troubled his mind, not being wont to be in that taking, and that he could not well determine with himself. His wife, Portia, was the daughter of Cato, whom Brutus married, being his cousin, not a maiden, but a young widow, after the death of her first husband Bibulus, by whom she had also a young son called Bibulus, who afterwards wrote a book of the acts and gests of Brutus, extant at this present day. This young lady being excellently well seen in philosophy, loving her husband well, and being of a noble courage, as she was also wise, because she would not ask her husband what he ailed before she had made some proof by herself, she took a little razor, such as barbers occupy to pare men's nails, and, causing her maids and women to go out of her chamber, gave herself a great gash withal in her thigh, that she was straight all of a gore of blood, and incontinently after a vehement fever took her by reason of the pain of her wound. Then perceiving her husband was marvellously out of quiet, and that he could take no rest, even in her greatest pain of all she spake in this sort unto him: — I, being, O Brutus, (said she,) the daughter of Cato, was married unto thee; not to be thy bedfellow and companion in bed and at board only, like a harlot, but to be partaker also with thee of thy good and evil fortune. Now for thyself I can find no cause of fault in thee touching our match; but, for my part, how may I show my duty towards thee, and how much I would do for thy sake, if I cannot constantly bear a secret mischance or grief with thee which requireth secrecy and fidelity? I confess that a woman's wit commonly is too weak to keep a secret safely; but yet (Brutus) good education, and the company of virtuous men, have some power to reform the defect of nature. And for myself, I have this benefit moreover, that I am the daughter of Cato and wife of Brutus. This notwithstanding, I did not trust to any of these things before, until that now I have found by experience that no pain or grief whatsoever can overcome me. With these words she showed him her wound on her thigh, and told him what she had done to prove herself. Brutus was amazed to hear what she said unto him, and, lifting up his hands to heaven, he besought the gods to give him the grace he might bring his enterprise to so good pass that he might be found a husband worthy of so noble a wife as Portia: so he then did comfort her the best he could.*

Das Zusammentreffen des Brutus mit Ligarius erzählt Plutarch so: *Now amongst Pompey's friends there was one called Caius Ligarius, who had been accused unto Cæsar for taking part with Pompey, and Cæsar discharged him. But Ligarius thanked not Cæsar so much for his discharge, as he was offended with him for that he was brought in danger by his tyrannical power; and therefore in his heart he was always his mortal enemy, and was besides very familiar with Brutus, who went to see him, being sick in his bed, and said unto him, Ligarius, in what a time art thou sick! Ligarius, rising up in his bed, and taking him by the right hand, said unto him, Brutus (said he), if thou hast any great enterprise in hand worthy of thyself, I am whole.*

Zu A. 2, Sc. 2 vgl. bei Plutarch: *Then going to bed the same night, as his manner was, and lying with his wife Calpurnia, all the windows and doors of his chamber flying open, the noise awoke him, and made him afraid when he saw such light; but more, when he heard his wife Calpurnia, being fast asleep, weep and sigh, and put forth many grumbling lamentable speeches, for she deemed that Cæsar was slain, and that she had him in her arms. Others also do deny that she had any such dream, as, amongst other, Titus Livius writeth that it was in this sort: — The Senate having set upon the top of Cæsar's house, for an ornament and setting forth of the same, a certain pinnacle, Calpurnia dreamed that she saw it broken down, and that she thought she lamented and wept for it; insomuch that, Cæsar rising in the morning, she prayed him, if it were possible, not to go out of the doors that day, but to adjourn the session of the Senate until another day; and if that he made no reckoning of her dream, yet that he would search further of the soothsayers by their sacrifices to know what should happen him that day. Thereby it seemed that Cæsar likewise did fear and suspect somewhat, because his wife Calpurnia, until that time, was never given to any fear or superstition; and that then he saw her so troubled in mind with this dream she had, but much more afterwards when the soothsayer, having sacrificed many beasts one after another, told him that none did like them. Then he determined to send Antonius to adjourn the session of the Senate; but in the mean time came Decius Brutus, surnamed Albinus, in whom Cæsar put such confidence that in his last will and testament he had appointed him to be his next heir, and yet was of the conspiracy with Cassius and Brutus. He, fearing that, if Cæsar did adjourn the session that day, the conspiracy would be betrayed, laughed at the soothsayers, and reproved Cæsar, saying that he gave the Senate*

*occasion to mislike with him, and that they might think he mocked them, considering that by his commandment they were assembled, and that they were ready willingly to grant him all things, and to proclaim him king of all the provinces of the empire of Rome out of Italy, and that he should wear his diadem in all other places, both by sea and land; and, furthermore, that if any man should tell them from him they should depart for that present time, and return again when Calpurnia should have better dreams, what would his enemies and ill-willers say, and how could they like of his friend's words? and who could persuade them otherwise, but that they would think his dominion a slavery unto them, and tyrannical in himself? And yet, if it be so, said he, that you utterly mislike of this day, it is better that you go yourself in person, and, saluting the Senate, to dismiss them till another time. Therewithal he took Cæsar by the hand, and brought him out of his house.*

Zu A. 2, Sc. 3. Den vergeblichen Versuch des Artemidorus, Cäsar zu warnen, berichtet Plutarch ebenso.

Zu A. 3, Sc. 1. Für diese Scene fand Sh. im Plutarch einen doppelten Bericht vor, in dem Leben des Cäsar wie in dem des Brutus, und benutzte den einen wie den andern. Der letzterwähnte lautet folgendermassen: *A senator called Popilius Læna, after he had saluted Brutus and Cassius more friendly than he was wont to do, he rounded softly in their ears, and told them, I pray the gods you may go through with that you have taken in hand; but, withal, despatch, I rede you, for your enterprise is bewrayed. When he had said, he presently departed from them, and left them both afraid that their conspiracy would out. — — When Cæsar came out of his litter, Popilius Læna (that had talked before with Brutus and Cassius, and had prayed the gods they might bring this enterprise to pass) went unto Cæsar, and kept him a long time with a talk. Cæsar gave good ear unto him; wherefore the conspirators (if so they should be called), not hearing what he said to Cæsar, but conjecturing by that he had told them a little before that his talk was none other but the very discovery of their conspiracy, they were afraid every man of them; and one looking in another's face, it was easy to see that they all were of a mind that it was no tarrying for them till they were apprehended, but rather that they should kill themselves with their own hands. And when Cassius and certain other clapped their gowns to draw them, Brutus marking the countenance and gesture of Læna, and considering that he did use himself rather like an accuser, he said nothing to his companions (because there were many amongst them that were not of the conspiracy), but with a pleasant countenance encouraged Cassius, and immediately after Læna went from Cæsar, and kissed his hand, which showed plainly that it was for some matter concerning himself that he had held him so long in talk. Now all the senators being entered first into this place or chapter-house where the council should be kept, all the other conspirators straight stood about Cæsar's chair, as if they had had something to say unto him; and some say that Cassius, casting his eyes upon Pompey's image, made his prayer unto it as if it had been alive. Trebonius, on the other side, drew Antonius aside as he came into the house where the Senate sat, and held him with a long talk without. When Cæsar was come into the house, all the Senate rose to honour him at his coming in; so, when he was set, the conspirators flocked about him, and amongst them they presented one Tullius (Metellus) Cimber, who made humble suit for the calling home again of his brother that was banished. They all made as though they were intercessors for him, and took Cæsar by the hands, and kissed his head and breast. Cæsar, at the first, simply refused their kindness and entreaties; but afterwards, perceiving they still pressed on him, he violently thrust them from him. Then Cimber, with both his hands, plucked Cæsar's gown over his shoulders, and Casca that stood behind him drew his dagger first, and strake Cæsar upon the shoulder, but gave him no great wound. Cæsar, feeling himself hurt, took him straight by the hand he held his dagger in, and cried out in Latin, O traitor Casca, what dost thou? Casca on the other side cried in Greek, and called his brother to help him. So divers running on a heap together to fly upon Cæsar, he, looking about him to have fled, saw Brutus with a sword drawn in his hand ready to strike at him: then he let Casca's hand go, and, casting his gown over his face, suffered every man to strike at him that would. Then the conspirators thronging one upon another, because every man was desirous to have a cut at him, so many swords and daggers lighting upon one body, one of them hurt another, and among them Brutus caught a blow on his hand, because he would make one in murthering of him, and all the rest also were every man of them bloodied. Cæsar being slain in this manner, Brutus, standing in the midst of the house, would have spoken, and stayed the other senators that were not of the conspiracy, to have told them the reason why they had done this fact; but they, as men both afraid and amazed, fled one upon another's neck in haste to get out at the door, and no man followed them; for it was set down and agreed between them that they should kill no man but Cæsar only, and should entreat all the rest to look to defend their liberty. All the conspirators, but Brutus, determining upon this matter, thought it good also to kill Antonius, because he was a wicked man, and that in nature favoured tyranny. Besides, also, for that he was in great estimation with soldiers, having been conversant of long time amongst them, and especially having a mind bent to great enterprises; he was also of great authority at that time, being consul with Cæsar. But Brutus would not agree to it: first, for that he said it was not honest; secondly, because he told them there was hope of change in him, for he did not mistrust but that Antonius, being a noble-minded and courageous man, (when he should know that Cæsar was dead) would willingly help his country to recover her liberty, having them an example unto him to follow their courage and virtue. So Brutus by this means saved Antonius' life, who at that present time disguised himself and stole away; but Brutus and his consorts, having their swords bloody in their hands, went straight to the Capitol, persuading the Romans as they went to take their liberty again.*

Zu A. 3, Sc. 2. Zu den Reden des Brutus und Antonius bot Plutarch unserem Dichter nur schwache Andeutungen; von dem Inhalt der ersteren ist nichts gesagt; in Bezug auf den Anschlag des Antonius und dessen Erfolg hat Plutarch nur Folgendes: *The second fault was when he agreed that Cæsar's funerals should be*

*as Antonius would have them, the which indeed marred all. For, first of all, when Cæsar's testament was openly read among them, whereby it appeared that he bequeathed unto every citizen of Rome 75 drachmas a man, and that he left his gardens and arbours unto the people, which he had on this side of the river Tiber, in the place where now the Temple of Fortune is built, the people then loved him, and were marvellous sorry for him. Afterwards, when Cæsar's body was brought into the market-place, Antonius making his funeral oration in praise of the dead, according to the ancient custom of Rome, and perceiving that his words moved the common people to compassion, he framed his eloquence to make their hearts yearn the more; and, taking Cæsar's gown all bloody in his hand, he laid it open to the sight of them all, showing what a number of cuts and holes it had upon it; therewithal the people fell presently into such a rage and mutiny, that there was no more order kept amongst the common people, for some of them cried out, Kill the murtherers; others plucked up forms, tables, and stalls about the market-place, as they had done before at the funerals of Clodius, and, having laid them all on a heap together, they set them on fire, and thereupon did put the body of Cæsar, and burnt it in the midst of the most holy place. And, furthermore, when the fire was thoroughly kindled, some here, some there, took burning firebrands, and ran with them to the murtherers' houses that killed him to set them on fire. Howbeit, the conspirators, foreseeing the danger before, had wisely provided for themselves, and fled.*

Zu A. 3, Sc. 3. *There was a poet called Cinna, who had been no partaker of the conspiracy, but was always one of Cæsar's chiefest friends. He dreamed the night before that Cæsar bade him to supper with him, and that, he refusing to go, Cæsar was very importunate with him, and compelled him, so that at length he led him by the hand into a great dark place, where, being marvellously afraid, he was driven to follow him in spite of his heart. This dream put him all night into a fever, and yet, notwithstanding, the next morning when he heard that they carried Cæsar's body to burial, being ashamed not to accompany his funerals, he went out of his house, and thrust himself into the press of the common people that were in a great uproar; and because some one called him by his name Cinna, the people thinking he had been that Cinna who in an oration he made had spoken very evil of Cæsar, they, falling upon him in their rage, slew him outright in the market-place.*

Zu A. 4, Sc. 1. *All three met together (to wit, Cæsar, Antonius, and Lepidus) in an island environed round about with a little river, and there remained three days together. Now, as touching all other matters, they were easily agreed, and did divide all the empire of Rome between them, as if it had been their own inheritance. But yet they could hardly agree whom they would put to death: for every one of them would kill their enemies and save their kinsmen and friends. Yet at length, giving place to their greedy desire to be revenged of their enemies, they spurned all reverence of blood and holiness of friendship at their feet. For Cæsar left Cicero to Antonius' will; Antonius also forsook Lucius Cæsar, who was his uncle by his mother; and both of them together suffered Lepidus to kill his own brother Paulus. Yet some writers affirm that Cæsar and Antonius requested Paulus might be slain, and that Lepidus was contented with it.*

Zu A. 4, Sc. 2 und 3. Die Hauptpunkte dieser Scenen hat Plutarch in folgenden Zügen unserem Dichter vorgezeichnet: *About that time Brutus sent to pray Cassius to come to the city of Sardis, and so he did. Brutus, understanding of his coming, went to meet him with all his friends. There, both armies being armed, they called them both emperors. Now, as it commonly happeneth in great affairs between two persons, both of them having many friends, and so many captains under them, there ran tales and complaints betwixt them. Therefore, before they fell in hand with any other matter, they went into a little chamber together, and bade every man avoid, and did shut the doors to them. Then they began to pour out their complaints one to the other, and grew hot and loud, earnestly accusing one another, and at length fell both a weeping. Their friends that were without the chamber hearing them loud within, and angry between themselves, they were both amazed and afraid also lest it should grow to further matter: but yet they were commanded that no man should come to them. Notwithstanding one Marcus Phaonius, that had been a friend and follower of Cato while he lived, and took upon him to counterfeit a philosopher, not with wisdom and discretion, but with a certain bedlam and frantic motion: — — This Phaonius at that time, in despite of the doorkeepers, came into the chamber, and with a certain scoffing and mocking gesture, which he counterfeited of purpose, he rehearsed the verses which old Nestor said in Homer: —*

*„My lords, I pray you, hearken both to me,*
*For I have seen more years than such ye three."*

*Cassius fell a laughing at him: but Brutus thrust him out of the chamber, and called him dog and counterfeit cynic. Howbeit, his coming in broke their strife at that time, and so they left each other. The self-same night Cassius prepared his supper in his chamber, and Brutus brought his friends with him. — — The next day after, Brutus, upon complaint of the Sardians, did condemn and noted Lucius Pella for a defamed person, — — for that he was accused and convicted of robbery and pilfery in his office. This judgment much misliked Cassius: — — and therefore he greatly reproved Brutus, for that he would show himself so straight and severe in such a time, as was meeter to bear a little than to take things at the worst. Brutus in contrary manner answered that he should remember the ides of March, at which time they slew Julius Cæsar, who neither pilled nor polled the country, but only was a favourer and suborner of all them that did rob and spoil by his countenance and authority.*

Die Geistererscheinung berichtet Plutarch so, indem er von Brutus in dessen Leben sagt: *So, being ready to go into Europe, one night (when all the camp took quiet rest) as he was in his tent with a little light, thinking of weighty matters, he thought he heard one come in to him, and, casting his eye towards the door of his tent, that he saw a wonderful, strange, and monstrous shape of a body coming towards him, and*

*said never a word. So Brutus boldly asked what he was, a god or a man, and what cause brought him thither. The spirit answered him, I am thy evil spirit, Brutus, and thou shalt see me by the city of Philippes. Brutus, being no otherwise afraid, replied again unto it, Well, then, I shall see thee again. The spirit presently vanished away; and Brutus called his men unto him, who told him, that they heard no noise, nor saw anything at all. Thereupon Brutus returned again to think on his matters as he did before: and when the day brake, he went unto Cassius, to tell him what vision had appeared unto him in the night.*

Einige weitere Züge entlehnte Shakspere aus einem ähnlichen Berichte Plutarch's über diese Geistererscheinung in dem Leben Cäsar's.

Zu A. 5, Sc. 1 etc. Wie die Ereignisse dieses Actes, die Begegnung der Verschworenen mit den Triumvirn etwa ausgenommen, aus Plutarch entlehnt sind, so auch die Grundzüge der Bekenntnisse des Brutus und Cassius in der ersten Scene: *Thereupon it was presently determined they should fight battle the next day. So Brutus all supper-time looked with a cheerful countenance, like a man that had good hope, and talked very wisely of philosophy, and after supper went to bed. But touching Cassius, Messala reporteth that he supped by himself in his tent with a few friends, and that all supper-time he looked very sadly, and was full of thoughts, although it was against his nature: and that after supper he took him by the hand, and, holding him fast, (in token of kindness, as his manner was,) told him in Greek, — Messala, I protest unto thee, and make thee my witness, that I am compelled against my mind and will (as Pompey the Great was) to jeopard the liberty of our country to the hazard of a battle. And yet we must be lively and of good courage, considering our good fortune, whom we should wrong too much to mistrust her, although we follow evil counsel. Messala writeth that Cassius having spoken these last words unto him, he bade him farewell, and willed him to come to supper to him the next night following, because it was his birthday. The next morning by break of day the signal of battle was set out in Brutus' and Cassius' camp, which was an arming scarlet coat, and both the chieftains spake together in the midst of their armies. Then Cassius began to speak first, and said, The gods grant us, O Brutus, that this day we may win the field, and ever after to live all the rest of our life quietly, one with another. But sith the gods have so ordained it that the greatest and chiefest things amongst men are most uncertain, and that, if the battle fall out otherwise to-day than we wish or look for, we shall hardly meet again, what art thou then determined to do — to fly, or die? Brutus answered him, Being yet but a young man, and not over-greatly experienced in the world, I trust (I know not how) a certain rule of philosophy, by the which I did greatly blame and reprove Cato for killing of himself, as being no lawful nor godly act touching the gods, nor concerning men valiant, not to give place and yield to Divine Providence, and not constantly and patiently to take whatsoever it pleaseth him to send us, but to draw back and fly: but being now in the midst of the danger, I am of a contrary mind; for if it be not the will of God that this battle fall out fortunate for us, I will look no more for hope, neither seek to make any new supply of war again, but will rid me of this miserable world, and content me with my fortune; for I gave up my life for my country in the ides of March, for the which I shall live in another more glorious world. Cassius fell a laughing to hear what he said, and, embracing him, Come on then, said he, let us go and charge our enemies with this mind; for either we shall conquer, or we shall not need to fear the conquerors. After this talk they fell to consultation among their friends for the ordering of the battle.*

Zu A. 5, Sc. 4. Die Worte des Lucilius an den Antonius, wenn seine List, sich für Brutus auszugeben, entdeckt wird, lauten bei Plutarch: *Antonius, I dare assure thee that no enemy hath taken nor shall take Marcus Brutus alive, and I beseech God keep him from that fortune; for wheresoever he be found, alive or dead, he will be found like himself.*

Zu A. 5, Sc. 5. Zu Antonius' letzter Rede lieferte Plutarch folgende Skizze: *It was said that Antonius spake it openly divers times, that he thought that of all them that had slain Cæsar, there was none but Brutus only that was moved to do it, as thinking the act commendable of itself; but that all the other conspirators did conspire his death for some private malice or envy that they otherwise did bear unto him.*

## DRAMATIS PERSONÆ.[1]

JULIUS CÆSAR.
OCTAVIUS CÆSAR, } Triumvirs after the death
MARCUS ANTONIUS, } of Julius Cæsar.
M. ÆMIL. LEPIDUS, }
CICERO, }
PUBLIUS, } Senators.
POPILIUS LENA, }
MARCUS BRUTUS, }
CASSIUS, }
CASCA, }
TREBONIUS, } Conspirators against
LIGARIUS, } Julius Cæsar.
DECIUS BRUTUS, }
METELLUS CIMBER, }
CINNA, }

FLAVIUS and MARULLUS, Tribunes.
ARTEMIDORUS, a Sophist of Cnidos.
A Soothsayer.
CINNA, a Poet. Another Poet.
LUCILIUS, TITINIUS, MESSALA, young CATO, and VOLUMNIUS, Friends to Brutus and Cassius.
VARRO, CLITUS, CLAUDIUS, STRATO, LUCIUS, DARDANIUS, Servants to Brutus.
PINDARUS, Servant to Cassius.

CALPHURNIA, Wife to Cæsar.
PORTIA, Wife to Brutus.

Senators, Citizens, Guards, Attendants, etc.

SCENE, during a great part of the Play, at Rome: afterwards at Sardis, and near Philippi.

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# ACT I.

## SCENE I.

Rome. A Street.

*Enter* FLAVIUS, MARULLUS, *and a rabble of Citizens.*[2]

*Flav.* Hence! home, you idle creatures, get you home.
Is this a holiday? What! know you not,
Being mechanical,[3] you ought not walk,
Upon a labouring day, without the sign
Of your profession? — Speak, what trade art thou?

*1. Cit.* Why, Sir, a carpenter.

*Mar.* Where is thy leather apron, and thy rule?
What dost thou with thy best apparel on? —
You, Sir, what trade are you?

*2. Cit.* Truly, Sir, in respect of a fine workman, I am but, as you would say, a cobbler.[4]

*Mar.* But what trade art thou? Answer me directly.

*2. Cit.* A trade, Sir, that, I hope, I may use with a safe conscience; which is, indeed, Sir, a mender of bad soles.[5]

*Mar.* What trade, thou knave? thou naughty knave, what trade?

*2. Cit.* Nay, I beseech you, Sir, be not out with me: yet, if you be out,[6] Sir, I can mend you.

*Mar.* What mean'st thou by that? Mend me, thou saucy fellow?

*2. Cit.* Why, Sir, cobble you.

*Flav.* Thou art a cobbler, art thou?

*2. Cit.* Truly, Sir, all that I live by is with the awl: I meddle with no tradesman's matters, nor women's matters,[7] but with all.[8] I am, indeed, Sir, a surgeon to old shoes; when they are in great danger, I recover[9] them. As proper men as ever trod upon neat's-leather,[10] have gone upon my handiwork.

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1) Das Personenverzeichniss fügte zuerst Rowe in seiner Ausgabe (1709) hinzu. 2) Die Fol. hat *Enter Flavius, Murellus and certain Commoners over the Stage.* — *Murellus* änderte Theobald, auf Plutarch gestützt, in *Marullus* um. 3) *mechanical* = dem Handwerkerstande angehörig, zunftpflichtig. In diesem Sinne, oft mit verächtlicher Nebenbedeutung, gebraucht Sh. dieses Adjectiv auch sonst. 4) *cobbler* fasst der zweite Bürger hier allgemein = Einer, der Flickarbeit macht, ein Stümper, im Gegensatz zu einem geschickten, künstlerischen Arbeiter *(fine workman)*. 5) Das Wortspiel zwischen *sole* und *soul* hat Sh. auch in Romeo and Juliet (A. 1, Sc. 4) und in Merchant of Venice (A. 4, Sc. 1). — Die folgende Rede ertheilt die Fol. dem Flavius zu; Capell setzte Marullus dafür, in Berücksichtigung der folgenden Worte desselben: *What mean'st thou etc.* Umgekehrt wollte Theobald beide Reden dem Flavius beilegen. 6) *to be out* = uneins mit Jemandem sein, und = zerrissen in Kleidern oder Schuhen sein, so dass die Haut sichtbar wird. — Eben so doppelsinnig steht *to mend* = bessern, in moralischer Beziehung, und = aufbessern, flicken. 7) *women's* ist, da es im Gegensatz zu *tradesman's* steht, wie *tradeswomen's* zu verstehen. — Nach einer Conjectur Staunton's wäre zu lesen *I meddle with no trades, man's matters etc.* — Dieselbe Zweideutigkeit kehrt in Coriolanus (A. 4, Sc. 5) wieder, wo Coriolan auf die Frage des Dieners: *How, Sir! Do you meddle with my master?* erwiedert *Ay; 't is an honester service than to meddle with thy mistress.* 8) Das Wortspiel zwischen *awl* und *all*, das Sh. beabsichtigt, veranlasst Malone und andere Hgg., hier *with awl* zu setzen. Die Fol. schreibt und interpungirt: *but withal I am indeed, Sir, a Surgeon to old shoes.* — Sh. fand das Wortspiel in einer alten Ballade: The Three Merry Cobblers, in der es heisst: *We have awl at our command || And still we are on the mending hand.* 9) Die meisten Hgg. schreiben *re-cover*, um den Doppelsinn = wieder herstellen, und = wieder überziehen, deutlicher hervorzuheben. 10) Dieselbe sprichwörtliche Redensart, die der Schuster hier auf sein Gewerbe bezieht, hat Sh.

*Flav.* But wherefore art not in thy shop to-day?
Why dost thou lead these men about the streets?
2. *Cit.* Truly, Sir, to wear out their shoes, to get myself into more work. But, indeed, Sir, we make holiday, to see Cæsar, and to rejoice in his triumph.[11]
*Mar.* Wherefore rejoice? What conquest brings he home?
What tributaries follow him to Rome,
To grace in captive bonds his chariot wheels?
You blocks, you stones, you worse than senseless things!
O you hard hearts, you cruel men of Rome,
Knew you not Pompey? Many a time and oft
Have you climb'd up to walls and battlements,
To towers and windows, yea, to chimney-tops,
Your infants in your arms, and there have sat
The livelong day, with patient expectation,
To see great Pompey pass the streets of Rome:
And when you saw his chariot but appear,
Have you not made an universal shout,
That Tiber trembled underneath her banks,[12]
To hear the replication[13] of your sounds
Made in her concave shores?
And do you now put on your best attire?
And do you now cull out a holiday?
And do you now strew flowers in his way,
That comes in triumph over Pompey's blood?
Be gone!
Run to your houses, fall upon your knees,
Pray to the gods to intermit the plague
That needs must light on this ingratitude.
*Flav.* Go, go, good countrymen, and for this fault
Assemble all the poor men of your sort:[14]
Draw them to Tiber banks, and weep your tears
Into the channel, till the lowest stream
Do kiss the most exalted shores of all.
*[Exeunt Citizens.*
See, whe'r[15] their basest metal be not mov'd;
They vanish tongue-tied in their guiltiness.
Go you down that way towards the Capitol:
This way will I. Disrobe the images,
If you do find them deck'd with ceremonies.[16]
*Mar.* May we do so?
You know, it is the feast of Lupercal.
*Flav.* It is no matter; let no images
Be hung with Cæsar's trophies. I 'll about,
And drive away the vulgar from the streets:
So do you too, where you perceive them thick.
These growing feathers[17] pluck'd from Cæsar's wing
Will make him fly an ordinary pitch;
Who else would soar above the view of men,
And keep us all in servile fearfulness. *[Exeunt.*

## SCENE II.

The Same. A public Place.

*Enter, in procession, with music,* Cæsar; Antony, *for the course;*[1] Calphurnia, Portia, Decius, Cicero, Brutus, Cassius, *and* Casca; *a great crowd following, among them a Soothsayer.*

*Cæs.* Calphurnia!
*Casca.* Peace, ho! Cæsar speaks. *[Music ceases.*
*Cæs.* Calphurnia!
*Cal.* Here, my lord.
*Cæs.* Stand you directly in Antonius'[2] way,
When he doth run his course. — Antonius!
*Ant.* Cæsar, my lord.
*Cæs.* Forget not, in your speed, Antonius,
To touch Calphurnia; for our elders say,
The barren, touched in this holy chase,[3]
Shake off their steril curse.
*Ant.* I shall remember:
When Cæsar says, »Do this,« it is perform'd.
*Cæs.* Set on; and leave no ceremony out. *[Music.*
*Sooth.* Cæsar!
*Cæs.* Ha! Who calls?
*Casca.* Bid every noise be still: — peace yet again![4] *[Music ceases.*
*Cæs.* Who is it in the press that calls on me?
I hear a tongue, shriller than all the music,
Cry, Cæsar! — Speak: Cæsar is turn'd to hear.
*Sooth.* Beware the ides of March.
*Cæs.* What man is that?
*Bru.* A soothsayer, bids you beware the ides of March.
*Cæs.* Set him before me; let me see his face.
*Cas.* Fellow, come from the throng: look upon Cæsar.
*Cæs.* What say'st thou to me now? Speak once again.
*Sooth.* Beware the ides of March.
*Cæs.* He is a dreamer; let us leave him: — pass.
*[Sennet. Exeunt all but* Brutus *and* Cassius.
*Cas.* Will you go see the order of the course?

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in allgemeinerer Anwendung in Tempest (A. 2, Sc. 2) *he 's a present for any emperor that ever trod on neat's-leather.* 11) *triumph* ist bei Sh. jeder Festaufzug, jede öffentliche Lustbarkeit und Feier. — Marullus fasst das Wort jedoch specieller = Triumph. — In dem vorhergehenden Satze unterscheidet der zweite Bürger mit der scherzhaften Spitzfindigkeit der Clowns zwischen *truly* und *indeed,* als ob das zweierlei wäre. 12) Sh. fasst *Tiber* als Femininum, wie die Flüsse in England poetisch meistens weiblich personificirt werden. Er denkt dabei an eine Flussgöttin. 13) *replication* gebraucht Sh. nur an dieser Stelle, = Wiederhall. 14) *sort* = Stand. — Sie sollen die armen Leute ihres Standes versammeln, weil diese in ihrer Noth am ersten zum Weinen geneigt sein werden. 15) *whe'r* ist aus *whether* abgekürzt. Die Fol. schreibt bald *where,* bald *whe'r.* 16) Die *images* sind die öffentlich aufgestellten Bildsäulen und Büsten Cäsar's, welche zur Feier des Tages und zu Ehren Cäsar's mit besondern feierlichen Auszeichnungen *(ceremonies)* geschmückt waren. Als solche erwähnt Plutarch *diadems,* und Sh. selbst in der folgenden Scene *scarfs.* — *ceremony* ist, wie Staunton bemerkt, bei Sh. gewöhnlich dreisylbig. 17) Das Gefieder, mit dem Cäsar zu hoch fliegen würde, ist der ihm in den Strassen zujauchzende Pöbel *(the vulgar).*

1) Vgl. Einleitung pag. 258. — In den Bühnenweisungen der Fol. bleibt die Musik unerwähnt, in deren Begleitung sie auftreten; dagegen fügt sie hinzu: *after them Murellus and Flavius.* Die Tribunen können jedoch nur als stumme Zuschauer im Hintergrunde gestanden haben. 2) Die Fol. hat *Antonio's,* und in den folgenden Zeilen *Antonio,* mit einer Verwechslung der Endungen, die bei ihr öfter vorkommt. 3) So hat Plutarch an der entsprechenden Stelle: *Antonius, who was consul at that time, was one of them that ran this holy course.* — In der folgenden Zeile ist *their steril curse* = der Fluch ihrer Unfruchtbarkeit. 4) Staunton vermuthet, dass diese Zeile entweder eine Fortsetzung der vorhergehenden Rede Cäsar's bilde, oder

*Bru.* Not I.
*Cas.* I pray you, do.
*Bru.* I am not gamesome: I do lack some part
Of that quick spirit that is in Antony.
Let me not hinder, Cassius, your desires;
I 'll leave you.
*Cas.* Brutus, I do observe you now of late:
I have not from your eyes that gentleness,
And show of love, as I was wont to have:
You bear too stubborn and too strange a hand [5]
Over your friend that loves you.
*Bru.* Cassius,
Be not deceiv'd: if I have veil'd my look,
I turn the trouble of my countenance
Merely upon myself. [6] Vexed I am,
Of late, with passions of some difference, [7]
Conceptions only proper to myself,
Which give some soil, perhaps, to my behaviours; [8]
But let not therefore my good friends be griev'd,
(Among which number, Cassius, be you one,)
Nor construe any further my neglect,
Than that poor Brutus, with himself at war,
Forgets the shows of love to other men.
*Cas.* Then, Brutus, I have much mistook your passion;
By means whereof, [9] this breast of mine hath buried
Thoughts of great value, worthy cogitations.
Tell me, good Brutus, can you see your face?
*Bru.* No, Cassius; for the eye sees not itself,
But by reflection, by some other things.
*Cas.* 'T is just:
And it is very much lamented, Brutus,
That you have no such mirrors as will turn
Your hidden worthiness into your eye,
That you might see your shadow. I have heard,
Where many of the best respect in Rome
(Except immortal Cæsar), speaking of Brutus,
And groaning underneath this age's yoke,
Have wish'd that noble Brutus had his eyes. [10]
*Bru.* Into what dangers would you lead me, Cassius,
That you would have me seek into myself [11]
For that which is not in me?
*Cas.* Therefore, good Brutus, be prepar'd to hear:
And, since you know you cannot see yourself
So well as by reflection, I, your glass,
Will modestly [12] discover to yourself
That of yourself which you yet know not of.
And be not jealous on me, [13] gentle Brutus:
Were I a common laugher, [14] or did use
To stale [15] with ordinary oaths my love
To every new protester; if you know
That I do fawn on men, and hug them hard,
And after scandal them; or if you know
That I profess myself in banqueting
To all the rout, [16] then hold me dangerous.
*[Flourish, and shout.*
*Bru.* What means this shouting? I do fear, the people
Choose Cæsar for their king.
*Cas.* Ay, do you fear it?
Then must I think you would not have it so.
*Bru.* I would not, Cassius; yet I love him well: —
But wherefore do you hold me here so long?
What is it that you would impart to me?
If it be aught toward the general good,
Set honour in one eye, [17] and death i' the other,
And I will look on both indifferently:
For, let the gods so speed me, as I love
The name of honour more than I fear death.
*Cas.* I know that virtue to be in you, Brutus,
As well as I do know your outward favour. [18]
Well, honour is the subject of my story. —
I cannot tell what you and other men
Think of this life; but for my single self,
I had as lief not be, as live to be
In awe of such a thing as I myself. [19]

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dass zu lesen sei: Casca. *Bid every noise be still: peace yet!* Cæs. *Again!* || *Who is it etc.* 5) *to bear a hand* = behandeln; *strange* = fremdthuend, zurückhaltend. 6) Brutus will die Verstörung, welche sich in seiner Miene und Haltung kundthut, von Niemandem als von sich selbst gewahren lassen, und verschleiert deshalb sein Gesicht. — *merely* = ausschliesslich. 7) *passions of some difference* sind die Affecte, welche aus einem gewissen Seelenkampfe in Brutus entspringen. Das *some* bezeichnet, dass dieser Widerstreit im Innern nicht näher zu definiren ist. — So heisst es bald nachher: *poor Brutus, with himself at war.* 8) *behaviours* im Plural bezeichnet das Benehmen des Brutus, wie es sich wiederholt und gegen verschiedene seiner Freunde erweist. 9) Weil Cassius den Affect, unter dem Brutus litt, anders und verkehrt deutete, hat er sich gescheut, die Gedanken, die ihn bewegten, gegen seinen Freund auszusprechen. — *by means whereof* bezieht sich auf *I have much mistook*, nicht auf *your passion*. — In Brutus' Antwort vermuthet Staunton, dass Sh. geschrieben *of some other things* oder *from some other things*, in Verbindung mit *by reflection*. 10) Die römischen Bürger beklagen es, dass Brutus nicht sehe, und wünschen ihm deshalb die Augen, die ihm von Natur zukommen, um die Noth der Zeit so zu erkennen, wie er sie dann jedenfalls erkennen würde. — Einige Zeilen vorher vermuthete Sidney Walker *mirror* für *mirrors*. 11) *seek into myself* = in mich hineinforschen nach dem, was etc., mein Inneres durchforschen. 12) Mit Besonnenheit, mit Masshaltung, ohne leidenschaftliche Uebertreibung oder Zudringlichkeit. In diesem Sinne gebraucht Sh. *modest* und *modesty* sehr häufig. 13) Brutus soll gegen den Cassius wegen dessen, was er ihm vorhalten will, keinen misstrauischen Argwohn hegen. — *jealous on* = gegen Jemanden argwöhnisch, ändern die meisten Hgg. in *jealous of*. — Die Worte beziehen sich auf die vorhergehenden: *Into what dangers would you lead me, Cassius, etc.* 14) So corrigirte Rowe das *laughter* der Fol. — Der mit *were I* beginnende Vorsatz bleibt in anakoluthischer Construction ohne Nachsatz, da ein zweiter Vordersatz *if you know* darauf folgt. 15) *to stale* = durch wiederholten Gebrauch oder durch wiederholte Ausstellung gemein machen. — Brutus pflegt nicht seine Freundschaft dadurch herabzuwürdigen, dass er mit herkömmlichen Betheuerungen sie dem ersten Besten, der ihm mit Ergebenheitsbetheuerungen naht, zusichert. 16) *to profess one's self to* = sich laut Jemandem als Freund oder Diener bekennen. Auch das einfache *to profess* gebraucht Sh. so, in Winter's Tale (A. 1, Sc. 2) *a man which ever profess'd to him.* 17) *in one eye* = in den Gesichtskreis des einen Auges. Wenn man, wo es sich um das gemeine Wohl handelt, die Ehre und den Tod ihm zugleich vor Augen stellt, so wird er beide mit gleicher Fassung ansehen. 18) Die innerliche Tüchtigkeit des Brutus ist dem Cassius nicht weniger vertraut, als dessen äussere Gesichtszüge. 19) In Scheu vor einem Wesen, das gerade so ist, wie ich selbst, das

I was born free as Cæsar; so were you:
We both have fed as well, and we can both
Endure the winter's cold as well as he:
For once, upon a raw and gusty day,
The troubled Tiber chafing with her shores,[20]
Cæsar said to me, »Dar'st thou, Cassius, now
Leap in with me into this angry flood,
And swim to yonder point?« — Upon the word,[21]
Accoutred as I was, I plunged in,
And bad him follow: so, indeed, he did.
The torrent roar'd, and we did buffet it
With lusty sinews, throwing it aside,
And stemming it, with hearts of controversy;[22]
But ere we could arrive[23] the point propos'd,
Cæsar cried, »Help me, Cassius, or I sink.«
I, as Æneas, our great ancestor,
Did from the flames of Troy upon his shoulder
The old Anchises bear,[24] so from the waves of Tiber
Did I the tired Cæsar. And this man
Is now become a god; and Cassius is
A wretched creature, and must bend his body,
If Cæsar carelessly but nod on him.
He had a fever when he was in Spain,
And when the fit was on him, I did mark
How he did shake: 't is true, this god did shake:
His coward lips did from their colour fly;[25]
And that same eye, whose bend doth awe the world,
Did lose his lustre. I did hear him groan;
Ay, and that tongue of his, that bad the Romans
Mark him, and write his speeches in their books,
Alas! it cried, »Give me some drink, Titinius,«
As a sick girl. Ye gods, it doth amaze me,
A man of such a feeble temper[26] should
So get the start of the majestic world,
And bear the palm alone.[27] *[Shout. Flourish.*

*Bru.* Another general shout!
I do believe that these applauses are
For some new honours that are heap'd on Cæsar.
*Cas.* Why, man, he doth bestride the narrow world,[28]
Like a colossus; and we petty men
Walk under his huge legs, and peep about
To find ourselves dishonourable graves.[29]
Men at some time are masters of their fates:
The fault, dear Brutus, is not in our stars,
But in ourselves, that we are underlings.[30]
Brutus, and Cæsar: what should be in that Cæsar?
Why should that name be sounded more than yours?[31]
Write them together, yours is as fair a name;
Sound them, it doth become the mouth as well;
Weigh them, it is as heavy; conjure with 'em,
Brutus will start a spirit as soon as Cæsar.[32]
Now, in the names of all the gods at once,
Upon what meat doth this our Cæsar feed,
That he is grown so great? Age, thou art sham'd!
Rome, thou hast lost the breed of noble bloods!
When went there by an age, since the great flood,
But it was fam'd with more than with one man?
When could they say, till now, that talk'd of Rome,
That her wide walks[33] encompass'd but one man?
Now is it Rome[34] indeed, and room enough,
When there is in it but one only man.
O! you and I have heard our fathers say,
There was a Brutus once, that would have brook'd
The eternal[35] devil to keep his state in Rome,
As easily as a king.
*Bru.* That you do love me, I am nothing jealous;[36]
What you would work me to, I have some aim;[37]
How I have thought of this, and of these times,
I shall recount hereafter: for this present,
I would not, so with love I might entreat you,

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nicht mehr ist, als ich. 20) Vgl. A. 1, Sc. 1, Anm. 12. — *to chafe* gebraucht Sh. auch sonst von dem zornigen Anbrausen des Wassers gegen das Ufer; so in K. Lear (A. 4, Sc. 6) *the murmuring surge,* || *That on th' unnumber'd idle pebbles chafes.* Doch sagt *chafing with* mehr, als *chafing on*: die Tiber zürnt mit dem Ufer, das sie in ihrem Bett beschränkt. 21) *upon the word* = nachdem er das Wort kaum gesprochen. 22) Mit Herzen, die zum Kampf oder Widerstande fähig und geneigt waren. 23) *to arrive* = erreichen, bei Etwas anlangen, ist bei Sh. auch sonst ein transitives Verbum; so in Lucrece: *Ere he arrive his weary noontide prick,* und in K. Henry VI. Third Part (A. 5, Sc. 3) *those powers — — have arriv'd our coast.* 24) Dieselbe Vergleichung findet sich in K. Henry VI. Second Part (A. 5, Sc. 2) *As did Æneas old Anchises bear,* || *So bear I thee upon my manly shoulders.* 25) *colour* = Farbe, und = Fahne. Dieses Doppelsinnes wegen stellt Sh. die Lippe selbst als den feigen Flüchtling dar, und nicht, wie man erwarten sollte, die Farbe, welche von der Lippe flieht. 26) *temper* ist zugleich die geistige und körperliche Beschaffenheit, welche sich beiderseits in dem erzählten Falle bei Cäsar als schwach erwies. — Zwei Zeilen vorher fasst Staunton den Ausruf *Alas!* als zu Cäsar's Worten gehörig. 27) Das Bild ist von einem Wettlauf entlehnt, bei welchem der schwache Cäsar der ganzen Welt den Vorsprung abgewinnt und die Siegespalme davonträgt. 28) Wie die Welt ebenvorher *majestic* genannt wurde, im Gegensatz zu *a man of such a feeble temper*, so heisst es hier *the narrow world* im Gegensatz zu *like a colossus.* — Auf den Koloss zu Rhodus, der über der Einfahrt zum Hafen mit ausgespreizten Beinen stand, spielt Sh. auch in Troilus and Cressida (A. 5, Sc. 5) und in K. Henry IV. First Part (A. 5, Sc. 1) an. 29) Im Gefühl ihrer Nichtigkeit blicken sie scheu nach einer Stelle umher, wo sie sich ruhmlos begraben lassen können, da das Leben keinen Werth für sie hat. 30) *underlings* = untergeordnete Geschöpfe, sowohl relativ: einem Andern untergeordnet, als auch absolut: niedrig gestellt. 31) Warum sollte man den Namen mehr ertönen lassen als Euren? 32) *Brutus* und *Cæsar* sind hier die bei einer Geisterbeschwörung auszusprechenden Namen, nicht die Träger der Namen. 33) Für *Walkes* der Fol. setzte Rowe *walls.* — Staunton behält, wie die meisten Hgg., die alte Lesart bei, indem er *wide walks* mit *spacious bounds* erklärt. Er citirt dazu eine Stelle aus Holinshed's Description of Britaine, in welcher *walkes and limits* synonym steht, und eine andere aus Daniel's Vanity of Fame: *Is this the walke of all your wide renowne,* || *This little point, this scarce discerned ile?* 34) Das Wortspiel zwischen *Rome* und *room* hat Sh. auch in King John (A. 3, Sc. 1) *O! lawful let it be,* || *That I have room with Rome to curse awhile.* 35) Steevens erklärt das Beiwort *eternal* so: *Lucius Junius Brutus would as soon have submitted to the perpetual dominion of a dæmon, as to the lasting government of a king. — eternal* ist aber wohl nur ein zur Verstärkung hinzugesetztes Beiwort, wie in Othello (A. 4, Sc. 2) *some eternal villain* = irgend ein Erzschurke. 36) Dass Ihr mich liebt, darüber hege ich durchaus kein Miss-

Be any further mov'd. What you have said,
I will consider; what you have to say,
I will with patience hear, and find a time
Both meet to hear and answer such high things.
Till then, my noble friend, chew upon this:[38]
Brutus had rather be a villager,
Than to repute himself a son of Rome
Under these hard conditions, as[39] this time
Is like to lay upon us.

*Cas.* I am glad, that my weak words
Have struck but thus much show of fire from Brutus.[40]

*Bru.* The games are done, and Cæsar is returning.

*Cas.* As they pass by, pluck Casca by the sleeve,
And he will, after his sour fashion,[41] tell you
What hath proceeded worthy note to-day.

*Re-enter* CÆSAR *and his Train.*

*Bru.* I will do so. — But, look you, Cassius,
The angry spot[42] doth glow on Cæsar's brow,
And all the rest look like a chidden train.
Calphurnia's cheek is pale; and Cicero
Looks with such ferret[43] and such fiery eyes,
As we have seen him in the Capitol,
Being cross'd in conference by some senators.

*Cas.* Casca will tell us what the matter is.

*Cæs.* Antonius![44]

*Ant.* Cæsar.

*Cæs.* Let me have men about me that are fat;
Sleek-headed men,[45] and such as sleep o' nights.
Yond Cassius has a lean and hungry look;
He thinks too much: such men are dangerous.

*Ant.* Fear him not, Cæsar, he 's not dangerous:
He is a noble Roman, and well given.[46]

*Cæs.* 'Would he were fatter! But I fear him not:
Yet if my name were liable to fear,[47]
I do not know the man I should avoid
So soon as that spare Cassius. He reads much;
He is a great observer, and he looks
Quite through the deeds of men;[48] he loves no plays,
As thou dost, Antony; he hears no music;
Seldom he smiles, and smiles in such a sort,
As if he mock'd himself, and scorn'd his spirit
That could be mov'd to smile at anything.
Such men as he be never at heart's ease,
Whiles they behold a greater than themselves;
And therefore are they very dangerous.
I rather tell thee what is to be fear'd,
Than what I fear,[49] for always I am Cæsar.
Come on my right hand, for this ear is deaf,
And tell me truly what thou think'st of him.

*[Exeunt* CÆSAR *and his Train.* CASCA *stays behind.*

*Casca.* You pull'd me by the cloak: would you speak with me?

*Bru.* Ay, Casca; tell us what hath chanc'd to-day,
That Cæsar looks so sad.

*Casca.* Why, you were with him, were you not?

*Bru.* I should not then ask Casca what hath chanc'd.

*Casca.* Why, there was a crown offered him; and, being offered him, he put it by with the back of his hand, thus;[50] and then the people fell a-shouting.

*Bru.* What was the second noise for?

*Casca.* Why, for that too.

*Cas.* They shouted thrice: what was the last cry for?

*Casca.* Why, for that too.[51]

*Bru.* Was the crown offer'd him thrice?

*Casca.* Ay, marry, was 't, and he put it by thrice, every time gentler than other; and at every putting-by, mine honest neighbours[52] shouted.

*Cas.* Who offered him the crown?

*Casca.* Why, Antony.

*Bru.* Tell us the manner of it, gentle Casca.

*Casca.* I can as well be hanged as tell the manner[53] of it: it was mere foolery; I did not mark it. I saw Mark Antony offer him a crown: — yet 't was not a crown neither, 't was one of these coronets;[54] — and, as I told you, he put it by once: but, for all that, to my thinking, he would fain have had it. Then he[55] offered it to him again; then he put it by again: but, to my thinking,

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trauen. — Vgl. Anm. 13 dieser Scene. 37) *aim* = Vermuthung, die sich auf ein bestimmtes Ziel richtet. — *some aim* ist eine ungefähre Vermuthung. 38) *to chew upon* = an Etwas käuen, sich mit Etwas in Gedanken beschäftigen, steht hier, wie an andern Stellen mit demselben Tropus *to ruminate;* so in K. Henry VIII. (A. 1, Sc. 2) *'t was dangerous for him to ruminate on this so far.* 39) Das demonstrative Pronomen *these* hat hier *as* nach sich, weil es in dem Sinne von »derartig« = *such* steht. Umgekehrt lässt Sh. auch auf *such* statt des jetzt gebräuchlichen *as* oft ein Relativpronomen folgen. 40) Das Bild ist von einem Feuerstein entlehnt, aus dem der Stahl Funken schlägt. 41) *sour fashion* bezeichnet die herbe, bittere Art, in der Casca gewöhnlich sich äussert. 42) Die Röthe des Zorns zeigt sich wie ein Flecken auf Cäsar's Stirn. 43) *ferret eyes* = roth funkelnde Augen, wie die des Frettchens, einer Art Wiesel, gebrauchte vor Sh. schon Sidney bildlich: *having threatning not only in her ferret eyes etc.* — Am Schluss dieser Rede vermuthet Sidney Walker *senator* für *senators.* 44) Auch hier hat die Fol. *Antonio* (vgl. Anm. 2 dieser Scene). 45) *sleek-headed men* entspricht dem Plutarchischen *smooth-combed heads* an der betreffenden Stelle (vgl. Einleitung pag. 258). 46) *well given* = gut geartet, von gutem Hange. So kommt in K. Henry IV. First Part (A. 2, Sc. 4) *lewdly given* vor = von liederlichem Hange. North's Plutarch sagt von Cassius: *who was Brutus' familiar friend, but not so well given and conditioned as he.* 47) Wenn ich, der ich Cæsar heisse, bei solchem Namen der Furcht zugänglich sein könnte. So sagt er bald nachher: *for always I am Cæsar.* 48) Er durchschaut das Thun der Menschen. 49) Der Nachdruck liegt auf *I.* 50) Hierzu muss eine Handgeberde Casca's gedacht werden, welche verdeutlicht, wie Cäsar die Krone mit der umgewandten Hand zurückgeschoben hat. 51) Bei Plutarch ist an der entsprechenden Stelle (vgl. Einleitung pag. 258) nur von einem zweimaligen Anbieten und Ausschlagen des Diadems, und demgemäss auch nur von einem zweimaligen Jubelgeschrei des Volkes die Rede. 52) *mine honest neighbours* ist hier eine ironische Bezeichnung der römischen Kleinbürger. So redet sie auch Menenius halb ironisch in Coriolanus (A. 1, Sc. 1) an. 53) *manner* gebraucht Brutus = Art und Weise, Casca aber = Manier, Manierlichkeit, im Gegensatz zu dem folgenden *mere foolery.* 54) Sh. unterscheidet auch an andern Stellen zwischen *crown*, dem Abzeichen einer kaiserlichen oder königlichen Würde, und *coronet*, einem geringeren Schmucke, wie ihn auch Herzoge und Grafen tragen. So in Antony and Cleopatra (A. 5, Sc. 2) *in his livery walk'd crowns and coronets.* North's Plutarch spricht von einem *diadem wreathed about with laurels.* 55) In Casca's nachlässiger Redeweise

he was very loath to lay his fingers off it. And then he offered it the third time; he put it the third time by: and still as he refused it, the rabblement[56] hooted, and clapped their chopped[57] hands, and threw up their sweaty night-caps, and uttered such a deal of stinking breath, because Cæsar refused the crown, that it had almost choked Cæsar; for he swoonded,[58] and fell down at it. And for mine own part, I durst not laugh, for fear of opening my lips, and receiving the bad air.

*Cas.* But, soft, I pray you: what, did Cæsar swoond?

*Casca.* He fell down in the market-place, and foamed at mouth, and was speechless.

*Bru.* 'T is very like: he hath the falling-sickness.[59]

*Cas.* No, Cæsar hath it not; but you, and I,
And honest Casca, we have the falling-sickness.

*Casca.* I know not what you mean by that; but, I am sure, Cæsar fell down. If the tag-rag people[60] did not clap him, and hiss him, according as he pleased and displeased them, as they use to do the players in the theatre, I am no true man.[61]

*Bru.* What said he, when he came unto himself?

*Casca.* Marry, before he fell down, when he perceived the common herd[62] was glad he refused the crown, he plucked me[63] ope his doublet, and offered them his throat to cut. — An I had been a man of any occupation,[64] if I would not have taken him at a word, I would I might go to hell among the rogues. — And so he fell. When he came to himself again, he said, If he had done or said anything amiss, he desired their worships to think it was his infirmity. Three or four wenches, where I stood, cried, »Alas, good soul!« — and forgave him with all their hearts; but there 's no heed to be taken of them: if Cæsar had stabbed their mothers, they would have done no less.

*Bru.* And after that, he came, thus sad,[65] away?

*Casca.* Ay.

*Cas.* Did Cicero say anything?

*Casca.* Ay, he spoke Greek.

*Cas.* To what effect?

*Casca.* Nay, an I tell you that, I 'll ne'er look you i' the face again: but those that understood him smiled at one another, and shook their heads; but, for mine own part, it was Greek to me.[66] I could tell you more news too: Marullus and Flavius, for pulling scarfs off Cæsar's images,[67] are put to silence. Fare you well. There was more foolery yet,[68] if I could remember it.

*Cas.* Will you sup with me to-night, Casca?

*Casca.* No, I am promised forth.

*Cas.* Will you dine with me to-morrow?

*Casca.* Ay, if I be alive, and your mind hold,[69] and your dinner worth the eating.

*Cas.* Good; I will expect you.

*Casca.* Do so. Farewell, both. *[Exit.*

*Bru.* What a blunt fellow is this grown to be!
He was quick mettle when he went to school.

*Cas.* So is he now, in execution
Of any bold or noble enterprise,
However he puts on this tardy form.[70]
This rudeness is a sauce to his good wit,
Which gives men stomach to digest his words
With better appetite.[71]

*Bru.* And so it is. For this time I will leave you:
To-morrow, if you please to speak with me,
I will come home to you; or, if you will,
Come home to me, and I will wait for you.

*Cas.* I will do so: — till then, think of the world. —
*[Exit* Brutus.
Well, Brutus, thou art noble; yet, I see,
Thy honourable metal[72] may be wrought
From that it is dispos'd: therefore, 't is meet
That noble minds keep ever with their likes;
For who so firm that cannot be seduc'd?

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ist dieses *he* = *Antonius*, das gleich darauf folgende = *Cæsar;* eben so rasch ist der Wechsel im nächsten Satze. 56) *rabblement* = Gesindel, Pöbelhaufen, ein aus *rabble* gebildetes Wort, das auch bei Sh.'s Zeitgenossen vorkommt. — Für *hooted* (*howted* in der Fol.) liest Staunton nach einer Conjectur Hanmer's *shouted*. Indess hat die Fol. auch in der folgenden Scene *howting* für *hooting*. 57) *chopped* (*chopt* in der Fol.) = rissig. Der aristokratische Casca macht sich über die von grober Arbeit stark durchfurchten Hände des Pöbels lustig, wie gleich nachher über dessen übelriechenden Athem, dem er scherzhaft Cäsar's fallende Sucht als eine daher entstandene Ohnmacht Schuld giebt. 58) *to swoond* und *swound* ist hier wie an andern Stellen das Sh.'sche Verbum, das die Hgg. in *swoon* modernisiren. — Die Fol. hat hier *swoonded* und in Casca's folgender Rede *swound*. 59) Die Fol. lässt hinter *like* das Interpunctionszeichen aus, und verwischt damit den eigentlichen Sinn der Stelle, der nicht sein kann, dass Brutus aus Cäsar's Niederfallen u. s. w. schliesst, er habe die fallende Sucht, sondern umgekehrt aus der fallenden Sucht, an der Cäsar, wie auch Plutarch erwähnt, litt, seine Ohnmacht erklärt. — Cassius fasst in seiner Antwort *falling-sickness* dann in allgemeinerem Sinne: es geht mit uns bergab. 60) In Coriolanus (A. 3, Sc. 1) heisst der Pöbel *the tag*. Schon vor Sh. kommt substantivisch *tag and rag* = Gesindel, Krethi und Plethi, vor. 61) So bin ich kein ehrlicher Mann. — *true man* ist der Gegensatz zum Schelm oder Lügner. 62) Als *herd* wird der Pöbel auch in Coriolanus (A. 3, Sc. 1) bezeichnet. 63) *me* ist der pleonastische Dativ, der in vertraulicher Rede häufig vorkommt. 64) *a man of any occupation* = ein Mann von irgend einem Gewerbe, ein Handwerksmann, steht im Gegensatz zu dem folgenden *rogues* = Landstreicher, Müssiggänger. — *occupation* = Gewerbe, Handwerk, kommt auch in Coriolanus (A. 4, Sc. 1 und A. 4, Sc. 6) vor. 65) Brutus hatte vorher bemerkt: *tell us what hath chanc'd to-day, that Cæsar looks so sad.* 66) Sprichwörtlich = es war mir unverständlich. Casca macht ein Wortspiel daraus. 67) Vgl. A. 1, Sc. 1, Anm. 16. 68) Casca hatte schon vorher gesagt von der Scene, die Antonius mit Cäsar aufgeführt: *it was mere foolery.* Solcher Narrenpossen sind noch mehr vorgekommen, aber er hat sich nicht die Mühe gegeben, sie zu behalten. 69) Wenn Eure Absicht, mich zu bewirthen, anhält. — Vor *worth* ist aus dem vorhergehenden *if I be alive* ein *be* zu suppliren, als ob kein anderer Satz dazwischenträte. 70) Wie sehr er auch diesen Anschein von Säumigkeit oder Trägheit annehmen mag. 71) Casca würzt, was er sagt, mit einer angenommenen Derbheit, damit die Hörer seine Worte um so besser goutiren. — Die Fol. hat *disgest* für *digest*, — eine veraltete Schreibweise, die auch sonst vorkommt. 72) Wie die Sh.'sche Orthographie zwischen *metal* und *mettle* nicht den Unterschied macht, den der jetzige Sprachgebrauch statuirt, so vereinigt das *mettle* der Fol. hier offenbar doppelsinnig die Bedeutung beider Wörter, die ursprünglich eins waren. Dein ehrenvolles Gemüth (oder das Metall, aus dem innerlich Du gebildet bist) lässt sich dem Zwecke,

Cæsar doth bear me hard;[73] but he loves Brutus:
If I were Brutus now, and he were Cassius,
He should not humour me.[74] I will this night,
In several hands,[75] in at his windows throw,
As if they came from several citizens,
Writings, all tending to the great opinion
That Rome holds of his name; wherein obscurely
Cæsar's ambition shall be glanced at:
And, after this, let Cæsar seat him sure;
For we will shake him, or worse days endure. *[Exit.*

## SCENE III.

### The Same. A Street.

*Thunder and lightning. Enter, from opposite sides,* Casca, *with his sword drawn, and* Cicero.

*Cic.* Good even, Casca. Brought you Cæsar home?[1]
Why are you breathless, and why stare you so?
*Casca.* Are not you mov'd, when all the sway[2] of earth
Shakes like a thing unfirm? O Cicero!
I have seen tempests, when the scolding winds
Have riv'd the knotty oaks; and I have seen
The ambitious[3] ocean swell, and rage, and foam,
To be exalted with the threat'ning clouds:
But never till to-night, never till now,
Did I go through a tempest dropping fire.
Either there is a civil strife in heaven,[4]
Or else the world, too saucy with the gods,
Incenses them to send destruction.
*Cic.* Why, saw you anything more wonderful?[5]
*Casca.* A common slave (you know him well by sight)
Held up his left hand, which did flame, and burn
Like twenty torches join'd; and yet his hand,
Not sensible of fire, remain'd unscorch'd.
Besides, (I have not since put up my sword,)[6]
Against the Capitol I met a lion,
Who glar'd[7] upon me, and went surly by,
Without annoying me: and there were drawn
Upon a heap a hundred ghastly women,
Transformed[8] with their fear, who swore they saw
Men, all in fire, walk up and down the streets.
And yesterday the bird of night[9] did sit,
Even at noon-day, upon the market-place,
Hooting, and shrieking. When these prodigies
Do so conjointly meet, let not men say,
»These are their reasons,[10] — they are natural;«
For, I believe, they are portentous[11] things
Unto the climate that they point upon.
*Cic.* Indeed, it is a strange-disposed time:
But men may construe things after their fashion,
Clean from the purpose[12] of the things themselves.
Comes Cæsar to the Capitol to-morrow?
*Casca.* He doth; for he did bid Antonius
Send word to you, he would be there to-morrow.
*Cic.* Good night then, Casca: this disturbed sky
Is not to walk in.
*Casca.* Farewell, Cicero. *[Exit* Cicero.

*Enter* Cassius.

*Cas.* Who 's there?
*Casca.* A Roman.
*Cas.* Casca, by your voice.
*Casca.* Your ear is good. Cassius, what night is this!
*Cas.* A very pleasing night to honest men.
*Casca.* Who ever knew the heavens menace so?
*Cas.* Those that have known the earth so full of faults.
For my part, I have walk'd about the streets,
Submitting me unto the perilous night;
And, thus unbraced, Casca, as you see,
Have bar'd my bosom to the thunder-stone:[13]
And, when the cross blue lightning[14] seem'd to open
The breast of heaven, I did present myself
Even in the aim and very flash of it.
*Casca.* But wherefore did you so much tempt the heavens?

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zu dem es bestimmt oder geneigt ist, entfremden, oder in anderem, entgegengesetztem Sinne bearbeiten. — Zu *dispos'd* ist noch ein *to* zu ergänzen, wie Sh. häufig Präpositionen, die auf ein vorhergegangenes Pronomen sich beziehen, am Schlusse des Satzes weglässt. 73) *to bear hard* = Einen nicht leiden können, Einem nicht trauen. 74) Wenn ich Brutus wäre, wenn also Cäsar mich liebte, wie er den Brutus liebt, so sollte er doch mich nicht umstimmen, so sollte Cäsar's Liebe mich nicht nach seiner Neigung modeln. 75) *in several hands* bezieht sich auf das folgende *writings:* Schriftstücke in verschiedener Handschrift.

1) *to bring home,* jetzt im Englischen veraltet, entspricht ganz unserem: Jemanden nach Hause bringen, ihn nach Hause begleiten. 2) *sway,* eigentlich die durch das Gewicht bestimmte Richtung oder Bewegung, ist hier die ungeheure Masse der Erde, wie sie aus ihrem regelmässigen festen Umschwunge in eine unstät zitternde Bewegung geräth. 3) *ambitious* erhält seine Erklärung in der folgenden Zeile. Der Ehrgeiz des Oceans strebt dahin, so hoch zu steigen, als die ihn bedrohenden Wolken. 4) Entweder tobt ein Bürgerkrieg im Himmel, so dass die Götter gegen einander kämpfen, oder die Menschen sind in den Augen der Götter so frech, dass die Götter die Welt der Zerstörung weihen. 5) d. h. wunderbarer als das bisher Erwähnte. — Andere trennen *more* von *wonderful* und erklären: Ei, saht Ihr noch mehr wunderbare Dinge? — Zu dem Folgenden vgl. Einleitung pag. 258 u. 259. 6) Diese Parenthese veranlasste Rowe zu dem Zusatz *with his sword drawn* in der Bühnenweisung am Anfang der Scene. 7) Das *glaz'd* der Fol. änderte Malone in *gaz'd,* Rowe in *glar'd* um. Letztere Lesart empfiehlt sich nicht bloss als der geeignetere Ausdruck, sondern auch wegen der grösseren Wahrscheinlichkeit des Druckfehlers in der Fol. 8) Von einer äusserlichen und innerlichen Umwandlung oder Entstellung, wie die Furcht sie hier bewirkt hat, gebraucht Sh. auch *transformation* in Hamlet (A. 2, Sc. 2). 9) *bird of night* ist wie in Macbeth (A. 2, Sc. 3) *obscure bird* = Nachteule. Plutarch spricht an der betreffenden Stelle von *solitary birds to be seen at noon-days sitting in the great market-place.* 10) Das und das sind ihre Gründe; die Wunderzeichen lässen sich auf diese oder jene natürlichen Ursachen zurückführen. 11) *portentous* = von schlimmer Vorbedeutung, Unheil verkündend, ist mit *unto the climate* zu verbinden. 12) Ganz im Widerspruch mit dem Sinne, den die Erscheinungen eigentlich haben. — *clean* = durchaus, ganz und gar, und *from* = abweichend von, hat Sh. an vielen Stellen. 13) *thunder-stone* = Donnerkeil, der als ein geschleuderter Stein nach der Volksanschauung auch sonst bei Sh. aufgefasst wird; so in Othello (A. 5, Sc. 2) *Are there no stones in heaven, but what serve for the thunder?* 14) *cross lightning* = der zackig hin und her fahrende Blitz, kommt auch in K. Lear (A. 4, Sc. 7) vor.

It is the part of men to fear and tremble,
When the most mighty gods, by tokens, send
Such dreadful heralds to astonish us.

*Cas.* You are dull, Casca; and those sparks of life,
That should be in a Roman, you do want,
Or else you use not. You look pale, and gaze,
And put on fear, and cast yourself in wonder,[15]
To see the strange impatience of the heavens;
But if you would consider the true cause,
Why all these fires, why all these gliding ghosts,
Why birds, and beasts, from quality and kind;[16]
Why old men, fools, and children, calculate;[17]
Why all these things change from their ordinance,
Their natures, and preformed faculties,
To monstrous quality, — why, you shall find,
That heaven hath infus'd them with these spirits,
To make them instruments of fear and warning
Unto some monstrous state.[18]
Now could I, Casca, name to thee a man
Most like this dreadful night;
That thunders, lightens, opens graves, and roars
As doth the lion in the Capitol: —
A man no mightier than thyself, or me,
In personal action; yet prodigious[19] grown,
And fearful, as these strange eruptions[20] are.

*Casca.* 'T is Cæsar that you mean; is it not, Cassius?

*Cas.* Let it be who it is: for Romans now
Have thews[21] and limbs like to their ancestors;
But, woe the while! our fathers' minds are dead,
And we are govern'd with our mothers' spirits;
Our yoke and sufferance[22] show us womanish.

*Casca.* Indeed, they say the senators to-morrow
Mean to establish Cæsar as a king:
And he shall wear his crown by sea and land,
In every place, save here in Italy.

*Cas.* I know where I will wear this dagger then;[23]
Cassius from bondage will deliver Cassius:
Therein, ye gods, you make the weak most strong;
Therein, ye gods, you tyrants do defeat:
Nor stony tower, nor walls of beaten brass,
Nor airless dungeon, nor strong links of iron,
Can be retentive to the strength of spirit;
But life, being weary of these worldly bars,
Never lacks power to dismiss itself.
If I know this, know all the world besides,
That part of tyranny, that I do bear,
I can shake off at pleasure. *[Thunder still*

*Casca.* So can I:
So every bondman in his own hand bears
The power to cancel his captivity.[24]

*Cas.* And why should Cæsar be a tyrant then?
Poor man! I know, he would not be a wolf,
But that he sees the Romans are but sheep;
He were no lion, were not Romans hinds.
Those that with haste will make a mighty fire,
Begin it with weak straws: what trash is Rome,
What rubbish, and what offal, when it serves
For the base matter[25] to illuminate
So vile a thing as Cæsar! But, O grief!
Where hast thou led me? I, perhaps, speak this
Before a willing bondman: then I know
My answer must be made;[26] but I am arm'd,[27]
And dangers are to me indifferent.

*Casca.* You speak to Casca; and to such a man
That is no fleering tell-tale. Hold, my hand:[28]
Be factious[29] for redress of all these griefs,
And I will set this foot of mine as far
As who goes farthest.

*Cas.* There 's a bargain made.[30]
Now know you, Casca, I have mov'd already
Some certain of the noblest-minded Romans,

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15) Ihr zeigt äusserlich, dass Ihr Euch fürchtet, und verliert Euch in Verwunderung bei dem Anblick des himmlischen Zorns. 16) Der Satz ist unvollständig geblieben, indem das Verbum fehlt: warum Vögel und Thiere sich abweichend von *(from)* ihrer Art und Natur zeigen, wie vorher die Nachteule bei Tage und der Löwe in den Strassen von Rom. 17) Die Wundererscheinungen am Himmel und auf der Erde sind so auffallend, dass Leute von den verschiedensten Geistesgaben, Greise, denen vermöge ihrer Erfahrung sonst Alles klar ist, Narren, die auf sonst nichts achten, und unentwickelte Kinder, sämmtlich auf grübelnde Betrachtungen darüber geführt werden. — Einige Hgg. interpungiren: *why old men fools* = warum alte Leute zu Narren werden, und finden darin einen Gegensatz zu *and children calculate.* In demselben Sinne setzte Grant White das verbale *fool* statt des substantivischen *fools.* 18) Die geschilderten abnormen Phänomene sind Werkzeuge der Einschüchterung und Warnung für einen gewissen abnormen Zustand der Dinge. 19) *prodigious* ist Alles, dessen Abnormität eine böse Vorbedeutung in sich schliesst. 20) *strange eruptions* = auffallende Phänomene, hat Sh. in demselben Sinne auch in K. Henry IV. First Part (A. 3, Sc. 1) und in Hamlet (A. 1, Sc. 1) 21) *thews* = Nerven, Sehnen. Sh. gebraucht dieses bald veraltende Wort, wofür die dritte Folioausg. von 1664 das synonyme, aber hier verswidrige *sinews* setzt, noch an zwei anderen Stellen, in Hamlet (A. 1, Sc. 3) und in K. Henry IV. Second Part (A. 3, Sc. 2). 22) Die Copula *and* verbindet bei Sh. häufig Begriffe als coordinirt, die eigentlich subordinirt zu verstehen sind, wie hier *our yoke and sufferance* = die Duldung unseres Joches, ist. 23) Wenn Cäsar die Krone trägt, will Cassius den Dolch in seiner Brust tragen, sich den Dolch in's Herz stossen. 24) *captivity* = Knechtschaft, Leibeigenschaft, als Loos der Kriegsgefangenen. 25) *base matter* ist der gemeine Brennstoff, wie vorher *weak straws,* bei dessen Brande Cäsar in um so hellerem Lichte erscheint. 26) Wenn ich meine Meinung ausgesprochen habe vor Einem, der freiwillig in der Knechtschaft lebt, so wird er als loyaler Knecht mich denunciren, und ich werde dann zu verantworten haben, was ich gesagt. 27) *I am arm'd* bezieht sich entweder auf die geistige Rüstung oder Fassung, mit der Cassius den bezeichneten Gefahren entgegentritt, oder auf den Dolch, mit dem er sich in solcher Noth umbringen will. Letztere Deutung ist die plausiblere, da sie im Einklang steht mit Cassius' früheren Worten (vgl. Anm. 23 dieser Scene). 28) *hold* entspricht dem französischen *tiens* = sieh! — Casca bietet dem Cassius seine Hand dar zur Bekräftigung seines Gelöbnisses. — Manche Hgg. verbinden missverständlich *hold my hand.* 29) *factious* = thätig als Parteimann. Casca meint hier den Cassius wohl nicht allein, sondern in Verbindung mit einer bestimmten Partei, an der auch Casca sich betheiligen will, sobald sie einmal organisirt ist. 30) Zu diesen Worten, mit denen Cassius das Versprechen Casca's annimmt, ist eine Pantomime hinzuzudenken, wie Cassius Casca's dargebotene Hand ergreift. 31) *by this* gehört zu dem Folgenden: sie

To undergo with me an enterprise
Of honourable-dangerous consequence;
And I do know, by this[31] they stay for me
In Pompey's porch: for now, this fearful night,
There is no stir or walking in the streets;
And the complexion of the element
In favour 's[32] like the work we have in hand,
Most bloody, fiery, and most terrible.

*Casca.* Stand close awhile, for here comes one in haste.

*Cas.* 'T is Cinna; I do know him by his gait:
He is a friend.

*Enter* CINNA.

Cinna, where haste you so?

*Cin.* To find out you. Who 's that? Metellus Cimber?

*Cas.* No, it is Casca; one incorporate
To our attempts. Am I not stay'd for, Cinna?

*Cin.* I am glad on 't.[33] What a fearful night is this!
There 's two or three of us have seen strange sights.

*Cas.* Am I not stay'd for? Tell me.

*Cin.* Yes, you are.
O Cassius! if you could
But win the noble Brutus to our party —

*Cas.* Be you content. Good Cinna, take this paper,
And look you lay it in the prætor's chair,
Where Brutus may but[34] find it; and throw this
In at his window: set this up with wax
Upon old Brutus' statue: all this done,
Repair to Pompey's porch, where you shall find us.
Is Decius Brutus, and Trebonius, there?

*Cin.* All but Metellus Cimber, and he 's gone
To seek you at your house. Well, I will hie,
And so bestow these papers as you bad[35] me.

*Cas.* That done, repair to Pompey's theatre.

[*Exit* CINNA.

Come, Casca, you and I will yet, ere day,
See Brutus at his house: three parts of him
Is ours already; and the man entire,
Upon the next encounter, yields him ours.[36]

*Casca.* O! he sits high in all the people's hearts:
And that which would appear offence in us,
His countenance, like richest alchymy,[37]
Will change to virtue and to worthiness.

*Cas.* Him, and his worth, and our great need of him.
You have right well conceited.[38] Let us go,
For it is after midnight; and, ere day,
We will awake him, and be sure of him. [*Exeunt.*

# ACT II.

## SCENE I.

The Same. BRUTUS's Orchard.

*Enter* BRUTUS.[1]

*Bru.* What, Lucius! ho! —
I cannot, by the progress of the stars,
Give guess how near to day. — Lucius, I say! —
I would it were my fault to sleep so soundly. —
When, Lucius, when![2] Awake, I say! What, Lucius!

*Enter* LUCIUS.

*Luc.* Call'd you, my lord?

*Bru.* Get me a taper in my study, Lucius:
When it is lighted, come and call me here.

*Luc.* I will, my lord. [*Exit.*

*Bru.* It must be by his death:[3] and, for my part,
I know no personal cause to spurn at him,
But for the general.[4] He would be crown'd: —
How that might change his nature, there 's the question.
It is the bright day that brings forth[5] the adder;
And that craves wary walking. Crown him! — that![6]
And then, I grant, we put a sting in him,
That at his will he may do danger with.
The abuse of greatness is, when it disjoins
Remorse[7] from power: and, to speak truth of Cæsar,
I have not known when his affections sway'd
More than his reason. But 't is a common proof,[8]

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warten um diese Zeit in der Halle vor dem Theater des Pompejus auf mich. — Die Localität beschreibt North's Plutarch genauer: *it was one of the porches about the theatre, in the which there was a certain place full of seats for men to sit in.* 32) So verbessert Johnson das *is Fauors* der Fol.; Rowe las dafür *is fev'rous*, und Capell schlug *is favour'd* vor = mit einem Ansehen begabt, von *favour* = Miene. — *element*, als das Element der Luft vorzugsweise, kommt auch in Twelfth-Night (A. 1, Sc. 1) vor: *the element itself — — shall not behold her face.* 33) Diese Worte beziehen sich darauf, dass Casca ihrer Unternehmung sich verbündet hat *(incorporate to our attempts).* 34) Auf den Richterstuhl des Prätors, dass nur Brutus es dort finde. Das ist der Sinn von *but* hier, wofür Craik *best* vorschlug. — Dass Brutus und Cassius Prätoren waren, fand Sh. im Plutarch. 35) So die Fol. hier und an einigen früheren Stellen. Die Hgg. setzen für das veraltete Präteritum von *to bid* das gewöhnlichere *bade*. 36) Bei dem nächsten Zusammentreffen giebt sich der ganze Brutus uns zu eigen. 37) Wie die Goldmacherkunst ein gemeines Metall in Gold verwandelt, so wird die Unterstützung, welche Brutus der Verschwörung gegen Cäsar gewährt, das, was bei den übrigen Verschwörern als Verbrechen erscheinen würde, in ein Verdienst verkehren. 38) *to conceit* = auffassen.

1) *Enter Brutus in his orchard* ist die Bühnenweisung der Fol. und zugleich einer der seltenen Fälle, wo die alte Ausgabe die Localität bezeichnet. — *orchard* steht bei Sh. häufig im allgemeineren Sinne = *garden*. 2) *when, when!* ist ein Ausruf der Ungeduld, und wird als solcher besser mit dem Ausrufungszeichen, als mit dem Fragezeichen, wie die meisten Hgg. es setzen, interpungirt. 3) Brutus reflectirt über die Rettung Roms, die nur durch den Tod Cäsar's möglich ist. 4) Wenn es nicht um das Gemeinwohl wäre. — *general* = das Allgemeine, das Staatsinteresse, nicht bloss im verächtlichen Sinne = Pöbel, hat Sh. auch an anderen Stellen. Hier bildet das als Substantiv gefasste Adjectiv den Gegensatz zu *personal cause*. 5) *to bring forth* ist hier nicht = erzeugen, sondern = an's Licht bringen, herauslocken. 6) Die Hgg. interpungiren diese Worte, die in der Fol. *Crown him that* stehen, so: *Crown him? — That;* als ob Brutus über die Thunlichkeit, den Cäsar zu krönen, nachdenke. Es bezieht sich der elliptische Satz aber wohl auf das Vorhergehende: Wenn wir Cäsar krönen, das ist die Gefahr, die Natter, die Vorsicht erfordert. Dass er noch an *adder* denkt, zeigt auch das *sting* in der nächsten Zeile: der Stachel, mit welchem er beliebig Schaden thun kann. 7) *remorse* ist jede Scheu oder Bedenklichkeit, die im

That lowliness is young ambition's ladder,
Whereto the climber-upward [9] turns his face;
But when he once attains the upmost round, [10]
He then unto the ladder turns his back,
Looks in the clouds, scorning the base degrees [11]
By which he did ascend. So Cæsar may:
Then, lest he may, prevent. [12] And, since the quarrel
Will bear no colour for the thing he is,
Fashion it thus; that what he is, augmented,
Would run to these and these extremities;
And therefore think him as a serpent's egg,
Which, hatch'd, would as his kind [13] grow mischievous;
And kill him in the shell.

*Re-enter* Lucius.

*Luc.* The taper burneth in your closet, Sir.
Searching the window for a flint, I found
*[Giving him a letter.*
This paper, thus seal'd up; and, I am sure,
It did not lie there when I went to bed.
*Bru.* Get you to bed again; it is not day.
Is not to-morrow, boy, the first of March? [14]
*Luc.* I know not, Sir.
*Bru.* Look in the calendar, and bring me word.
*Luc.* I will, Sir. *[Exit.*
*Bru.* The exhalations, [15] whizzing in the air,
Give so much light that I may read by them.
*[Opens the letter, and reads.*
»Brutus, thou sleep'st: awake, and see thyself.
Shall Rome, etc. Speak, strike, redress!
Brutus, thou sleep'st: awake!« —
Such instigations have been often dropp'd
Where I have took them up.
»Shall Rome, etc.« Thus must I piece it out:
Shall Rome stand under one man's awe? What! Rome?
My ancestors did from the streets of Rome
The Tarquin drive, when he was call'd a king.
»Speak, strike, redress!« — Am I entreated
To speak, and strike? O Rome! I make thee promise,
If the redress will follow, [16] thou receiv'st
Thy full petition at the hand of Brutus!

*Re-enter* Lucius.

*Luc.* Sir, March is wasted fifteen days. [17]
*[Knocking within.*
*Bru.* 'T is good. Go to the gate; somebody knocks.
*[Exit* Lucius.
Since Cassius first did whet me against Cæsar,
I have not slept.
Between the acting of a dreadful thing
And the first motion, all the interim is
Like a phantasma, or a hideous dream:
The genius and the mortal instruments [18]
Are then in council; and the state of a man,
Like to a little kingdom, [19] suffers then
The nature of an insurrection.

*Re-enter* Lucius.

*Luc.* Sir, 't is your brother Cassius [20] at the door,
Who doth desire to see you.
*Bru.* Is he alone?
*Luc.* No, Sir, there are more with him.
*Bru.* Do you know them?
*Luc.* No, Sir; their hats are pluck'd about their ears,
And half their faces buried in their cloaks,

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menschlichen Gefühle ihren Grund hat. 8) *common proof* = gewöhnliche Erfahrung. 9) Vielleicht würde *upward* natürlicher mit *turns* und *whereto* verbunden: der Kletternde wendet sein Angesicht aufwärts der Leiter zu, er blickt empor. — *climber-upward* als Compositum setzte zuerst Warburton. 10) *round* = Leitersprosse. 11) *degree* = Stufe, im concreten Sinne, gebrauchen auch Sh.'s Zeitgenossen; so in North's Plutarch: *the degrees whereon they sat there to see the sports.* 12) So wollen wir auch der Möglichkeit, dass Cäsar so handele, vorbeugen; und da unsere Sache gegen Cäsar keine Beschönigung erhält durch sein jetziges schuldloses Wesen, wollen wir sie so modeln, dass sein jetziges Wesen, vergrössert durch seine Krönung, in diese oder jene Masslosigkeiten oder Gewaltthätigkeiten sich verlieren würde u. s. w. 13) *as his kind* erklärt Johnson mit *according to his nature:* wie es die angeborne Art der Schlangen ist; M. Mason mit *like the rest of his species.* Die erstere Deutung stimmt überein mit einer ähnlichen Stelle in Antony and Cleopatra (A. 5, Sc. 2) *the worm will do his kind.* 14) *the first of March* steht in der Fol., und die Hgg. setzen seit Theobald dafür *the ides of March.* — Brutus aber, wenn er das richtige Datum des Tages gewusst hätte, brauchte den Lucius nicht erst darnach zu fragen. Auch hätte Sh. sicher geschrieben *Are not to-morrow etc.*, wie A. 3, Sc. 1: *The ides of March are come.* In North's Plutarch (vgl. Einleitung pag. 258) fand Sh. zudem: *Cassius asked him (*scil. *Brutus) if he were determined to be in the Senate-house the 1st day of the month of March, because he heard say that Cæsar's friends should move the council that day that Cæsar should be called king by the Senate,* und an diese Stelle dachte er, als er *the first of March* schrieb. 15) *exhalations* = feurige Lufterscheinungen, kommen auch sonst bei Sh. vor: *some meteor that the sun exhales,* erklärt er sie in Romeo and Juliet (A. 3, Sc. 5). 16) Wenn aus meinem Sprechen und Losschlagen sich die Herstellung ergiebt, so soll was Rom von mir verlangt: *speak, strike, redress,* ganz in Erfüllung gehen. — Vier Verse vorher vermuthet Dyce *ancestor* für *ancestors.* 17) Auch hier, wie oben (vgl. Anm. 14), corrigirte Theobald nicht bloss die Fol., sondern den Dichter, indem er mit genauerer Berechnung, als Sh. sie angestellt hat, *fourteen* für *fifteen* setzte. 18) *mortal instruments* sind die geistigen und körperlichen Organe des Menschen, die sich zu einer blutigen That bereiten, während der Schutzgeist des Menschen, oder dessen guter Genius, gleichsam in einer Berathung, die er deshalb mit ihnen pflegt, sie noch davon abzuhalten sucht. 19) *a little kingdom* = ein Reich im Kleinen. Mit einem solchen, wenn es im Bürgerkrieg begriffen ist und die Parteien darin sich bekämpfen, wird die Verfassung eines Menschen verglichen, in dessen Seele ein ähnlicher Kampf vorgeht. Vgl. die vorige Anmerkung. — *state* ist doppelsinnig = Zustand, und = Staat. Für *state of a man,* von einem einzelnen Individuum gesagt, nicht vom Menschen überhaupt, setzen viele Hgg. mit den spätern Folioausgg., indem sie den bessern Sinn dem bessern Verse aufopfern, *state of man.* 20) *Cassius had married Junia, Brutus' sister* fand Sh. in North's Plutarch. — In Lucius' folgender Rede hat die Fol. das

That by no means I may discover them
By any mark of favour.[21]
*Bru.* Let 'em enter. *[Exit* Lucius.
They are the faction.[22] O Conspiracy!
Sham'st thou to show thy dangerous brow by night,
When evils are most free? O! then, by day
Where wilt thou find a cavern dark enough
To mask thy monstrous visage? Seek none, Conspiracy;
Hide it in smiles and affability:
For if thou path, thy native semblance on,[23]
Not Erebus itself were dim enough
To hide thee from prevention.

*Enter* Cassius,[24] Casca, Decius, Cinna, Metellus Cimber, *and* Trebonius.

*Cas.* I think we are too bold upon your rest:
Good morrow, Brutus; do we trouble you?
*Bru.* I have been up this hour; awake all night.
Know I these men that come along with you?
*Cas.* Yes, every man of them; and no man here
But honours you: and every one doth wish,
You had but that opinion of yourself,
Which every noble Roman bears of you.
This is Trebonius.
*Bru.* He is welcome hither.
*Cas.* This, Decius Brutus.
*Bru.* He is welcome too.
*Cas.* This, Casca; this, Cinna; and this, Metellus Cimber.
*Bru.* They are all welcome.
What watchful cares do interpose themselves
Betwixt your eyes and night?
*Cas.* Shall I entreat a word? *[They whisper.*[25]
*Dec.* Here lies the east: doth not the day break here?
*Casca.* No.
*Cin.* O! pardon, Sir, it doth; and yon grey lines,
That fret the clouds, are messengers of day.
*Casca.* You shall confess that you are both deceiv'd.
Here, as I point my sword, the sun arises;
Which is a great way growing on the south,
Weighing the youthful season of the year.
Some two months hence, up higher toward the north
He first presents his fire; and the high east
Stands, as the Capitol, directly here.[26]
*Bru.* Give me your hands all over, one by one.
*Cas.* And let us swear our resolution.[27]
*Bru.* No, not an oath: if not the face of men,[28]
The sufferance of our souls, the time's abuse, —
If these be motives weak, break off betimes,
And every man hence to his idle bed;
So let high-sighted[29] tyranny range on,
Till each man drop by lottery. But if these,[30]
As I am sure they do, bear fire enough
To kindle cowards, and to steel with valour
The melting spirits of women, then, countrymen,
What need we any spur but our own cause,
To prick us to redress? what other bond,
Than secret Romans, that have spoke the word,
And will not palter?[31] and what other oath,
Than honesty to honesty engag'd,
That this shall be, or we will fall for it?
Swear priests, and cowards, and men cautelous,[32]
Old feeble carrions, and such suffering souls
That welcome wrongs; unto bad causes swear
Such creatures as men doubt;[33] but do not stain
The even virtue of our enterprise,
Nor the insuppressive mettle of our spirits,
To think that, or our cause, or our performance,
Did need an oath; when every drop of blood,
That every Roman bears, and nobly bears,
Is guilty of a several bastardy,[34]
If he do break the smallest particle
Of any promise that hath pass'd from him.
*Cas.* But what of Cicero? Shall we sound him?[35]
I think he will stand very strong with us.
*Casca.* Let us not leave him out.
*Cin.* No, by no means.

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veraltete *moe* für *more*. 21) *mark of favour* = Kennzeichen in den Gesichtszügen. 22) *faction* ist hier collectiv = Mitglieder der verbündeten Partei. 23) Wenn Du Deinen Weg gehst, indem Du Dein eigentliches Aussehen an Dir hast. — *to path* kommt sonst bei Sh.'s Zeitgenossen Drayton nur als transitives Verbum mit Objecten wie *passage* und *ways* vor. — Da in der Fol. hinter *path* kein Interpunctionszeichen steht, so setzte Southern *put* und Grant White *hath* (für *have*) dafür. Indess setzt die zweite Folioausg. ein Comma hinter *path*. 24) Die Fol. hat *Enter the Conspirators, Cassius etc.* — Die Verschworenen erscheinen, wie Lucius sie geschildert hatte, mit verhülltem Antlitz, daher fragt Brutus: *Know I these men etc.* 25) Das folgende gleichgültige und nicht zur Sache gehörige Gespräch knüpfen die Verschworenen an, um dem Cassius Zeit zu lassen, dem Brutus in flüsternder Rede den Zweck ihres Kommens und ihre weiteren Absichten mitzutheilen. — *They whisper* bezieht sich auf Cassius und Brutus. 26) Von Brutus' Garten aus betrachtet, liegt der eigentliche Ost in gerader Richtung mit dem Capitol. — Bei diesen Worten treten Brutus und Cassius, die sich bis dahin abseit gehalten hatten, wieder zu den Uebrigen. 27) Mit ihrem Entschlusse hatte Cassius mittlerweile in leisem Gespräch den Brutus bekannt gemacht. 28) Wenn nicht das, was unsere Mienen zeigen, was unsere Seelen leiden und was die Gegenwart Verkehrtes hat, wenn die darin liegenden Beweggründe schwach sind und es noch ausserdem eines Eides bedarf, uns zum Handeln zu treiben — das ist der leitende Gedanke dieses Satzes, der, wie oft bei Sh., anakoluthisch ausgedrückt ist. — Für *not the face* wollte Warburton *that the fate*, M. Mason *not the faith* und Malone endlich *not the faiths* setzen. 29) *high-sighted* ist die Tyrannei, welche von oben verächtlich niederblickt auf ihre Opfer, wie sie hinstürzen, je nachdem das Loos sie nach einander trifft. — In der vorigen Zeile ist *idle bed* = das Bett, in dem man faul liegt, wie anderswo bei Sh. *naked bed* = das Bett, in dem man nackt liegt. 30) *these* scil. *these motives*. 31) Verschwiegene Römer, welche mit dem Worte, das sie einmal gegeben haben, kein zweideutiges Spiel treiben. So in Coriolanus (A. 3, Sc. 1) *this paltering becomes not Rome*. 32) *to swear* = in Eid nehmen, Jemanden schwören lassen. — *cautelous* = schlau berechnend. 33) Diejenigen Geschöpfe, welche man beargwöhnt, denen man nicht traut, die lasst auf schlechte Sachen vereidigen. Den *bad causes* wird dann *even virtue of our enterprise* gegenübergestellt: die gerade, alle Winkelzüge verschmähende Art unseres Unternehmens. 34) Jeder einzelne Tropfen Bluts in einem wortbrüchigen Römer ist der eines Bastards. 35) Der Nachdruck ruht,

*Met.* O! let us have him: for his silver hairs
Will purchase us a good opinion,[36]
And buy men's voices to commend our deeds:
It shall be said, his judgment rul'd our hands;
Our youths, and wildness, shall no whit appear,
But all be buried in his gravity.
*Bru.* O! name him not; let us not break with him;[37]
For he will never follow anything
That other men begin.
*Cas.* Then leave him out.
*Casca.* Indeed, he is not fit.
*Dec.* Shall no man else be touch'd, but only Cæsar?
*Cas.* Decius, well urg'd. — I think it is not meet,
Mark Antony, so well belov'd of Cæsar,
Should outlive Cæsar: we shall find of him
A shrewd contriver; and, you know, his means,
If he improve them, may well stretch so far
As to annoy us all; which to prevent,
Let Antony and Cæsar fall together.
*Bru.* Our course will seem too bloody, Caius Cassius,
To cut the head off, and then hack the limbs;
Like[38] wrath in death, and envy afterwards:
For Antony is but a limb of Cæsar.
Let us be sacrificers, but not butchers, Caius.
We all stand up against the spirit of Cæsar;
And in the spirit of men there is no blood:
O, that we then could come by Cæsar's spirit,
And not dismember Cæsar! But, alas!
Cæsar must bleed for it. And, gentle friends,
Let 's kill him boldly, but not wrathfully;
Let 's carve him as a dish fit for the gods,
Not hew him as a carcass fit for hounds:
And let our hearts, as subtle masters do,
Stir up their servants[39] to an act of rage,
And after seem to chide 'em. This shall make
Our purpose necessary, and not envious;[40]
Which so appearing to the common eyes,
We shall be call'd purgers,[41] not murderers.
And for Mark Antony, think not of him;
For he can do no more than Cæsar's arm,
When Cæsar's head is off.
*Cas.* Yet I fear him:[42]
For in the ingrafted love he bears to Cæsar, —
*Bru.* Alas! good Cassius, do not think of him.
If he love Cæsar, all that he can do
Is to himself,[43] — take thought, and die for Cæsar:
And that were much he should; for he is given
To sports, to wildness, and much company.
*Treb.* There is no fear in him; let him not die;
For he will live, and laugh at this hereafter.
*[Clock strikes.*
*Bru.* Peace! count the clock.
*Cas.* The clock hath stricken three.
*Treb.* 'T is time to part.
*Cas.* But it is doubtful yet,
Whether[44] Cæsar will come forth to-day, or no:
For he is superstitious grown of late;
Quite from the main opinion he held once
Of fantasy, of dreams, and ceremonies.[45]
It may be, these apparent prodigies,
The unaccustom'd terror of this night,
And the persuasion of his augurers,
May hold him from the Capitol to-day.
*Dec.* Never fear that: if he be so resolv'd,
I can o'ersway him; for he loves to hear,
That unicorns may be betray'd with trees,[46]
And bears with glasses, elephants with holes,
Lions with toils, and men with flatterers;
But, when I tell him, he hates flatterers,
He says, he does, being then most flattered.
Let me work;
For I can give his humour the true bent,[47]
And I will bring him to the Capitol.
*Cas.* Nay, we will all of us be there[48] to fetch him.
*Bru.* By the eighth hour: is that the uttermost?
*Cin.* Be that the uttermost, and fail not then.
*Met.* Caius Ligarius doth bear Cæsar hard,[49]
Who rated him for speaking well of Pompey:
I wonder, none of you have thought of him.
*Bru.* Now, good Metellus, go along by him:[50]
He loves me well, and I have given him reasons;
Send him but hither, and I 'll fashion him.

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wie auch der Vers zeigt, auf *him*. 36) *opinion* = Renommee. — Die Verba *purchase* und *buy* zeigen, dass *silver* hier nicht bloss in uneigentlichem Sinne, sondern doppelsinnig steht. 37) *to break with* oder *to* = Einem ein Geheimniss mittheilen. 38) scil. *our course will seem like etc.* Unser Verfahren würde aussehen, als vollstreckten wir den Tod nicht unparteiisch, sondern im Zorn, und als hegten wir hinterher noch gehässige Leidenschaft *(envy)*. 39) Das Bild ist hier, wie bei Sh. öfter, mit der Sache vermengt, da *servants* sich eigentlich nur auf *masters* bezieht, und doch im Gegensatz zu *our hearts* hier zugleich darunter die Glieder verstanden werden, welche die Mordthat vollführen. 40) Dadurch wird unser Vorhaben, wenn es ausgeführt ist, als eine Sache der Nothwendigkeit, und nicht der Bosheit erscheinen. — *envious* = gehässig, boshaft, wie ebenvorher (vgl. Anm. 38) *envy* = Bosheit. 41) Wie bei Sh. *to purge* oft = heilen, steht, so ist hier *purger* = Arzt. So in Macbeth (A. 5, Sc. 3) *And purge it to a sound and pristine health.* — Staunton schlägt vor umzustellen: *purgers call'd.* 42) Die meisten Hgg. verwischen die Sh.'sche Pause zwischen Brutus' und Cassius' Reden, indem sie ein *do* vor *fear* einflicken. 43) Er kann, wenn er sich Cäsar's Tod zu Herzen nimmt, uns nichts thun, sondern nur sich selbst. — *to take thought* = sich Gedanken machen, sich abhärmen, kommt auch in Holinshed's Chronik vor: *now they are without service which caused them to take thought, insomuch that some died by the way.* 44) Für *whether*, das die Fol. hier hat, setzen manche Hgg. das abgekürzte *whe'r*. Vgl. A. 1, Sc. 1, Anm. 15. 45) Ganz abweichend von der allgemeinen, massgebenden Ansicht *(main opinion)*, die er sonst über phantastische Einbildungen, Träume und traditionelle Gebräuche *(cerémonies)* hegte. — Zu *ceremonies* vgl. A. 1, Sc. 1, Anm. 16. 46) Das Einhorn soll mit dem Horne sich in den Baum festrennen, hinter welchen der Jäger, auf den es losstürzt, sich gestellt hat. — Auf diese Sage spielt Sh. auch in Timon of Athens (A. 4, Sc. 3) an: *wert thou the unicorn, pride and wrath would confound thee.* — So sollte man Bären fangen, indem man ihnen einen Spiegel vorhält, und Elephanten, indem sie in eine mit Rasen bedeckte Grube fallen. 47) Ich kann seine Stimmung so lenken, wie sie sein soll. 48) *there* bezieht sich nicht auf *to the Capitol*, sondern ist zu verstehen: bei Cäsar, in Cäsar's Hause. 49) Vgl. A. 1, Sc. 2, Anm. 73. — Die späteren Folioausgg. lesen *hatred* für *hard*, und die früheren Hgg. folgen ihnen darin. 50) *go along by him* = gehe bei ihm, d. h. an seinem Hause, vorbei und sprich

*Cas.* The morning comes upon us: we 'll leave you, Brutus. —
And, friends, disperse yourselves; but all remember
What you have said, and show yourselves true Romans.
*Bru.* Good gentlemen, look fresh and merrily;
Let not our looks put on our purposes;[51]
But bear it as our Roman actors do,
With untir'd spirits and formal constancy:[52]
And so, good morrow to you every one.
[*Exeunt all but* BRUTUS.
Boy! Lucius! — Fast asleep? It is no matter;
Enjoy the honey-heavy[53] dew of slumber:
Thou hast no figures,[54] nor no fantasies,
Which busy care draws in the brains of men;
Therefore, thou sleep'st so sound.

*Enter* PORTIA.

*Por.* Brutus, my lord!
*Bru.* Portia, what mean you? Wherefore rise you now?
It is not for your health thus to commit
Your weak condition to the raw-cold morning.
*Por.* Nor for yours neither. You have ungently, Brutus,
Stole from my bed: and yesternight, at supper,
You suddenly arose, and walk'd about,
Musing and sighing, with your arms across;
And when I ask'd you what the matter was,
You star'd upon me with ungentle looks.
I urg'd you further; then you scratch'd your head,
And too impatiently stamp'd with your foot:
Yet I insisted, yet you answer'd not;
But, with an angry wafture of your hand,
Gave sign for me to leave you. So I did,
Fearing to strengthen that impatience,
Which seem'd too much enkindled; and, withal,
Hoping it was but an effect of humour,
Which sometime hath his hour with every man.
It will not let you eat, nor talk, nor sleep;
And, could it work so much upon your shape,
As it hath much prevail'd on your condition,[55]
I should not know you, Brutus. Dear my lord,
Make me acquainted with your cause of grief.
*Bru.* I am not well in health, and that is all.
*Por.* Brutus is wise, and, were he not in health,
He would embrace the means to come by it.
*Bru.* Why, so I do. — Good Portia, go to bed.
*Por.* Is Brutus sick, and is it physical
To walk unbraced, and suck up the humours
Of the dank morning? What! is Brutus sick,
And will he steal out of his wholesome bed,
To dare the vile contagion of the night,[56]
And tempt the rheumy and unpurged air
To add unto his sickness? No, my Brutus;
You have some sick offence within your mind,
Which, by the right and virtue of my place,[57]
I ought to know of: and upon my knees
I charm you,[58] by my once commended beauty,
By all your vows of love, and that great vow
Which did incorporate and make us one,
That you unfold to me, your self,[59] your half,
Why you are heavy, and what men to-night
Have had resort to you; for here have been
Some six or seven, who did hide their faces
Even from darkness.
*Bru.* Kneel not, gentle Portia.
*Por.* I should not need, if you were gentle Brutus.[60]
Within the bond of marriage, tell me, Brutus,
Is it excepted, I should know no secrets
That appertain to you? Am I your self
But, as it were, in sort, or limitation;[61]
To keep with you at meals, comfort your bed,
And talk to you sometimes? Dwell I but in the suburbs[62]
Of your good pleasure? If it be no more,
Portia is Brutus' harlot, not his wife.
*Bru.* You are my true and honourable wife;
As dear to me as are the ruddy drops
That visit my sad heart.
*Por.* If this were true, then should I know this secret.
I grant, I am a woman; but, withal,
A woman that Lord Brutus[63] took to wife:
I grant, I am a woman; but, withal,
A woman well-reputed, — Cato's daughter.
Think you I am no stronger than my sex,

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mit ihm. 51) Unsere Mienen sollen nicht unser Vorhaben zur Schau tragen. — *to put on* = äusserlich anlegen oder annehmen. 52) *formal constancy* = geziemende, ehrsame Festigkeit. So gebraucht Sh. *formal* oft, z. B. in As you like it (A. 2, Sc. 7) *With eyes severe, and beard of formal cut.* 53) Das Compositum bezeichnet zugleich die Süssigkeit und die Festigkeit des Schlafes, der wie der Thau der Nacht auf den Schlummernden erquicklich und schwer niedergefallen ist. — Dyce liest mit Johnson ohne den schon in der Fol. gesetzten Verbindungsstrich *honey heavy* als zwei getrennte Epitheta. 54) In demselben Sinne = eingebildete Gestalten, Wahngebilde, gebraucht Sh. *figures* in Merry Wives of Windsor (A. 4, Sc. 2) *if it be but to scrape the figures out of your husband's brains.* 55) *condition* ist hier = geistige Verfassung, wie das Wort vorher in Brutus' Rede »körperliche Verfassung« bedeutete: *Your weak condition etc.* 56) *contagion* ist hier im weiteren Sinne zu verstehen: die nachtheilige, ungesunde Einwirkung der feuchten Nachtluft auf den kranken Körper. — *physical* in der ersten Zeile von Portia's Rede ist = heilkräftig, von arzneilicher Wirkung. 57) Sie meint ihre Stellung als Brutus' Gattin. 58) *to charm* = so kräftig, wie durch Zaubermittel gleichsam, beschwören; *to charm* ist in diesem Sinne ein potenzirtes *to conjure.* 59) *your self*, auf Portia bezüglich, ist hier, wie Rowe nach dem Vorgange der Fol. es schreibt, der Deutlichkeit wegen zu trennen. Portia ist gleichsam ein zweites Selbst, eine zweite Hälfte ihres Gemahls. — Dasselbe gilt auch von *your self* in Portia's nächster Rede. 60) Staunton interpungirt: *if you were gentle, Brutus.* Indess ist *gentle Brutus* offenbar der Gegensatz zu dem vorhergehenden *gentle Portia.* 61) *in sort* = gewissermassen; *in limitation* = in beschränktem Masse. — In der folgenden Zeile ist *to comfort* = erfreulich machen, so wie *to keep with* = sich halten zu Jemandem. — Einiges in dieser Rede der Portia ist aus North's Plutarch entlehnt (vgl. Einleitung pag. 259). 62) Wie in den Vorstädten die geringeren, die nicht mit vollen städtischen Rechten ausgestatteten Personen wohnen, so nimmt Portia auch nur eine untergeordnete, unberechtigte Stelle in der Zuneigung ihres Gemahls ein. — Andere fassen *suburbs* als die Localität der Bordelle zu Sh.'s Zeit auf. 63) *Lord* steht emphatisch, um Brutus selbst zu heben und in einer höheren

Being so father'd, and so husbanded?[64]
Tell me your counsels, I will not disclose them.
I have made strong proof of my constancy,
Giving myself a voluntary wound
Here, in the thigh:[65] can I bear that with patience,
And not my husband's secrets?
*Bru.* O ye gods,
Render me worthy of this noble wife!
*[Knocking within.*
Hark, hark! one knocks. Portia, go in awhile;
And by and by thy bosom shall partake
The secrets of my heart.
All my engagements I will construe to thee,
All the charactery[66] of my sad brows.
Leave me with haste. *[Exit* PORTIA.

*Enter* LUCIUS *and* LIGARIUS.

Lucius, who 's that knocks?[67]
*Luc.* Here is a sick man, that would speak with you.
*Bru.* Caius Ligarius, that Metellus spake of. —
Boy, stand aside. — Caius Ligarius! how?
*Lig.* Vouchsafe good morrow from a feeble tongue.
*Bru.* O, what a time have you chose out, brave Caius,
To wear a kerchief![68] 'Would you were not sick!
*Lig.* I am not sick, if Brutus have in hand
Any exploit worthy the name of honour.
*Bru.* Such an exploit have I in hand, Ligarius,
Had you a healthful ear to hear of it.
*Lig.* By all the gods that Romans bow before,
I here discard my sickness. Soul of Rome!
Brave son, deriv'd from honourable loins!
Thou, like an exorcist,[69] hast conjur'd up
My mortified[70] spirit. Now bid me run,
And I will strive with things impossible;
Yea, get the better of them. What 's to do?
*Bru.* A piece of work that will make sick men whole.
*Lig.* But are not some whole that we must make sick?
*Bru.* That must we also. What it is, my Caius,
I shall unfold to thee, as we are going
To whom it must be done.[71]
*Lig.* Set on your foot,
And with a heart new-fir'd I follow you,
To do I know not what; but it sufficeth,
That Brutus leads me on.
*Bru.* Follow me then. *[Exeunt.*

## SCENE II.

The Same. A Room in CÆSAR's Palace.

*Thunder and lightning. Enter* CÆSAR, *in his night-gown.*

*Cæs.* Nor heaven, nor earth, have been at peace to night:
Thrice hath Calphurnia in her sleep cried out,
»Help, ho! They murder Cæsar!« — Who 's within?

*Enter a Servant.*

*Serv.* My lord.
*Cæs.* Go bid the priests do present sacrifice,
And bring me their opinions of success.[1]
*Serv.* I will, my lord. *[Exit*

*Enter* CALPHURNIA.

*Cal.* What mean you, Cæsar? Think you to walk forth?
You shall not stir out of your house to-day.
*Cæs.* Cæsar shall forth: the things that threaten'd me
Ne'er look'd but on my back; when they shall see
The face of Cæsar, they are vanished.
*Cal.* Cæsar, I never stood on ceremonies,[2]
Yet now they fright me. There is one within,
Besides the things that we have heard and seen,[3]
Recounts most horrid sights seen by the watch.
A lioness hath whelped in the streets;
And graves have yawn'd, and yielded up their dead;
Fierce fiery warriors fight upon the clouds,
In ranks and squadrons, and right form of war,
Which drizzled blood upon the Capitol;
The noise of battle hurtled[4] in the air,
Horses do neigh, and dying men did groan,[5]
And ghosts did shriek, and squeal about the streets.

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Würde zu zeigen. 64) Da ich einen solchen Vater und einen solchen Gatten habe. — Zwei Zeilen vorher interpungirt Warburton: *A woman, well-reputed Cato's daughter.* Vgl. jedoch die entsprechende Stelle in North's Plutarch (Einleitung pag. 259). 65) Sh. entlehnte diesen Zug aus Plutarch (vgl. Einleitung pag. 259). 66) *charactery* = Zeichenschrift. Sh. gebraucht dasselbe Wort, wie hier auf der zweiten Sylbe betont, in Merry Wives of Windsor (A. 5, Sc. 5) *Fairies use flowers for their charactery.* 67) Viele Hgg. interpungiren: *who 's that, knocks,* indem sie *that* als das demonstrative Pronomen fassen, zu dem ein relatives zu suppliren ist. Sh. construirte wahrscheinlich aber so, dass er in *that* beide Pronomina verschmolz. 68) Ligarius erscheint als Kranker, den Kopf mit einem Tuch umwickelt, das er nachher abreisst bei den Worten *I here discard my sickness.* — Bei Plutarch besucht Brutus den bettlägerigen Ligarius (vgl. Einleitung pag. 259). 69) *exorcist* ist auch sonst bei Sh. Einer, der Geister citirt und erscheinen lässt, nicht Einer, der sie bannt. So in All's well that ends well (A. 5, Sc. 3) *Is there no exorcist || Beguiles the truer office of mine eyes?* In demselben uneigentlichen Sinne steht *exorciser* in Cymbeline (A. 4, Sc. 2), und *exorcism* in K. Henry VI. Second Part (A. 1, Sc. 4). 70) *mortified* = abgestorben, ist hier doppelsinnig, im buchstäblichen und im übertragenen Sinne. 71) scil. *to make them sick.*

1) Melde mir, was die Priester nach dem Befunde des Opfers über den Erfolg, das Glück oder Unglück meines heutigen Ausganges, meinen. 2) Ich legte nie Werth auf traditionelle Gebräuche oder Beobachtungen. Vgl. A. 2, Sc. 1, Anm. 45. 3) Ausser dem, was Cäsar und Calpurnia selbst im Hause Ungewöhnliches und Uebernatürliches gesehen und gehört haben. Auf diese vorbedeutenden Erscheinungen spielt Sh. zum Theil mit denselben Worten in Hamlet (A. 1, Sc. 1) an: *In the most high and palmy state of Rome, || A little ere the mightiest Julius fell etc.* 4) *to hurtle* = mit Gewalt losfahren, zusammenstossen, häufig von den klirrenden Waffen gebraucht, wird hier wegen des prasselnden Geräusches, das damit verbunden ist, von dem Schlachtlärm selbst gesagt. 5) Dieser Vers bezieht sich noch auf das Gefecht in der Luft, der folgende wieder auf Erscheinungen auf

O Cæsar! these things are beyond all use,
And I do fear them.
*Cæs.* What can be avoided,
Whose end is purpos'd by the mighty gods?
Yet Cæsar shall go forth; for these predictions
Are to the world in general, as to Cæsar.
*Cal.* When beggars die, there are no comets seen;[6]
The heavens themselves blaze forth the death of princes.
*Cæs.* Cowards die many times before their deaths;
The valiant never taste of death but once.[7]
Of all the wonders that I yet have heard,
It seems to me most strange that men should fear;
Seeing that death, a necessary end,
Will come, when it will come.

*Re-enter Servant.*

What say the augurers?
*Serv.* They would not have you to stir forth to-day.
Plucking the entrails of an offering forth,
They could not find a heart within the beast.
*Cæs.* The gods do this in shame of cowardice:
Cæsar should be a beast without a heart,
If he should stay at home to-day for fear.
No, Cæsar shall not: danger knows full well,
That Cæsar is more dangerous than he.[8]
We are[9] two lions litter'd in one day,
And I the elder and more terrible; —
And Cæsar shall go forth.
*Cal.* Alas! my lord,
Your wisdom is consum'd in confidence.
Do not go forth to-day: call it my fear,
That keeps you in the house, and not your own.
We 'll send Mark Antony to the senate-house,
And he shall say, you are not well to-day:
Let me, upon my knee, prevail in this.
*Cæs.* Mark Antony shall say, I am not well;
And, for thy humour, I will stay at home.

*Enter* Decius.

Here 's Decius Brutus, he shall tell them so.
*Dec.* Cæsar, all hail! Good morrow, worthy Cæsar:
I come to fetch you to the senate-house.
*Cæs.* And you are come in very happy time,
To bear my greeting to the senators,
And tell them that I will not come to-day:
Cannot, is false; and that I dare not, falser;
I will not come to-day, — tell them so, Decius.
*Cal.* Say, he is sick.
*Cæs.* Shall Cæsar send a lie?
Have I in conquest stretch'd mine arm so far,
To be afeard to tell grey-beards the truth?
Decius, go tell them, Cæsar will not come.
*Dec.* Most mighty Cæsar, let me know some cause,
Lest I be laugh'd at, when I tell them so.
*Cæs.* The cause is in my will; I will not come:
That is enough to satisfy the senate;
But, for your private satisfaction,
Because I love you, I will let you know.
Calphurnia here, my wife, stays me at home:
She dream'd to-night she saw my statua,[10]
Which, like a fountain with a hundred spouts,
Did run pure blood; and many lusty Romans
Came smiling, and did bathe their hands in it.
And these does she apply for warnings and portents,
And evils imminent;[11] and on her knee
Hath begg'd, that I will stay at home to-day.
*Dec.* This dream is all amiss interpreted:
It was a vision, fair and fortunate.
Your statue spouting blood in many pipes,
In which so many smiling Romans bath'd,
Signifies that from you great Rome shall suck
Reviving blood; and that great men shall press
For tinctures, stains, relics, and cognizance.[12]
This by Calphurnia's dream is signified.
*Cæs.* And this way have you well expounded it.
*Dec.* I have, when you have heard what I can say:
And know it now. The senate have concluded
To give, this day, a crown to mighty Cæsar:
If you shall send them word, you will not come,
Their minds may change. Besides, it were a mock
Apt to be render'd,[13] for some one to say,
»Break up the senate till another time,
When Cæsar's wife shall meet with better dreams.«
If Cæsar hide himself, shall they not whisper,

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der Erde. Ihm entspricht in Hamlet (A. 1, Sc. 1) *the sheeted dead || Did squeak and gibber in the Roman streets.* — Für *do neigh* der Fol. lesen viele Hgg. mit der zweiten Folioausg. von 1632 *did neigh.* Indess findet sich derselbe Wechsel des Tempus schon vorher in dieser Rede: *Fierce fiery warriors fight etc.* zwischen *yielded* und *drizzled.* 6) Der Tod geringer Leute wird nicht durch Kometenerscheinungen vorherverkündigt; aber wenn Fürsten sterben sollen, so verkündet es der Himmel selbst mit solchen Erscheinungen. — *to blaze* ist doppelsinnig = laut verkünden, und = flammen. — Denselben Glauben spricht Sh. in K. Henry VI. First Part (A. 1, Sc. 1) aus: *Comets, importing change of times and states, || Brandish your crystal tresses in the sky.* 7) Sh. fand in North's Plutarch als Cäsar's Ausspruch: *it was better to die once, than always to be afraid of death.* 8) Wie hier wird *danger* auch als Masculinum personificirt in K. Henry VIII. (A. 1, Sc. 2) *and danger serves among them.* 9) Den Druckfehler der Fol. *we heare*, wofür Rowe *we heard* setzte, änderte Theobald in *we were* um, und die meisten Hgg. folgen ihm. Vorzüglicher erscheint Upton's Lesart *we are*, nicht bloss weil das Präsens dem Sinne besser entspricht, sondern weil das *he* aus dem vorhergehenden Verse leicht vor das richtige *are* gerathen konnte. 10) Dass das zweisylbige *statue* der Fol. hier in das dreisylbige *statua* zu ändern ist, so wie auch an einer späteren Stelle dieses Dramas (A. 3, Sc. 2), ist um so wahrscheinlicher, da auch in K. Richard III. (A. 3, Sc. 7) der Vers *statuas* verlangt: *But, like dumb statuas, or breathing stones.* — Das Wort *statua* kommt bei Sh.'s Zeitgenossen und selbst später noch vor. 11) Sh. gebraucht hier die Copula *and* in loserer Verbindung mit einer ihm eigenthümlichen Licenz; *evils imminent* hängt eigentlich von *warnings* und *portents* ab, da diese Warnungen und bösen Vorbedeutungen sich auf nahe bevorstehendes Unheil beziehen. 12) Nach Decius' Traumdeutung werden sich die edelsten Römer herzudrängen, um mit Cäsar's belebendem Blute ihre Tücher zu färben *(tinctures)*, oder einen Flecken dieses Blutes davonzutragen *(stains)*, als Reliquien gleichsam oder Erinnerungszeichen *(cognizance)* wie von einem Heiligen oder Märtyrer. 13) Es liesse sich leicht zum Spott verkehren, wenn Einer sagte u. s. w. 14) *to your proceeding* hängt von *tell* ab. — *to tell to* ist wie *to say to* unser familiäres: zu einer Sache Etwas sagen, also hier: Meine Anhänglichkeit lässt mich das von

»Lo! Cæsar is afraid«?
Pardon me, Cæsar; for my dear, dear love
To your proceeding[14] bids me tell you this,
And reason to my love is liable.[15]

*Cæs.* How foolish do your fears seem now, Calphurnia!
I am ashamed I did yield to them. —
Give me my robe, for I will go: —

*Enter* Publius, Brutus, Ligarius, Metellus, Casca, Trebonius, *and* Cinna.

And look where Publius is come to fetch me.

*Pub.* Good morrow, Cæsar.

*Cæs.* Welcome, Publius. —
What, Brutus, are you stirr'd so early too? —
Good morrow, Casca. — Caius Ligarius,
Cæsar was ne'er so much your enemy,
As that same ague[16] which hath made you lean. —
What is 't o'clock?

*Bru.* Cæsar, 't is strucken[17] eight.

*Cæs.* I thank you for your pains and courtesy.

*Enter* Antony.

See! Antony, that revels long o' nights,
Is notwithstanding up. — Good morrow, Antony.

*Ant.* So to most noble Cæsar.

*Cæs.* Bid them prepare within:[18]
I am to blame to be thus waited for. —
Now, Cinna: — now, Metellus: — what, Trebonius!
I have an hour's[19] talk in store for you.
Remember that you call on me to-day:
Be near me, that I may remember you.

*Treb.* Cæsar, I will: —*[aside]* and so near will I be,
That your best friends shall wish I had been further.

*Cæs.* Good friends, go in, and taste some wine with me;
And we, like friends, will straightway go together.

*Bru. [Aside.]* That every like[20] is not the same, O Cæsar,
The heart of Brutus yearns to think upon! *[Exeunt.*

## SCENE III.

The Same. A Street near the Capitol.

*Enter* Artemidorus, *reading a paper.*[1]

*Art.* »Cæsar, beware of Brutus; take heed of Cassius; come not near Casca; have an eye to Cinna; trust not Trebonius; mark well Metellus Cimber; Decius Brutus loves thee not; thou hast wronged Caius Ligarius. There is but one mind in all these men, and it is bent against Cæsar. If thou be'st not immortal, look about you:[2] security gives way to conspiracy. The mighty gods defend thee! Thy lover,

Artemidorus.«

Here will I stand till Cæsar pass along,
And as a suitor will I give him this.[3]
My heart laments that virtue cannot live
Out of the teeth of emulation.[4]
If thou read this, O Cæsar! thou may'st live;
If not, the Fates with traitors do contrive.[5] *[Exit.*

## SCENE IV.

The Same. Another Part of the same Street, before the House of Brutus.

*Enter* Portia *and* Lucius.

*Por.* I pr'ythee, boy, run to the senate-house:
Stay not to answer me, but get thee gone.
Why dost thou stay?

*Luc.* To know my errand, Madam.

*Por.* I would have had thee there, and here again,
Ere I can tell thee what thou shouldst do there. —
O constancy, be strong upon my side!
Set a huge mountain 'tween my heart and tongue!
I have a man's mind, but a woman's might.[1]
How hard it is for women to keep counsel! —
Art thou here yet?

*Luc.* Madam, what should I do?
Run to the Capitol, and nothing else?
And so return to you, and nothing else?

*Por.* Yes, bring me word, boy, if thy lord look well,
For he went sickly forth: and take good note,
What Cæsar doth, what suitors press to him.
Hark, boy! what noise is that?

*Luc.* I hear none, Madam.

*Por.* Pr'ythee, listen well;
I heard a bustling rumour,[2] like a fray,
And the wind brings it from the Capitol.

*Luc.* Sooth, Madam, I hear nothing.

*Enter the Soothsayer.*[3]

*Por.* Come hither, fellow: which way hast thou been?

*Sooth.* At mine own house, good lady.

*Por.* What is 't o'clock?

*Sooth.* About the ninth hour, lady.

*Por.* Is Cæsar yet gone to the Capitol?

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Eurem Verfahren aussagen. — Andere fassen *to your proceeding* = zu Eurem Besten, zu Eurem Vortheil. 15) Die kalte Ueberlegung, die mir rathen könnte, nicht so geradeaus zu sprechen, ist meiner Anhänglichkeit an Euch untergeordnet. 16) Vgl. A. 2, Sc. 1, Anm. 68. 17) Die Fol. hat hier *strucken*, in der vorigen Scene *stricken*. Sh. sind beide Formen geläufig. 18) Cäsar, der im Nachtkleide oder Hausgewande auftritt, hatte schon vorher befohlen, ihm seine Toga *(robe)* zum Ausgehen zu bringen. 19) *hour* ist zweisylbig, wie oft bei Sh. 20) Cäsar hatte *like friends* = wie Freunde, wie es Freunden geziemt, gefasst. Es schmerzt Brutus, zu denken, dass *like friends* = Freunden ähnlich, doch nicht dasselbe wie Freunde ist; dass also er und die Andern nur den Anschein von Freunden Cäsar's haben, in der That aber seine Freunde nicht sind.

1) Artemidorus ist aus Plutarch entlehnt. 2) Rowe änderte *about thee*. Der rasche Uebergang vom *thou* zum *you* ist aber ganz Sh.'sch. — Ueber die Unterzeichnung des Briefes mit *Thy lover* vgl. A. 3, Sc. 2, Anm. 5. 3) Artemidorus will dem Cäsar auf seinem Wege zum Capitol das Papier, das die Namen der Verschworenen enthält, überreichen, als sei es die Supplik eines Bittstellers. 4) *emulation* = Parteileidenschaft, Anfeindung aus Parteisucht. 5) *to contrive with* = intriguiren, in intriguirendem Einverständniss sein mit Jemandem.

1) *might* steht hier in relativem Sinne = geringe Kraft, Schwäche. Zur Stärkung dieser weiblichen Schwäche, die es ihr schwer macht, das von Brutus ihr anvertraute Geheimniss zu bewahren, ruft sie die personificirte Fassung *(constancy)* zu Hülfe. 2) *a bustling rumour* = ein wirres Volksgeräusch. In diesem Sinne wird *rumour* selten gebraucht. — Für *I heard* setzte Knight *I hear*. 3) *Enter Artemidorus* setzt Rowe dafür,

*Sooth.* Madam, not yet: I go to take my stand,
To see him pass on to the Capitol.
*Por.* Thou hast some suit to Cæsar, hast thou not?
*Sooth.* That I have, lady: if it will please Cæsar
To be so good to Cæsar as to hear me,
I shall beseech him to befriend himself.
*Por.* Why, know'st thou any harm 's intended towards him?
*Sooth.* None that I know will be, much that I fear may chance.[4]
Good morrow to you. Here the street is narrow:
The throng that follows Cæsar at the heels,
Of senators, of prætors, common suitors,
Will crowd a feeble man almost to death:
I 'll get me to a place more void, and there
Speak to great Cæsar as he comes along. *[Exit.*
*Por.* I must go in.— Ah me! how weak a thing
The heart of woman is! O Brutus!
The heavens speed thee in thine enterprise!
Sure, the boy heard me:[5] — Brutus hath a suit,
That Cæsar will not grant. — O! I grow faint. —
Run, Lucius, and commend me to my lord;
Say, I am merry: come to me again,
And bring me word what he doth say to thee.
*[Exeunt severally.*

# ACT III.

## SCENE I.

The Same. The Capitol; the Senate sitting.[1]

*A crowd of People in the street leading to the Capitol; among them* ARTEMIDORUS *and the Soothsayer. Flourish. Enter* CÆSAR, BRUTUS, CASSIUS, CASCA, DECIUS, METELLUS, TREBONIUS, CINNA, ANTONY, LEPIDUS, POPILIUS, PUBLIUS, *and Others.*

*Cæs.* The ides of March are come.
*Sooth.* Ay, Cæsar; but not gone.
*Art.* Hail, Cæsar! Read this schedule.
*Dec.* Trebonius doth desire you to o'erread,
At your best leisure, this his humble suit.
*Art.* O Cæsar! read mine first; for mine 's a suit
That touches Cæsar nearer. Read it, great Cæsar.
*Cæs.* What touches us ourself shall be last serv'd.[2]
*Art.* Delay not, Cæsar; read it instantly.
*Cæs.* What! is the fellow mad?
*Pub.* Sirrah, give place.
*Cas.* What! urge you your petitions in the street?
Come to the Capitol.

CÆSAR *enters the Capitol, the rest following. All the Senators rise.*

*Pop.* I wish, your enterprise to-day may thrive.
*Cas.* What enterprise, Popilius?
*Pop.* Fare you well.
*[Advances to* CÆSAR.
*Bru.* What said Popilius Lena?
*Cas.* He wish'd, to-day our enterprise might thrive.
I fear, our purpose is discovered.
*Bru.* Look, how he makes to Cæsar: mark him.
*Cas.* Casca, be sudden, for we fear prevention. —
Brutus, what shall be done? If this be known,
Cassius or Cæsar never shall turn back,[3]
For I will slay myself.
*Bru.* Cassius, be constant:
Popilius Lena speaks not of our purposes;
For, look, he smiles, and Cæsar doth not change.[4]
*Cas.* Trebonius knows his time; for, look you, Brutus,
He draws Mark Antony out of the way.
*[Exeunt* ANTONY *and* TREBONIUS. CÆSAR *and the Senators take their seats.*[5]
*Dec.* Where is Metellus Cimber? Let him go,
And presently prefer his suit to Cæsar.
*Bru.* He is address'd:[6] press near, and second him.
*Cin.* Casca, you are the first that rears your hand.[7]
*Cæs.* Are we all ready? What is now amiss,
That Cæsar and his senate must redress?

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und auch Tyrwhitt meint, dass alles in dieser Scene dem Wahrsager in den Mund Gelegte besser dem mit der Verschwörung bekannten Artemidorus zuertheilt würde, in Uebereinstimmung mit seinen Worten in der vorigen Scene, sowie mit dem, was er zu Anfang des folgenden Actes sagt. Indess rührt das Versehen, wenn es eines ist, von Sh. selbst her, und eine Aenderung ist deshalb unstatthaft. 4) Pope streicht des Verses wegen *may chance*, ohne den Gegensatz zu beachten zwischen *will be*, dem sichern Eintreffen eines Unglückes, und *may chance*, dem möglichen, also noch abzuwendenden Ereignisse. 5) Portia fürchtet, dass Lucius ihre letzten Worte gehört habe, und giebt ihnen deshalb in dem Folgenden eine harmlosere Bedeutung.

1) Die Bezeichnung der Localität ist hier, wie fast überall, von den Hggn. hinzugefügt, und hat in diesem Falle ihre besondere Schwierigkeit. Der erste Theil der Scene geht auf der Strasse, auf dem Wege nach dem Capitol, vor sich; das Folgende, nach Cassius' Worten *Come to the Capitol*, geschieht auf dem Capitol selbst, ohne dass eine neue Scene eintritt. Die Hgg. vermitteln Beides durch die Bühnenweisung *Cæsar enters the Capitol etc.*, welche in der Fol. fehlt, da auf dem Sh.'schen Theater weder die Strasse zu Anfang der Scene, noch das Innere des Capitols bei ihrem Fortgange äusserlich durch Decorationen dargestellt wurde. 2) Was uns selbst betrifft, das soll zuletzt aufgetragen, vorgelegt werden. In diesem Sinne, wie von einer Mahlzeit oder einem Gericht gebraucht, fasst auch Staunton *to serve* an dieser Stelle. 3) Wie der Context zeigt, kann in der Verbindung mit *if this be known* der Sinn von *or* nicht der sein, dass nur Einer von Beiden, sei es Cassius oder Cäsar, nicht lebendig vom Platze kommen sollte, sondern vielmehr, dass weder der Eine noch der Andere heimkehren werde. Cassius, wenn ihr Plan verrathen ist, will erst Cäsar, dann, um der Strafe zu entgehen, sich selbst umbringen. Die Negation, welche Sh. mit ziemlicher Willkür handhabt, indem er sie bald auslässt, bald doppelt setzt, müsste von *never* auf *or* vorrücken: *Cassius nor Cæsar ever shall turn back*, wozu, wie häufig, ein *neither* vor *Cassius* zu suppliren bliebe, und würde so den einzig möglichen Sinn der Stelle deutlicher wiedergeben. — Malone vermuthete *Cassius on Cæsar never shall turn back.* 4) *to change* = die Farbe wechseln, oder die Miene verändern. So in Cymbeline (A. 1, Sc. 7) *Change you, Madam?* 5) Diese Bühnenweisung fehlt, wie die vorhergehenden dieser Scene, in der Fol. 6) *addressed* = bereit, gerüstet. So gebraucht Sh. auch *to address* mit dem Reflexivum = sich fertig machen, sich rüsten; so in Merry Wives of Windsor (A. 3, Sc. 5) *I will then address me to my appointment.* — *he is address'd* bezieht sich auf Metellus, der mit seinem Gesuche dem Cäsar naht.

*Met.* Most high, most mighty, and most puissant Cæsar,
Metellus Cimber throws before thy seat
An humble heart: — *[Kneeling.*
*Cæs.* I must prevent thee, Cimber.
These couchings, and these lowly courtesies,
Might fire the blood of ordinary men,
And turn pre-ordinance, and first decree,[8]
Into the law of children. Be not fond,
To think that Cæsar bears such rebel blood,
That will be thaw'd from the true quality
With that which melteth fools; I mean sweet words,
Low-crooked curtsies, and base spaniel fawning.
Thy brother by decree is banished:
If thou dost bend, and pray, and fawn, for him,
I spurn thee, like a cur, out of my way.
Know, Cæsar doth not wrong; nor without cause
Will he be satisfied.[9]
*Met.* Is there no voice more worthy than my own,
To sound more sweetly in great Cæsar's ear,
For the repealing[10] of my banish'd brother?
*Bru.* I kiss thy hand, but not in flattery, Cæsar;
Desiring thee, that Publius Cimber may
Have an immediate freedom of repeal.
*Cæs.* What, Brutus!
*Cas.* Pardon, Cæsar; Cæsar, pardon:
As low as to thy foot doth Cassius fall,
To beg enfranchisement for Publius Cimber.
*Cæs.* I could be well mov'd, if I were as you;
If I could pray to move, prayers would move me;[11]
But I am constant as the northern star,[12]
Of whose true-fix'd and resting quality
There is no fellow in the firmament.
The skies are painted with unnumber'd sparks,
They are all fire, and every one doth shine;
But there 's but one in all doth hold his place:[13]
So, in the world; — 't is furnish'd well with men,
And men are flesh and blood, and apprehensive;[14]
Yet in the number, I do know but one[15]
That unassailable holds on his rank,
Unshak'd of motion: and, that I am he,
Let me a little show it,[16] even in this,
That I was constant Cimber should be banish'd,
And constant do remain to keep him so.
*Cin.* O Cæsar, —
*Cæs.* Hence! Wilt thou lift up Olympus?[17]
*Dec.* Great Cæsar, —
*Cæs.* Doth not Brutus bootless kneel?[18]
*Casca.* Speak, hands, for me.
*[Casca stabs Cæsar in the neck. Cæsar catches hold of his arm. He is then stabbed by several other Conspirators, and last by* Marcus Brutus.[19]
Cæs. *Et tu, Brute?*[20] — Then fall, Cæsar!
*[Dies. The Senators and People retire in confusion.*

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7) Genau construirt müsste *his hand* stehen. Sh. schrieb *your*, da die zuerst erhobene Hand doch die des Casca, der hier angeredet wird, ist. — Zu Cinna's Worten wollte Ritson auch das folgende *Are we all ready?* ziehen. Indess ist kein Grund, von der Eintheilung der Fol. abzuweichen: *Are we all ready?* sagt Cäsar von sich und dem Senat, die jetzt bereit sind, Klagen und Gesuche entgegenzunehmen. — Dyce und Staunton ertheilen die Worte *Are we all ready?* dem Casca zu. 8) Sh. fügt häufig zur genaueren Erklärung eines Wortes ein Synonymum, das er durch die Copula *and* verbindet, hinzu. So sagt hier *first decree* ungefähr dasselbe, was *pre-ordinance*, = ein erster Beschluss, ein oberstes Gesetz, das fest steht und nicht wie ein Kinderspiel behandelt werden kann. — *law* ist Johnson's Emendation für *lane* der Fol. Steevens wollte *line* dafür lesen. 9) Der Ausspruch bezieht sich wie das Vorhergehende auf Cäsar's Festigkeit in der Aufrechthaltung seiner Beschlüsse, hier angewandt auf das Verbannungsurtheil, das den Bruder des Metellus Cimber betroffen hat. Weil Cäsar, wie überhaupt, so auch in diesem Falle, kein Unrecht gethan hat, so wird er auch nicht ohne Grund sich für befriedigt, also zur Zurücknahme des Urtheils veranlasst, erklären. — Diese Stelle scheint Ben Jonson im Sinne zu haben, wenn er in seinen Discoveries made upon Men and Matter (1630) von Sh. sagt: *Many times he fell into those things could not escape laughter: as when he said in the person of Cæsar, one speaking to him: „Cæsar, thou dost me wrong," he replied: „Cæsar did never wrong but with just cause."* Der Context zeigt, dass Ben Jonson die Stelle entweder geflissentlich oder aus Versehen falsch citirt hat. 10) *to repeal* = zurückrufen, namentlich aus der Verbannung. Ebenso gleich nachher das substantivische *repeal* = Zurückberufung. 11) Wenn ich durch Bitten Rührung bei Andern bezwecken könnte, dann würden die Bitten Anderer auch bei mir diese Wirkung haben. 12) Auf die feste Stellung des Polarsterns gehen auch die Worte in Othello (A. 2, Sc. 1) *And quench the guards of the ever-fixed pole.* 13) Nur ein Stern unter allen behauptet seinen Platz. 14) *apprehensive* = sinnbegabt, fähig wahrzunehmen. 15) Nur Einen, der unantastbar seine hohe Stellung fortbehält, ohne von der Bewegung, der alle Uebrigen nachgeben, erschüttert zu werden. Das Gleichniss von dem festen Polarstern und den wandelnden Gestirnen wird hier festgehalten. Deshalb ist *motion* = Bewegung, nicht, wie Malone will, = *suit or solicitation.* 16) Lasst es mich auch im Kleinen an einem Beispiel zeigen. 17) So wenig wie Du den Berg Olympus emporhebst, wirst Du mich erschüttern. 18) Steevens erklärt, vielleicht zu raffinirt: *See you not my own Brutus kneeling in vain? What success can you expect to your solicitations, when his are ineffectual?* Vielleicht drückt Cäsar nur einfach seine Verwunderung aus, dass auch Brutus in einer so hoffnungslosen Sache als Supplicant vor ihm kniee. So in Othello (A. 2, Sc. 3) *Look, if my gentle love be not rais'd up!* — Rowe las mit der spätern Folioausg. von 1632: *Do not, Brutus, bootless kneel.* 19) Diese Bühnenweisung ist von den Hggn. nach den Angaben Plutarch's abgefasst. Die Fol. hat bloss: *They stab Cæsar.* 20) Woher Sh. diese lateinischen Worte hatte, die sich weder an der betreffenden Stelle Plutarch's (vgl. Einleitung pag. 260) noch sonst bei einem alten Autor finden, ist zweifelhaft; dass sie aber bei dem Sh.'schen Publicum als die historisch überlieferten letzten Worte Cäsar's galten und als solche hier in ihrer ursprünglichen lateinischen Fassung stehen, ergiebt sich u. A. daraus, dass Sh. sie in der unter dem Namen The true Tragedie of Richard Duke of Yorke bekannten ersten Bearbeitung des K. Henry VI. Third Part anwandte. Dort ruft der König Eduard seinem ihn bekriegenden Bruder Clarence zu: *Et tu Brute, wilt thou stab Cæsar too?* In der späteren Recension dieses Dramas liess Sh. den Vers weg. — Wie Malone vermuthet, standen die Worte *Et tu, Brute?* in einem 1582 in

*Cin.* Liberty! Freedom! Tyranny is dead! —
Run hence, proclaim, cry it about the streets.
*Cas.* Some to the common pulpits, and cry out,
»Liberty, freedom, and enfranchisement!«
*Bru.* People, and senators! be not affrighted;[21]
Fly not; stand still: — ambition's debt is paid.
*Casca.* Go to the pulpit, Brutus.
*Dec.* And Cassius too.
*Bru.* Where 's Publius?
*Cin.* Here, quite confounded with this mutiny.
*Met.* Stand fast together, lest some friend of Cæsar's
Should chance —
*Bru.* Talk not of standing. — Publius, good cheer:
There is no harm intended to your person,
Nor to no Roman else, so tell them, Publius.
*Cas.* And leave us, Publius; lest that the people,
Rushing on us, should do your age some mischief.
*Bru.* Do so: — and let no man abide[22] this deed,
But we, the doers.

*Re-enter* TREBONIUS.

*Cas.* Where 's Antony?
*Tre.* Fled to his house amaz'd.
Men, wives, and children, stare, cry out, and run,
As it were doomsday.
*Bru.* Fates, we will know your pleasures. —
That we shall die, we know; 't is but the time,
And drawing days out,[23] that men stand upon.
*Cas.*[24] Why, he that cuts off twenty years of life,
Cuts off so many years of fearing death.
*Bru.* Grant that, and then is death a benefit:
So are we Cæsar's friends, that have abridg'd
His time of fearing death. — Stoop, Romans, stoop,
And let us bathe our hands in Cæsar's blood
Up to the elbows, and besmear our swords:
Then walk we forth, even to the market-place;
And, waving our red weapons o'er our heads,
Let 's all cry, »Peace, freedom, and liberty!«
*Cas.* Stoop then, and wash.[25] — How many ages hence
Shall this our lofty scene be acted over,
In states unborn,[26] and accents yet unknown!
*Bru.* How many times shall Cæsar bleed in sport,[27]
That now on Pompey's basis[28] lies along,
No worthier than the dust!
*Cas.* So oft as that shall be,
So often shall the knot of us be call'd
The men that gave their country[29] liberty.
*Dec.* What! shall we forth?
*Cas.* Ay, every man away:
Brutus shall lead; and we will grace his heels
With the most boldest and best hearts of Rome.

*Enter a Servant.*

*Bru.* Soft! who comes here? A friend of Antony's.
*Serv.* Thus, Brutus, did my master bid me kneel;
Thus did Mark Antony bid me fall down,
And, being prostrate, thus he bad me say:
Brutus is noble, wise, valiant, and honest;
Cæsar was mighty, bold, royal, and loving:
Say, I love Brutus, and I honour him;
Say, I fear'd Cæsar, honour'd him, and lov'd him.
If Brutus will vouchsafe that Antony
May safely come to him, and be resolv'd[30]
How Cæsar hath deserv'd to lie in death,
Mark Antony shall not love Cæsar dead
So well as Brutus living;[31] but will follow
The fortunes and affairs of noble Brutus,
Thorough the hazards of this untrod state,[32]
With all true faith. So says my master Antony.
*Bru.* Thy master is a wise and valiant Roman;
I never thought him worse.
Tell him, so please him come unto this place,
He shall be satisfied; and, by my honour,
Depart untouch'd.
*Serv.* I 'll fetch him presently. *[Exit.*
*Bru.* I know that we shall have him well to friend.
*Cas.* I wish we may: but yet have I a mind,
That fears him much; and my misgiving still
Falls shrewdly to the purpose.[33]

*Re-enter* ANTONY.

*Bru.* But here comes Antony. — Welcome, Mark Antony.
*Ant.* O mighty Cæsar! dost thou lie so low?
Are all thy conquests, glories, triumphs, spoils,
Shrunk to this little measure? — Fare thee well. —
I know not, gentlemen, what you intend,
Who else must be let blood, who else is rank:[34]
If I myself, there is no hour so fit
As Cæsar's death's hour; nor no instrument
Of half that worth as those your swords, made rich
With the most noble blood of all this world.
I do beseech ye, if you bear me hard,
Now, whilst your purpled hands do reek and smoke,
Fulfil your pleasure. Live a thousand years,[35]

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Oxford aufgeführten lateinischen Schauspiele von Cäsar's Tod, das den Dr. Eedes zum Verfasser hatte. 21) Diese Worte haben die Einschiebung der vorhergehenden Bühnenweisung *The Senators etc.*, die in der Fol. nicht steht, veranlasst. 22) *to abide* als transitives Verbum = für Etwas einstehen. — *but we* steht für *but us*. 23) Auch hier verbindet die Copula *and* Begriffe in der Sh.'schen Art, dass der zweite Begriff den ersten näher bestimmt. Die Menschen legen nur Werth darauf, dass sie die Tage in die Länge ziehen, möglichst lange leben. — Zu *stand upon* vgl. A. 2, Sc. 2, Anm. 2. 24) Die Fol. theilt diese Rede dem Casca zu, indem sie *Cask.* davorsetzt. 25) d. h. benetzt Eure Hände reichlich mit dem Blute Cäsar's. 26) *states unborn* = Staaten, die noch nicht vorhanden sind. Das *yet* aus *accents yet unknown* ist hier zu anticipiren. — *states* findet sich in der zweiten Folioausg.; die erste hat *state*, was sich allenfalls mit Malone erklären liesse = *theatric pomp yet undisplayed.* 27) *in sport* steht hier = harmlos, zum Spiel, nämlich auf einer Bühne, welche das Drama von Cäsar's Tod vorführt. 28) Deutlicher steht in North's Plutarch: *the base whereupon Pompey's image stood.* — Die Fol. hat *lye along*, was die späteren Folioausgg. verbessern. 29) Manche Hgg. setzen, abweichend von dem Text der Fol. und willkürlich, *our country*. 30) *to be resolved* = zu einer festen Ueberzeugung gebracht werden, völlig unterrichtet werden. 31) Antonius wird, wenn er darüber in's Klare gekommen, wie Cäsar verdient habe zu fallen, den lebendigen Brutus mehr lieben, als den todten Cäsar. 32) Antonius spricht von den Ungewissheiten des gegenwärtigen, nie zuvor durchgemachten Standes der Dinge. 33) Meine böse Ahnung trifft immer scharf das Rechte. 34) *rank* ist doppelsinnig = üppig, saftreich, vollblütig; und = üppig, übermächtig. 35) Mag ich

I shall not find myself so apt to die:
No place will please me so, no mean of death,
As here by Cæsar,[36] and by you cut off,
The choice and master spirits of this age.
*Bru.* O Antony! beg not your death of us.
Though now we must appear bloody and cruel,
As, by our hands, and this our present act,
You see we do, yet see you but our hands,
And this the bleeding business they have done:
Our hearts you see not; they are pitiful;[37]
And pity to the general wrong of Rome
(As fire drives out fire, so pity pity)
Hath done this deed on Cæsar. For your part,
To you our swords have leaden points, Mark Antony:
Our arms, in strength of malice, and our hearts,
Of brothers' temper,[38] do receive you in
With all kind love, good thoughts, and reverence.
*Cas.* Your voice shall be as strong as any man's
In the disposing of new dignities.
*Bru.* Only be patient, till we have appeas'd
The multitude, beside themselves with fear,[39]
And then we will deliver you the cause,
Why I, that did love Cæsar when I struck him,
Have thus proceeded.
*Ant.* I doubt not of your wisdom.
Let each man render me his bloody hand:
First, Marcus Brutus, will I shake[40] with you;
Next, Caius Cassius, do I take your hand;
Now, Decius Brutus, yours; now yours, Metellus;
Yours, Cinna; and, my valiant Casca, yours;
Though last, not least in love, yours, good Trebonius.
Gentlemen all, — alas! what shall I say?
My credit now stands on such slippery ground,
That one of two bad ways you must conceit[41] me,
Either a coward, or a flatterer. —
That I did love thee, Cæsar, O! 't is true:
If then thy spirit look upon us now,
Shall it not grieve thee, dearer[42] than thy death,
To see thy Antony making his peace,
Shaking the bloody fingers of thy foes,
Most noble! in the presence of thy corse?
Had I as many eyes as thou hast wounds,
Weeping as fast as they stream forth thy blood,
It would become me better than to close
In terms of friendship with thine enemies.
Pardon me, Julius! — Here wast thou bay'd, brave hart;
Here didst thou fall; and here thy hunters stand,
Sign'd in thy spoil, and crimson'd in thy lethe.[43]
O world! thou wast the forest to this hart;
And this, indeed, O world! the heart[44] of thee. —
How like a deer, strucken by many princes,
Dost thou here lie!
*Cas.* Mark Antony, —
*Ant.* Pardon me, Caius Cassius:
The enemies of Cæsar shall say this;
Then, in a friend, it is cold modesty.[45]
*Cas.* I blame you not for praising Cæsar so:
But what compact[46] mean you to have with us?
Will you be prick'd in number of our friends,
Or shall we on, and not depend on you?
*Ant.* Therefore I took your hands; but was, indeed,
Sway'd from the point by looking down on Cæsar.
Friends[47] am I with you all, and love you all,
Upon this hope, that you shall give me reasons,
Why and wherein Cæsar was dangerous.
*Bru.* Or else were this a savage spectacle.
Our reasons are so full of good regard,[48]
That were you, Antony, the son of Cæsar,
You should be satisfied.
*Ant.* That 's all I seek:
And am moreover suitor, that I may
Produce his body to the market-place;[49]
And in the pulpit, as becomes a friend,
Speak in the order of his funeral.[50]
*Bru.* You shall, Mark Antony.
*Cas.* Brutus, a word with you. —
*[Aside to Brutus.]* You know not what you do: do not consent,
That Antony speak in his funeral.

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auch tausend Jahre leben, so wird u. s. w. — Zu dem conjunctivischen *live* ist aus dem Folgenden *I* zu suppliren. 36) *by Cæsar* = neben Cäsar, entspricht dem *no place; by you* = durch Euch, dem *no mean of death.* 37) *pitiful* = voll Mitgefühl. Das Mitleid mit dem allgemeinen Drucke, den Rom unter Cäsar erlitt, hat das besondere Mitgefühl für Cäsar zum Schweigen gebracht, wie ein Feuer das andere Feuer erstickt. — Letzteres Bild ist Sh. sehr geläufig; so in Coriolanus (A. 4, Sc. 7) *One fire drives out one fire; one nail, one nail;* in Romeo and Juliet (A. 1, Sc. 2) *one fire burns out another's burning;* in K. John (A. 3, Sc. 1) *as fire cools fire.* — *fire* ist bei Sh. bald einsylbig, bald zweisylbig. 38) Den Armen in ihrer bösen, gefährlichen Thatkraft, die sie so eben an Cäsar bewiesen haben, werden die Herzen in ihrer brüderlichen Gesinnung entgegengestellt; beide aber sind bereit, den Antonius freundlich zu empfangen. — Capell setzt: *To you our swords have leaden points, Mark Antony,* || *Our arms no strength of malice; and our hearts etc.,* womit jedoch die Verbindung von *arms* und *hearts* zerrissen wird. — Craik liest *in strength of amity.* 39) Der grosse Haufen, der vor Furcht ganz ausser sich. — *multitude* hat als ein Collectiv den Plural *themselves* nach sich. 40) scil. *hands.* 41) Vgl. A. 1, Sc. 3, Anm. 38. — Auf die eine oder die andere unvortheilhafte Art müsst Ihr mich auffassen, entweder als Feigling oder als Schmeichler. 42) *dear* ist Alles, was in freundlichem wie in feindlichem Sinne Einem zu Herzen geht. Hier verbindet sich das adverbiale *dearer* mit *grieve.* 43) Da Sh. an andern Stellen *Lethe* in seinem eigentlichen Sinne = Strom der Unterwelt, des Todes, fasst, so ist auch hier *lethe* mit übertragener Anwendung dieses Begriffes = Blut, als Strom oder Fluth des Todes, zu nehmen. Pope las *death* für *lethe.* 44) Das Wortspiel zwischen *heart* und *hart* hat Sh. öfter; so in Twelfth-Night (A. 1, Sc. 1). — Die Fol. setzt hier *hart* wie in der vorhergehenden Zeile. 45) *modesty* = Zurückhaltung, reservirtes Benehmen. 46) Das substantivische *compact* betont Sh. wie das adjectivische auf der zweiten Sylbe. 47) Diese Pluralform in ihrer Anwendung auf den Singular *am I* ist zu erklären aus dem Zusatz *with you all.* 48) *regard* = Ansehen, Gewicht. — In der folgenden Zeile interpungirte Theobald zuerst *Antony* als Vocativ. Die Fol. hatte *were you Antony, the son etc.* 49) In der Verbindung von *produce* und *to the* liegt zugleich verstanden das Hinschaffen der Leiche nach dem Marktplatz und das Ausstellen derselben auf dem Marktplatz. — *market-place* ist hier das römische Forum, *pulpit* die daselbst befindliche Rednerbühne. 50) *the order of his funeral* = der

Know you how much the people may be mov'd
By that which he will utter?
*Bru.* By your pardon;
I will myself into the pulpit first,
And show the reason of our Cæsar's death:
What Antony shall speak, I will protest
He speaks by leave and by permission;
And that we are contented, Cæsar shall
Have all true rites, and lawful ceremonies.
It shall advantage more than do us[51] wrong.
*Cas.* I know not what may fall: I like it not.
*Bru.* Mark Antony, here, take you Cæsar's body.
You shall not in your funeral speech blame us,
But speak all good you can devise of Cæsar;
And say, you do 't by our permission:
Else shall you not have any hand at all
About his funeral. And you shall speak
In the same pulpit whereto I am going,
After my speech is ended.
*Ant.* Be it so;
I do desire no more.
*Bru.* Prepare the body then, and follow us.
*[Exeunt all but* Antony.
*Ant.* O, pardon me, thou bleeding piece of earth,[52]
That I am meek and gentle with these butchers!
Thou art the ruins of the noblest man
That ever lived in the tide of times.[53]
Woe to the hand that shed this costly blood!
Over thy wounds now do I prophesy,
(Which, like dumb mouths, do ope their ruby lips,
To beg the voice and utterance of my tongue,)
A curse shall light upon the limbs of men;[54]
Domestic fury, and fierce civil strife,
Shall cumber all the parts of Italy:
Blood and destruction shall be so in use,
And dreadful objects[55] so familiar,
That mothers shall but smile, when they behold
Their infants quarter'd with the hands of war;
All pity chok'd with custom of fell deeds:
And Cæsar's spirit, ranging for revenge,
With Até by his side, come hot from hell,[56]
Shall in these confines, with a monarch's voice,
Cry »Havoc!« and let slip the dogs of war,[57]
That this foul deed shall smell above the earth[58]
With carrion men, groaning for burial.

*Enter a Servant.*

You serve Octavius Cæsar, do you not?
*Serv.* I do, Mark Antony.
*Ant.* Cæsar did write for him to come to Rome.
*Serv.* He did receive his letters, and is coming;
And bid me say to you by word of mouth, —
O Cæsar! *[Seeing the body.*
*Ant.* Thy heart is big, get thee apart and weep.
Passion, I see, is catching;[59] for mine eyes,
Seeing those beads of sorrow stand in thine,
Began to water. Is thy master coming?
*Serv.* He lies to-night within seven leagues of Rome.
*Ant.* Post back with speed, and tell him what hath chanc'd:
Here is a mourning Rome, a dangerous Rome,
No Rome[60] of safety for Octavius yet;
Hie hence, and tell him so. Yet stay awhile;
Thou shalt not back, till I have borne this corse
Into the market-place: there shall I try,
In my oration, how the people take
The cruel issue of these bloody men;
According to the which thou shalt discourse
To young Octavius of the state of things.
Lend me your hand.[61] *[Exeunt, with* Cæsar's *body.*

## SCENE II.

The Same. The Forum.

*Enter* Brutus *and* Cassius, *and a throng of Citizens.*[1]

*Cit.* We will be satisfied: let us be satisfied.
*Bru.* Then follow me, and give me audience, friends. —
Cassius, go you into the other street,
And part the numbers. —
Those that will hear me speak, let them stay here;
Those that will follow Cassius, go with him;
And public reasons[2] shall be rendered
Of Cæsar's death.
*1. Cit.* I will hear Brutus speak.
*2. Cit.* I will hear Cassius; and compare[3] their reasons,
When severally we hear them rendered.
*[Exit* Cassius, *with some of the Citizens.*
Brutus *goes into the pulpit.*

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ordentliche Hergang oder Verlauf seines Leichenbegängnisses. So A. 1, Sc. 2: *Will you go see the order of the course?* 51) *us* ist auch zu *advantage* = fördern, zu suppliren. 52) *piece of earth* = Erdenkloss, ist ein Begriff. Dennoch fügen manche Hgg. das Epitheton *bleeding* zu *earth*, nicht zu *piece*, wie die Fol. es setzt. 53) *tide of times* = Verlauf der Zeiten, Zeitlauf. — Für *hand* in der folgenden Zeile liest Grant White *hands*. 54) *limbs of men* = Gliedmassen der Menschen, steht für die Leiber der Menschen überhaupt. — Antonius sieht den Bürgerkrieg mit allem Elend voraus, der aus Cäsar's Ermordung hervorgehen und wie ein Fluch die Menschen auch körperlich schädigen wird. — Der Satz erhält seine nähere Erklärung durch die folgenden Verse. — Für *limbs of men* schlug Staunton *tombs of men* vor. 55) *object* = Bild, Schauspiel, Alles, was sich den Augen darbietet. 56) Ate, die Furie der Zwietracht, die noch ganz heiss aus der Hölle kommt, erwähnt Sh. auch sonst, z. B. in K. John (A. 2, Sc. 1) *An Até, stirring him to blood and strife.* — Hier wird sie wie eine Jägerin dargestellt, welche die bisher an der Leine gehaltenen Hunde zum Gemetzel loslässt *(let slip)*. 57) Was Sh. unter *dogs of war* verstand, ergiebt sich aus K. Henry V. (A. 1, Chorus) *at his heels, || Leash'd in like hounds, should famine, sword, and fire, || Crouch for employment.* 58) Die Unthat der Ermordung Cäsar's wird zum Himmel stinken in dem Verwesungsgeruch der Leichen, welche unbeerdigt liegen bleiben, und deren Todesgestöhn vergebens nach Bestattung seufzt. 59) Der Affect des Schmerzes, wie er sich kundthut *(passion)*, wirkt ansteckend. — *for mine eyes* verbessert die zweite Folioausg. das *from mine eyes* der ersten. 60) Vgl. A. 1, Sc. 2, Anm. 34. — Zwei Zeilen weiter hat die Fol. *course* für *corse*. 61) d. h. zum Wegschaffen der Leiche.

1) Die Bühnenweisung der Fol. lautet, indem sie zum Theil anticipirt: *Enter Brutus and goes into the pulpit, and Cassius with the Plebeians.* 2) *public reasons* sind Gründe des Gemeinwohls, Staatsgründe, welche Cäsar's Tod nothwendig machten. — Den *public reasons* stellt Antonius im Verlauf dieser Scene die *private*

*3. Cit.* The noble Brutus is ascended.[4] Silence!

*Bru.* Be patient till the last.
Romans, countrymen, and lovers![5] hear me for my cause,[6] and be silent, that you may hear: believe me for mine honour, and have respect to mine honour, that you may believe: censure[7] me in your wisdom, and awake your senses,[8] that you may the better judge. If there be any in this assembly, any dear friend of Cæsar's, to him I say, that Brutus' love to Cæsar was no less than his. If then that friend demand, why Brutus rose against Cæsar, this is my answer: — Not that I loved Cæsar less, but that I loved Rome more. Had you rather Cæsar were living, and die all slaves, than that Cæsar were dead, to live all free men? As Cæsar loved me, I weep for him; as he was fortunate, I rejoice at it;[9] as he was valiant, I honour him: but, as he was ambitious, I slew him. There is tears for his love; joy for his fortune; honour for his valour; and death for his ambition. Who is here so base, that would be a bondman? If any, speak; for him have I offended. Who is here so rude,[10] that would not be a Roman? If any, speak; for him have I offended. Who is here so vile, that will not love his country? If any, speak; for him have I offended. I pause for a reply.

*All.* None, Brutus, none.[11]

*Bru.* Then none have I offended. I have done no more to Cæsar than you shall do to Brutus.[12] The question of his death is enrolled in the Capitol: his glory[13] not extenuated, wherein he was worthy, nor his offences enforced, for which he suffered death.

*Enter* ANTONY *and Others,*[14] *with* CÆSAR'S *body.*

Here comes his body, mourned by Mark Antony: who, though he had no hand in his death, shall receive the benefit of his dying, a place in the commonwealth; as which of you shall not? With this I depart: that, as I slew my best lover[15] for the good of Rome, I have the same dagger for myself, when it shall please my country to need my death.

*All.* Live, Brutus! live! live!
*1. Cit.* Bring him with triumph home unto his house.
*2. Cit.* Give him a statue with his ancestors.[16]
*3. Cit.* Let him be Cæsar.
*4. Cit.* Cæsar's better parts
Shall[17] be crown'd in Brutus.
*1. Cit.* We 'll bring him to his house with shouts and clamours.
*Bru.* My countrymen, —
*2. Cit.* Peace! silence! Brutus speaks.
*1. Cit.* Peace, ho!
*Bru.* Good countrymen, let me depart alone,
And, for my sake, stay here with Antony.
Do grace to Cæsar's corse, and grace his speech
Tending to Cæsar's glories, which Mark Antony,
By our permission, is allow'd to make.
I do entreat you, not a man depart,
Save I alone, till Antony have spoke. *[Exit.*
*1. Cit.* Stay, ho! and let us hear Mark Antony.
*3. Cit.* Let him go up into the public chair;[18]
We 'll hear him. — Noble Antony, go up.
*Ant.* For Brutus' sake, I am beholding[19] to you.
*4. Cit.* What does he say of Brutus?
*3. Cit.* He says, for Brutus' sake,
He finds himself beholding to us all.
*4. Cit.* 'T were best he speak no harm of Brutus here.
*1. Cit.* This Cæsar was a tyrant.
*3. Cit.* Nay, that 's certain:
We are bless'd that Rome is rid of him.
*2. Cit.* Peace! let us hear what Antony can say.
*Ant.* You gentle Romans, —
*Cit.* Peace, ho! let us hear him.
*Ant.* Friends, Romans, countrymen, lend me your ears:
I come to bury Cæsar, not to praise him.
The evil that men do lives after them,
The good is oft interred with their bones;
So let it be with Cæsar. The noble Brutus
Hath told you, Cæsar was ambitious:[20]
If it were so, it was a grievous fault,
And grievously hath Cæsar answer'd it.
Here, under leave of Brutus and the rest,
(For Brutus is an honourable man,
So are they all, all honourable men,)
Come I to speak in Cæsar's funeral.
He was my friend, faithful and just to me:
But Brutus says, he was ambitious;
And Brutus is an honourable man.
He hath brought many captives home to Rome,

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*griefs* gegenüber. 3) Zu *compare* ist kein *I* aus dem Vorhergehenden, sondern ein *we* aus dem Folgenden zu suppliren. 4) Brutus ist mittlerweile zur Rednerbühne emporgestiegen. — Die ebenvorhergehende Bühnenweisung fehlt in der Fol. Für *pulpit* setzen die meisten Hgg. das classische *Rostrum*, das Sh. indess nicht zu kennen scheint und auch in North's Plutarch nicht vorfand. Vgl. Anm. 1 dieser Scene. 5) *lover* = Freund, Jeder, der Einen lieb hat, in der Sprache der Sh.'schen Zeit. 6) Hört mich an in Betreff der Sache, die ich zu führen habe. 7) *to censure* = beurtheilen, ein Urtheil über Jemanden sprechen. 8) Der Plural *senses* steht hier nicht = Sinne, sondern nur weil er Mehrere anredet, für *sense* = Sinn, Auffassungsvermögen. 9) scil. *at Cæsar's fortune*, wie er das nachher wiederholt: *joy for his fortune.* 10) *rude* = roh, barbarisch, im Gegensatz zu dem civilisirten Römer. 11) Die Hgg. fügen die Bühnenweisung hinzu: *Several speaking at once*, und haben *Cit.* statt *All.* 12) Wie ich Cäsar nur sein Recht widerfahren liess, so sollt Ihr es mir widerfahren lassen. 13) *his glory*, sowie *his offences etc.*, bezieht sich auf *question of his death* = der Hergang seines Todes, wie er, protokollarisch aufgenommen und verzeichnet, auf dem Capitol bewahrt wird. 14) *and Others* ist ein Zusatz der Hgg. — Antonius erscheint hier als der officielle Leidtragende. 15) Vgl. Anm. 5 dieser Scene. 16) Vielleicht ist *ancestor's* zu schreiben, scil. *statue*, das Standbild des alten Brutus, der die Tarquinier vertrieb. Vgl. A. 1, Sc. 3: *set this up with wax upon old Brutus' statue.* Im Plutarch fand Sh.: *Marcus Brutus came of that Junius Brutus, for whom the ancient Romans made his statue of brass to be set up in the Capitol etc.* — Die Fol. unterscheidet selten das *s* des Plurals von dem *s* des Genitiv Singularis. 17) Die meisten Hgg. fügen ein Flickwort *now* hinter *shall* ein, um den Vers zu verbessern. 18) *public chair* ist dasselbe, was vorher *pulpit* hiess, zu dem auch Antonius emporsteigen soll *(go up).* 19) Für das Sh.'sche *beholding* setzte, als es veraltete, die vierte Folioausg. *beholden*, und die meisten Hgg. folgen ihr stillschweigend darin. 20) Sh. liess ausser Acht, dass Brutus die Worte, auf welche Antonius sich hier bezieht, vor dem Auftreten des Letzteren gesprochen hatte.

Whose ransoms did the general coffers[21] fill:
Did this in Cæsar seem ambitious?
When that the poor have cried, Cæsar hath wept;
Ambition should be made of sterner stuff:
Yet Brutus says, he was ambitious;
And Brutus is an honourable man.
You all did see, that on the Lupercal
I thrice presented him a kingly crown,
Which he did thrice refuse: was this ambition?
Yet Brutus says, he was ambitious;
And, sure, he is an honourable man.
I speak not to disprove what Brutus spoke,
But here I am to speak what I do know.
You all did love him once, not without cause:
What cause withholds you then to mourn for him?
O judgment! thou art fled to brutish beasts,
And men have lost their reason! — Bear with me;[22]
My heart is in the coffin there with Cæsar,
And I must pause till it come back to me.

*1. Cit.* Methinks, there is much reason in his sayings.

*2. Cit.* If thou consider rightly of the matter,
Cæsar has had great wrong.[23]

*3. Cit.* Has he, masters?[24]
I fear, there will a worse come in his place.

*4. Cit.* Mark'd ye his words? He would not take the crown:
Therefore, 't is certain, he was not ambitious.

*1. Cit.* If it be found so, some will dear abide it.

*2. Cit.* Poor soul! his eyes are red as fire with weeping.

*3. Cit.* There 's not a nobler man in Rome than Antony.

*4. Cit.* Now mark him; he begins again to speak.

*Ant.* But yesterday the word of Cæsar might
Have stood against the world: now lies he there,
And none so poor to do him reverence.[25]
O masters! if I were dispos'd to stir
Your hearts and minds to mutiny and rage,[26]
I should do Brutus wrong, and Cassius wrong,
Who, you all know, are honourable men.
I will not do them wrong: I rather choose
To wrong the dead, to wrong myself, and you,
Than I will wrong such honourable men.
But here 's a parchment, with the seal of Cæsar;
I found it in his closet, 't is his will.
Let but the commons hear this testament,
(Which, pardon me, I do not mean to read,)
And they would go and kiss dead Cæsar's wounds,
And dip their napkins[27] in his sacred blood,
Yea, beg a hair of him for memory,
And, dying, mention it within their wills,
Bequeathing it, as a rich legacy,
Unto their issue.

*4. Cit.* We 'll hear the will: read it, Mark Antony.

*All.* The will, the will! we will hear Cæsar's will.

*Ant.* Have patience,[28] gentle friends; I must not read it:
It is not meet you know how Cæsar lov'd you.
You are not wood, you are not stones, but men;
And, being men, hearing the will of Cæsar,
It will inflame you, it will make you mad.
'T is good you know not that you are his heirs;
For if you should, O, what would come of it!

*4. Cit.* Read the will! we 'll hear it, Antony;
You shall read us the will, Cæsar's will.

*Ant.* Will you be patient? will you stay awhile?
I have o'ershot myself[29] to tell you of it.
I fear, I wrong the honourable men,
Whose daggers have stabb'd Cæsar: I do fear it.

*4. Cit.* They were traitors: — honourable men!

*All.* The will! the testament!

*2. Cit.* They were villains, murderers. The will! read the will!

*Ant.* You will compel me then to read the will?
Then make a ring about the corse of Cæsar,
And let me show you him that made the will.
Shall I descend? and will you give me leave?

*All.* Come down.

*2. Cit.* Descend.

*[He comes down from the pulpit.*

*3. Cit.* You shall have leave.

*4. Cit.* A ring:[30] stand round.

*1. Cit.* Stand from the hearse;[31] stand from the body.

*2. Cit.* Room for Antony; most noble Antony.

*Ant.* Nay, press not so upon me; stand far off.

*All.* Stand back! room! bear back!

*Ant.* If you have tears, prepare to shed them now.
You all do know this mantle! I remember
The first time ever Cæsar put it on:
'T was on a summer's evening, in his tent,
That day he overcame the Nervii.
Look! in this place ran Cassius' dagger through:
See, what a rent the envious Casca made:
Through this, the well-beloved[32] Brutus stabb'd;
And, as he pluck'd his cursed steel away,
Mark how the blood of Cæsar follow'd it,
As rushing out of doors, to be resolv'd
If Brutus so unkindly knock'd, or no;
For Brutus, as you know, was Cæsar's angel:[33]
Judge, O you gods, how dearly Cæsar lov'd him!
This was the most unkindest[34] cut of all;
For when the noble Cæsar saw him stab,
Ingratitude, more strong than traitors' arms,
Quite vanquish'd him: then burst his mighty heart;
And, in his mantle muffling up his face,

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21) *general coffers* = Schatzkisten des Staates. 22) Habt Nachsicht mit mir, wenn mir vor Uebermass des Schmerzes das Wort versagt, und ich erst neuen Muth schöpfen muss, um weiter zu reden. 23) So ist dem Cäsar grosses Unrecht widerfahren. — *wrong* ist bald das Unrecht, das man erträgt, bald dasjenige, welches man begeht. 24) Diese Frage ist hier keine Frage der Verwunderung oder des Zweifels, sondern eher ein Ausruf der Betheuerung: Ob ihm Unrecht geschehen ist! wobei hinzugedacht wird: Das will ich meinen. 25) Jeder, selbst der Aermste, hält sich noch für zu gut, um der Leiche Cäsar's seine Ehrerbietung zu bezeigen. 26) Fast wörtlich aus North's Plutarch: *the people fell presently into such a rage and mutiny* (vgl. Einleitung pag. 261). 27) *napkin* = Tuch, namentlich Taschentuch, bei Sh. 28) *have patience* ist hier nicht = habt Geduld, sondern = habt Nachsicht; verzeiht mir, dass ich Euch das Testament Cäsar's nicht vorlese. 29) Ich bin über das vorgesteckte Ziel hinausgegangen. — Das Bild ist von einem zu weit gehenden Schusse entlehnt. 30) scil. *make a ring* = bildet einen Kreis um Cäsar's Leiche. 31) *hearse* ist der Sarg mit der Bahre, auf der er steht. 32) *well-beloved* ist = von Cäsar vielgeliebt. Dadurch erscheint Brutus' That noch abscheulicher. 33) Cäsar betrachtete

Even at the base of Pompey's statua,[35]
Which all the while ran blood, great Cæsar fell.
O, what a fall was there, my countrymen!
Then I, and you, and all of us fell down,
Whilst bloody treason flourish'd[36] over us.
O! now you weep; and, I perceive, you feel
The dint[37] of pity: these are gracious drops.
Kind souls! what, weep you, when you but behold
Our Cæsar's vesture wounded? Look you here,
Here is himself, marr'd,[38] as you see, with traitors.
*1. Cit.* O piteous spectacle!
*2. Cit.* O noble Cæsar!
*3. Cit.* O woful day!
*4. Cit.* O traitors! villains!
*1. Cit.* O most bloody sight!
*2. Cit.*[39] We will be revenged: revenge! about, — seek, — burn, — fire, — kill, — slay! — let not a traitor live.
*Ant.* Stay, countrymen.
*1. Cit.* Peace there! Hear the noble Antony.
*2. Cit.* We 'll hear him, we 'll follow him, we 'll die with him.
*Ant.* Good friends, sweet friends, let me not stir you up
To such a sudden flood of mutiny.
They that have done this deed are honourable:
What private griefs they have, alas! I know not,
That made them do it; they are wise and honourable,
And will, no doubt, with reasons answer you.
I come not, friends, to steal away your hearts:
I am no orator, as Brutus is;
But, as you know me all, a plain blunt man,
That love my friend; and that they know full well
That gave me public leave to speak of him.
For I have neither wit,[40] nor words, nor worth,
Action, nor utterance, nor the power of speech,
To stir men's blood: I only speak right on;
I tell you that which you yourselves do know,
Show you sweet Cæsar's wounds, poor, poor dumb mouths,
And bid them speak for me:[41] but were I Brutus,
And Brutus Antony, there were an Antony
Would ruffle up your spirits, and put a tongue
In every wound of Cæsar, that should move
The stones of Rome to rise and mutiny.
*All.* We 'll mutiny.
*1. Cit.* We 'll burn the house of Brutus.
*3. Cit.* Away then! come, seek the conspirators.
*Ant.* Yet hear me, countrymen; yet hear me speak.
*All.* Peace, ho! Hear Antony; most noble Antony.
*Ant.* Why, friends, you go to do you know not what.
Wherein hath Cæsar thus deserv'd your loves?
Alas! you know not: — I must tell you then.
You have forgot the will I told you of.
*All.* Most true; — the will: let 's stay, and hear the will.
*Ant.* Here is the will, and under Cæsar's seal.
To every Roman citizen he gives,
To every several man, seventy-five drachmas.
*2. Cit.* Most noble Cæsar! — we 'll revenge his death.
*3. Cit.* O royal Cæsar!
*Ant.* Hear me with patience.
*All.* Peace, ho!
*Ant.* Moreover, he hath left you all his walks,
His private arbours, and new-planted orchards,
On this side Tiber:[42] he hath left them you,
And to your heirs for ever; common pleasures,
To walk abroad, and recreate yourselves.
Here was a Cæsar! when comes such another?
*1. Cit.* Never, never! — Come, away, away!
We 'll burn his body in the holy place,
And with the brands fire[43] the traitors' houses.
Take up the body.
*2. Cit.* Go, fetch fire.
*3. Cit.* Pluck down benches.
*4. Cit.* Pluck down forms, windows, anything.
*[Exeunt Citizens, with the body.*
*Ant.* Now let it work. Mischief, thou art afoot,
Take thou what course thou wilt!

*Enter a Servant.*

How now, fellow?
*Serv.* Sir, Octavius is already come to Rome.
*Ant.* Where is he?
*Serv.* He and Lepidus are at Cæsar's house.
*Ant.* And thither will I straight to visit him.
He comes upon a wish:[44] Fortune is merry,
And in this mood will give us anything.[45]
*Serv.* I heard him say, Brutus and Cassius
Are rid like madmen through the gates of Rome.
*Ant.* Belike, they had some notice of the people,
How I had mov'd them. Bring me to Octavius.
*[Exeunt.*

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den Brutus wie seinen Schutzengel, mit Liebe und Zutrauen. 34) Die doppelte Bezeichnung des Superlativs ist hier mit besonderer Emphase angewandt. — *unkind* = unnatürlich. 35) Die Fol. hat *statue*. Vgl. A. 2, Sc. 2, Anm. 10. — *which* bezieht sich auf *base*, nicht auf *statua*. 36) Das intransitive *to flourish* ist hier schwerlich, wie Steevens deutet, mit *flourish the sword* zu ergänzen, sondern ist einfach = triumphiren. 37) *dint* = Einschnitt, Eindruck. So steht das in dieser Bedeutung veraltete Wort in K. Henry IV. Second Part (A. 4, Sc. 1) *by dint of sword*. 38) *to mar* doppelsinnig = entstellen, und = vernichten. 39) Diese Worte werden vielleicht nicht von dem zweiten Plebejer allein gesprochen, sondern von Verschiedenen durcheinander gerufen. Ebenso die folgenden demselben Redner beigelegten Worte: *We 'll hear him etc.* 40) So die zweite Folioausg. von 1632. Die erste Fol. hat *writ*, was Johnson sehr gezwungen mit *penned or premeditated oration* erklärt. Der allgemeinere Begriff *wit* passt besser in die Reihe der folgenden. 41) Das Umgekehrte hatte Antonius A. 3, Sc. 1 gesagt: *Over thy wounds now do I prophesy,* || *Which, like dumb mouths, do ope their ruby lips,* || *To beg the voice and utterance of my tongue.* 42) Fast wörtlich aus North's Plutarch: *he bequeathed unto every citizen of Rome 75 drachmas a man, and he left his gardens and arbours unto the people, which he had on this side of the river Tiber* (vgl. Einleitung pag. 261). 43) *fire* ist auch hier zweisylbig (vgl. A. 3, Sc. 1, Anm. 37). — Schon die zweite Folioausg. fügt, ohne diese Sh.'sche Aussprache zu beachten, hinter *fire* ein *all* ein. 44) Er kommt unmittelbar auf meinen Wunsch, d. h. nachdem ich eben gewünscht, dass er komme. 45) Die Glücksgöttin wird uns in ihrer jetzigen guten Laune Alles gewähren.

### SCENE III.

The Same. A Street.

*Enter* CINNA, *the Poet.*

*Cin.* I dreamt to-night, that I did feast with Cæsar,
And things unlucky[1] charge my fantasy.
I have no will to wander forth of doors,
Yet something leads me forth.

*Enter Citizens.*

*1. Cit.* What is your name?
*2. Cit.* Whither are you going?
*3. Cit.* Where do you dwell?
*4. Cit.* Are you a married man, or a bachelor?
*2. Cit.* Answer every man directly.
*1. Cit.* Ay, and briefly.
*4. Cit.* Ay, and wisely.
*3. Cit.* Ay, and truly; you were best.
*Cin.* What is my name? Whither am I going? Where do I dwell? Am I a married man, or a bachelor? Then, to answer every man directly, and briefly, wisely, and truly: wisely I say, I am a bachelor.
*2. Cit.* That 's as much as to say, they are fools that marry: — you 'll bear me a bang for that, I fear. Proceed; directly.[2]
*Cin.* Directly, I am going to Cæsar's funeral.
*1. Cit.* As a friend, or an enemy?
*Cin.* As a friend.
*2. Cit.* That matter is answered directly.
*4. Cit.* For your dwelling, — briefly.
*Cin.* Briefly, I dwell by the Capitol.
*3. Cit.* Your name, Sir, truly.
*Cin.* Truly, my name is Cinna.
*1. Cit.* Tear him to pieces, he 's a conspirator.
*Cin.* I am Cinna the poet; I am Cinna the poet.
*4. Cit.* Tear him for his bad verses; tear him for his bad verses.
*Cin.* I am not Cinna the conspirator.
*2. Cit.* It is no matter; his name 's Cinna: pluck but his name out of his heart, and turn him going.
*3. Cit.* Tear him, tear him! Come, brands, ho! firebrands! To Brutus, to Cassius;[3] burn all. Some to Decius' house, and some to Casca's; some to Ligarius'. Away! go! *[Exeunt.*

## ACT IV.

### SCENE I.

The Same. A Room in ANTONY's House.

ANTONY, OCTAVIUS, *and* LEPIDUS, *seated at a table.*[1]

*Ant.* These many then shall die; their names are prick'd.
*Oct.* Your brother too must die: consent you, Lepidus?
*Lep.* I do consent, —
*Oct.* Prick him down, Antony.
*Lep.* Upon condition Publius shall not live,
Who is your sister's son, Mark Antony.[2]
*Ant.* He shall not live; look, with a spot I damn[3] him.
But, Lepidus, go you to Cæsar's house;
Fetch the will hither, and we shall determine
How to cut off some charge in legacies.
*Lep.* What, shall I find you here?
*Oct.* Or here, or at the Capitol. *[Exit* LEPIDUS.
*Ant.* This is a slight unmeritable[4] man,
Meet to be sent on errands: is it fit,
The three-fold world divided, he should stand
One of the three to share it?
*Oct.* So[5] you thought him;
And took his voice who should be prick'd to die,
In our black sentence and proscription.
*Ant.* Octavius, I have seen more days than you:
And though we lay these honours on this man,
To ease ourselves of divers slanderous loads,[6]
He shall but bear them as the ass bears gold,
To groan and sweat under the business,
Either led or driven, as we point the way;
And having brought our treasure where we will,
Then take we down his load, and turn him off,
Like to the empty ass, to shake his ears,
And graze in commons.
*Oct.* You may do your will;
But he 's a tried and valiant soldier.
*Ant.* So is my horse, Octavius; and for that
I do appoint him store of provender.
It is a creature that I teach to fight,
To wind, to stop, to run directly on,
His corporal motion govern'd by my spirit.
And, in some taste,[7] is Lepidus but so;

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1) *unlucky* ist Warburton's Verbesserung für *unluckily* der Fol., = von übler Vorbedeutung. Steevens fand in einem alten Wahrsagebuche, dass Träume von einem Gastmahl Unglück bedeuten. — *unlucky* kommt in demselben Sinne bei Plutarch vor: *for because the signs of the sacrifices appeared unlucky, his wife Calpurnia kept him at home.* 2) *directly* fasst der zweite Bürger = ohne Umschweife, geradezu, Cinna aber = geradeswegs. 3) d. h. zum Hause des Brutus und des Cassius. — Vgl. A. 2, Sc. 1, Anm. 50. — Viele Hgg. setzen *Brutus'* und *Cassius'*, was der Druck der Fol. nicht unterscheidet. Wäre das der Sinn Sh.'s gewesen, so würde er schwerlich erst nachher *Decius' house* gesetzt haben. — *Ligarius'* ist allerdings zu lesen, so gut wie *Casca's*, in Bezug auf das vorhergehende *Decius' house.*

1) Die Hgg. lassen diese Scene in Rom im Hause des Antonius spielen, wie offenbar auch Sh.'s Ansicht war, obwohl Plutarch sie anderswohin verlegt (vgl. Einleitung pag. 261). 2) Die Hgg. machen darauf aufmerksam, dass Sh. die betreffende Stelle im Plutarch nicht genau gelesen. Plutarch spricht von einem Oheim des Antonius, Lucius Cäsar, den Antonius opfert. (Vgl. Einleitung pag. 261.) 3) *to damn* = zum Tode verurtheilen, kommt auch in Antony and Cleopatra (A. 1, Sc. 1) vor: *perform 't, or else we damn thee.* 4) *slight* = gering, von Kraft oder Begabung; *unmeritable* = verdienstlos, ohne Anspruch auf Anerkennung oder Lohn. So kommt das Wort in K. Richard III. (A. 3, Sc. 7) vor: *but my desert || Unmeritable shuns your high request.* — Der verdienstlose Lepidus hat keinen Anspruch auf einen Antheil am Triumvirat. 5) *so* bezieht sich auf *fit*: Ihr hieltet ihn für geeignet und liesst ihn abstimmen, wer zum Sterben angemerkt werden solle, in unsern Verurtheilungen und Aechtungen. 6) Die Ehren, die sie dem Lepidus übertragen, würden, wenn die Beiden sie für sich selbst behielten, nur eine Last sein, die sie zum Gegenstande von Schmähungen machte. 7) *in some taste* = bei einiger Probe, wenn man den Lepidus etwas prüft. 8) So verbessert Theobald das *Objects, Arts* der Fol.

He must be taught, and train'd, and bid go forth:
A barren-spirited fellow; one that feeds
On abject orts,[8] and imitations,
Which, out of use and stal'd by other men,
Begin his fashion: do not talk of him,
But as a property.[9] And now, Octavius,
Listen great things: — Brutus and Cassius
Are levying powers: we must straight make head:
Therefore, let our alliance be combin'd,
Our best friends made, and our best means stretch'd out;[10]
And let us presently go sit in council,
How covert matters may be best disclos'd,
And open perils surest answered.
*Oct.* Let us do so: for we are at the stake,
And bay'd about with many enemies;[11]
And some, that smile, have in their hearts, I fear,
Millions of mischiefs. *[Exeunt.*

## SCENE II.

Before Brutus's Tent, in the Camp near Sardis.

*Drum. Enter* Brutus, Lucilius, Lucius, *and Soldiers:* Titinius *and* Pindarus *meet them.*

*Bru.* Stand, ho!
*Lucil.* Give the word,[1] ho! and stand.
*Bru.* What now, Lucilius? is Cassius near?
*Lucil.* He is at hand; and Pindarus is come
To do you salutation from his master.
*Bru.* He greets me well.[2] — Your master, Pindarus,
In his own change,[3] or by ill officers,
Hath given me some worthy cause to wish
Things done, undone; but, if he be at hand,
I shall be satisfied.
*Pin.* I do not doubt,
But that my noble master will appear
Such as he is, full of regard and honour.
*Bru.* He is not doubted. — A word, Lucilius:
How he receiv'd you, let me be resolv'd.
*Lucil.* With courtesy, and with respect enough;
But not with such familiar instances,[4]
Nor with such free and friendly conference,
As he hath us'd of old.
*Bru.* Thou hast describ'd
A hot friend cooling. Ever note, Lucilius,
When love begins to sicken and decay,
It useth an enforced ceremony.
There are no tricks in plain and simple faith;
But hollow men, like horses hot at hand,
Make gallant show and promise of their mettle;
But when they should endure the bloody spur,
They fall their crests,[5] and, like deceitful jades,
Sink in the trial. Comes his army on?
*Lucil.* They mean this night in Sardis to be quarter'd:
The greater part, the horse in general,
Are come with Cassius. *[March within.*[6]
*Bru.* Hark! he is arriv'd. —
March gently on to meet him.

*Enter* Cassius *and Soldiers.*

*Cas.* Stand, ho!
*Bru.* Stand, ho! Speak the word along.[7]
*1. Sold.* Stand!
*2. Sold.* Stand!
*3. Sold.* Stand!
*Cas.* Most noble brother, you have done me wrong.
*Bru.* Judge me, you gods! wrong I mine enemies?[8]
And, if not so, how should I wrong a brother?
*Cas.* Brutus, this sober form of yours hides wrongs;
And when you do them —
*Bru.* Cassius, be content,[9]
Speak your griefs softly: I do know you well.[10]
Before the eyes of both our armies here,
Which should perceive nothing but love from us,
Let us not wrangle: bid them move away;
Then in my tent, Cassius, enlarge your griefs,
And I will give you audience.
*Cas.* Pindarus,
Bid our commanders lead their charges off
A little from this ground.
*Bru.* Lucilius, do you the like; and let no man
Come to our tent, till we have done our conference.
Let Lucius and Titinius guard our door. *[Exeunt.*[11]

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— *abject orts* = werthloser Abfall, weggeworfener Abhub. — Staunton liest *abjects, orts.* 9) Lepidus ist nicht wie ein selbständiges Wesen zu betrachten, sondern wie ein Werkzeug, dessen sich Andere beliebig bedienen. — So in K. John (A. 5, Sc. 2) *I am too high-born to be propertied.* 10) So vervollständigen die späteren Folioausgg. den unvollständigen Vers der ersten Fol.: *Our best friends made, our means stretch'd.* — Malone las dafür *our means stretch'd to the utmost.* 11) Das Bild von der Bärenhetze, wo die Hunde den an einen Pfahl gebundenen Bären anfallen, ist Sh. und seinen Zeitgenossen geläufig; so in K. Lear (A. 3, Sc. 7) *I am tied to the stake, and I must stand the course.*

1) *word* ist *watchword* = Parole, Losung. 2) Pindarus begrüsst den Brutus mit der Nachricht von Cassius' Annäherung zu gelegener Zeit; er kommt gerade recht. — So aufgefasst bedarf die Stelle nicht der von manchen Hggn. hinzugefügten Bühnenweisung *Pindarus gives a letter to Brutus*, als ob *He greets me well* sich auf den Inhalt des Briefes bezöge. 3) In der Veränderung, die mit ihm selbst vorgegangen ist; in der veränderten Gesinnung und Haltung des Cassius gegen den Brutus. — Warburton wollte *charge* für *change* lesen. 4) *familiar instances* = Proben oder Beweise von Vertraulichkeit. 5) *to fall* = sinken lassen. — *crests*, das in seinen concreten Bedeutungen sich sowohl auf *men* wie auf *horses* beziehen lässt, gebraucht Sh. auch sonst = Muth, Kampflust; so in Troilus and Cressida (A. 1, Sc. 3) *and make him fall his crest.* 6) *Low march within* ist die Bühnenweisung der Fol. und steht daselbst vier Zeilen früher, wie die Bühnenweisungen der Fol. öfter als Andeutung für die Schauspieler, sich bereit zu halten, eher gegeben werden, als sie eintreten. 7) Vgl. Anm. 1 dieser Scene. — Die folgende Bezeichnung: *1. Soldier, etc.* rührt von den Cambridge Edd. her; in der Fol. fehlt sie ganz, und die Hgg. setzen meistens *Within* vor das dreimalige *Stand!* 8) Die Götter mögen darüber richten, ob Brutus im Stande war, selbst seinen Feinden ein Unrecht zu thun. 9) *be content* ist, wie das gewöhnlichere *please*, als höfliche Einleitung einer Bitte mit dem Folgenden zu verbinden: seid es zufrieden, dass Ihr Eure Beschwerden gelassen vorbringt. — Staunton trennt *be content* von dem Folgenden und erklärt: *be continent, be self-restrained.* — *grief* = *grievance.* 10) Ich kenne Euch gut, ich weiss, wie Ihr es meint, und nehme Euch

## SCENE III.

Within the Tent of Brutus.[1]

*Enter* Brutus *and* Cassius.

*Cas.* That you have wrong'd me, doth appear in this:
You have condemn'd and noted Lucius Pella[2]
For taking bribes here of the Sardians;
Wherein my letters, praying on his side,
Because I knew the man, were slighted off.
*Bru.* You wrong'd yourself to write in such a case.
*Cas.* In such a time as this, it is not meet
That every nice offence[3] should bear his comment.
*Bru.* Let me tell you, Cassius, you yourself
Are much condemn'd to have an itching palm;[4]
To sell and mart your offices for gold
To undeservers.
*Cas.* I an itching palm?
You know, that you are Brutus that speak this,
Or, by the gods, this speech were else your last.
*Bru.* The name of Cassius honours this corruption,
And chastisement does therefore hide his head.
*Cas.* Chastisement!
*Bru.* Remember March, the ides of March remember:
Did not great Julius bleed for justice' sake?
What villain touch'd his body, that did stab,
And not for justice?[5] What! shall one of us,
That struck the foremost man of all this world,
But for supporting robbers,[6] shall we now
Contaminate our fingers with base bribes,
And sell the mighty space of our large honours
For so much trash as may be grasped thus?[7]
I had rather be a dog, and bay the moon,
Than such a Roman.
*Cas.* Brutus, bay[8] not me,
I 'll not endure it: you forget yourself,
To hedge me in.[9] I am a soldier, I,
Older in practice, abler than yourself
To make conditions.[10]
*Bru.* Go to; you are not, Cassius.
*Cas.* I am.
*Bru.* I say, you are not.
*Cas.* Urge me no more, I shall forget myself:
Have mind upon your health; tempt me no further.
*Bru.* Away, slight man!
*Cas.* Is 't possible?
*Bru.* Hear me, for I will speak.
Must I give way and room to your rash choler?
Shall I be frighted, when a madman stares?[11]
*Cas.* O ye gods! ye gods! Must I endure all this?
*Bru.* All this? ay, more: fret, till your proud heart break;
Go, show your slaves how choleric you are,
And make your bondmen tremble. Must I budge?
Must I observe[12] you? Must I stand and crouch
Under your testy humour? By the gods,
You shall digest the venom of your spleen,
Though it do split you; for from this day forth,
I 'll use you for my mirth, yea, for my laughter,
When you are waspish.
*Cas.* Is it come to this?
*Bru.* You say, you are a better soldier:[13]
Let it appear so; make your vaunting true,
And it shall please me well. For mine own part,
I shall be glad to learn of noble men.
*Cas.* You wrong me every way; you wrong me, Brutus;
I said, an elder soldier, not a better:
Did I say, better?
*Bru.* If you did, I care not.
*Cas.* When Cæsar liv'd, he durst not thus have mov'd me.
*Bru.* Peace, peace! you durst not so have tempted him.
*Cas.* I durst not?
*Bru.* No.
*Cas.* What! durst not tempt him?
*Bru.* For your life you durst not.

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deshalb Euren Zorn nicht übel. — Das ungefähr muss der Sinn dieser kurzen Phrase sein. 11) Die Fol. fügt dem *Exeunt* noch hinzu: *Manet Brutus and Cassius*, d. h. Brutus und Cassius bleiben auf der Bühne, welche, ohne dass eine Scenenveränderung vor sich ging, nunmehr als das Innere des Zeltes gedacht werden musste, in Uebereinstimmung mit Brutus' vorhergehenden Worten: *bid them move away;* || *Then in my tent, Cassius, enlarge your griefs etc.* — Die Scheidung der dritten Scene von der zweiten ist erst von den späteren Hggn. mit Rücksicht auf die Convenienz der nachshakspere'schen Bühne vorgenommen. — In Brutus' letzter Rede liest Craik den ersten Vers: *Lucius, do you the like; and let no man,* und den dritten: *Lucilius and Titinius guard the door.*

1) Eine Bühnenweisung der Hgg., welche die Fol. nicht hat. Vgl. die vorhergehende Scene. 2) Plutarch hat dieselben Worte, aber mit einem Zusatze, der den Begriff *to note* hier näher bestimmt: *The next day after, Brutus, upon complaint of the Sardians, did condemn and noted Lucius Pella for a defamed person.* 3) *nice offence* ist ein Vergehen, das nur in peinlicher und pedantischer Abschätzung als ein solches erscheint, also ein geringfügiges. — Die folgende Zeile ist metrisch von Pope so verbessert worden: *Yet let me tell you etc.* 4) *itching palm* ist eine Hand, die sich öffnet, weil sie nach fremdem Gelde verlangt, weil sie nach Bestechung juckt. 5) War etwa unter Cäsar's Mördern Einer ein solcher Schurke, dass er ihn aus anderm Beweggrunde, als um der Gerechtigkeit willen, erstochen hätte? 6) Dass unter *robbers* hier die heimlichen Plünderer des Staatsschatzes gemeint sind, deren Begünstigung Cäsar mit dem Tode büssen musste, ergiebt sich aus der entsprechenden Stelle bei Plutarch: *he should remember the ides of March, at which time they slew Julius Cæsar, who neither pilled nor polled the country, but only was a favourer and suborner of all them that did rob and spoil by his countenance and authority.* 7) Das *thus* bezieht sich auf eine die Worte begleitende Pantomime des Zusammenraffens von Geld mit der Hand. 8) *bay* verbesserte, in Uebereinstimmung mit dem vorhergehenden *bay the moon*, Theobald das *bait* der Fol. — Die spätern Folioausgg. ändern umgekehrt *bait the moon* in Uebereinstimmung mit *bait not me.* 9) Ihr vergesst Euch, wenn Ihr mich so in die Enge treibt. 10) Ich bin eher geeignet, Vorschriften zu machen, Euch die Richtschnur Eures Handelns vorzuzeichnen, als Ihr mir. 11) scil. *at me:* wenn ein Wahnsinniger mich anstarrt. 12) *to observe* = mit Respect Jemanden beobachten, gleichsam an Jemandem hinanschauen. So in Hamlet (A. 3, Sc. 1) *the observed of all observers.* 13) *soldier* ist hier

*Cas.* Do not presume too much upon my love;
I may do that I shall be sorry for.
*Bru.* You have done that you should be sorry for.
There is no terror, Cassius, in your threats;
For I am arm'd so strong in honesty,
That they pass by me as the idle wind,
Which I respect not. I did send to you
For certain sums of gold, which you denied me; —
For I can raise no money by vile means:
By heaven, I had rather coin my heart,
And drop my blood for drachmas, than to wring
From the hard hands [14] of peasants their vile trash
By any indirection. I did send
To you for gold to pay my legions,
Which you denied me: was that done like Cassius?
Should I have answer'd Caius Cassius so?
When Marcus Brutus grows so covetous,
To lock such rascal counters from his friends,
Be ready, gods, with all your thunderbolts;
Dash him to pieces!
*Cas.* I denied you not.
*Bru.* You did.
*Cas.* I did not: he was but a fool
That brought my answer back. — Brutus hath riv'd my heart:
A friend should bear his friend's infirmities,
But Brutus makes mine greater than they are.
*Bru.* I do not, [15] till you practise them on me.
*Cas.* You love me not.
*Bru.* I do not like your faults.
*Cas.* A friendly eye could never see such faults.
*Bru.* A flatterer's would not, though they do appear
As huge as high Olympus.
*Cas.* Come, Antony, and young Octavius, come,
Revenge yourselves alone on Cassius,
For Cassius is aweary of the world:
Hated by one he loves; brav'd by his brother;
Check'd like a bondman; all his faults observ'd,
Set in a note-book, [16] learn'd, and conn'd by rote,
To cast into my teeth. O! I could weep
My spirit from mine eyes. — There is my dagger,
And here my naked breast; within, a heart
Dearer than Plutus' mine, [17] richer than gold:
If that thou be'st a Roman, [18] take it forth;
I, that denied thee gold, will give my heart:
Strike, as thou didst at Cæsar; for, I know,
When thou didst hate him worst, thou lov'dst him better
Than ever thou lov'dst Cassius.
*Bru.* Sheathe your dagger:
Be angry when you will, it shall have scope;
Do what you will, dishonour shall be humour. [19]
O Cassius! you are yoked with a lamb,
That carries anger, as the flint bears fire;
Who, much enforced, shows a hasty spark,
And straight is cold again.
*Cas.* Hath Cassius liv'd
To be but mirth and laughter to his Brutus, [20]
When grief, and blood ill-temper'd, vexeth him?
*Bru.* When I spoke that, I was ill-temper'd too.
*Cas.* Do you confess so much? Give me your hand.
*Bru.* And my heart too.
*Cas.* O Brutus!
*Bru.* What 's the matter?
*Cas.* Have you not love enough to bear with me,
When that rash humour, which my mother gave me,
Makes me forgetful?
*Bru.* Yes, Cassius; and, from henceforth,
When you are over-earnest [21] with your Brutus,
He 'll think your mother chides, and leave you so.
*[Noise within.*
*Poet.* [22] *[Within.]* Let me go in to see the generals:
There is some grudge between 'em; 't is not meet
They be alone.
*Lucil. [Within.]* You shall not come to them.
*Poet. [Within.]* Nothing but death shall stay me.

*Enter Poet, followed by* Lucilius, Titinius, *and* Lucius.

*Cas.* How now? What 's the matter?
*Poet.* For shame, you generals! What do you mean?
Love, and be friends, as two such men should be;
For I have seen more years, I am sure, than ye. [23]
*Cas.* Ha, ha! how vilely doth this cynic rhyme! [24]
*Bru.* Get you hence, sirrah: saucy fellow, hence!
*Cas.* Bear with him, Brutus; 't is his fashion.
*Bru.* I 'll know [25] his humour, when he knows his time:

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dreisylbig, wie A. 4, Sc. 1: *But he 's a tried and valiant soldier.* 14) Die von der Arbeit harten, schwieligen Hände charakterisiren auch anderswo bei Sh. das gemeine Volk; so in Midsummer-Night's Dream (A. 5, Sc. 1) *Hard-handed men, that work in Athens here.* 15) *I do not* lässt sich nur ungenau auf das vorhergehende *make them greater* beziehen, da eigentlich der Sinn ist: Ich hebe Eure Fehler nicht eher hervor, als bis Ihr sie praktisch an mir bethätigt. — In Cassius' zweitfolgender Rede ist *could* der Conjunctiv, = könnte, würde können. 16) Anspielungen auf Schreibtafeln oder Notizenbücher, in die man einzeichnet, was man sonst vergessen möchte, kommen bei Sh. öfter vor; so A. 1, Sc. 2: *that tongue of his, that bad the Romans || Mark him, and write his speeches in their books.* 17) Die Fol. hat *Pluto's mine*, wie sie mit derselben Verwechslung in Troilus and Cressida (A. 3, Sc. 3) *Pluto's gold* hat. Vgl. auch A. 1, Sc. 2, Anm. 2. 18) d. h. wenn Du ein Mann bist, den Muth eines ächten Römers besitzest. 19) Die Ehrenkränkung, die Ihr mir zufügt, soll für eine blosse Laune gelten, der Ihr Euch ungestraft hingeben könnt. — In der vorhergehenden Zeile bezieht sich *it* nicht auf ein einzelnes Wort, sondern auf ein *your anger*, das aus *be angry etc.* zu entnehmen ist. 20) Cassius bezieht sich auf Brutus' frühere Worte: *I 'll use you for my mirth, yea, for my laughter, || When you are waspish.* — So geht das *him* der folgenden Zeile auf Cassius. — Zu *blood ill-temper'd* = Blut in schlechter Verfassung, citirt Staunton folgenden Spruch von Trench: *The four humours in a man, according to the old physicians, were blood, choler, phlegm, and melancholy. So long as these were duly mixed, all would be well.* 21) *over-earnest* = allzuernst, allzustreng, ist euphemistisch = zornig, gereizt. 22) Die Fol. hat schon hier *Enter a Poet.* — Bei Plutarch, dem Sh. diesen Zwischenfall entlehnte, wird Marcus Phaonius nur als Philosoph, nicht als Poet erwähnt (vgl. Einleitung pag. 261). 23) Dieses Reimpaar ist einem andern nachgebildet, in welchem North an der entsprechenden Stelle einen Homerischen Vers übersetzt (vgl. Einleitung pag. 261). 24) In North's Plutarch nennt Brutus den Eindringling *counterfeit cynic.* 25) *to know* =

What should the wars do with these jigging fools?[26] —
Companion,[27] hence!
*Cas.* Away, away! be gone. *[Exit Poet.*
*Bru.* Lucilius and Titinius, bid the commanders
Prepare to lodge their companies to-night.
*Cas.* And come yourselves, and bring Messala with you,
Immediately to us. *[Exeunt* Lucilius *and* Titinius.
*Bru.* Lucius, a bowl of wine. *[Exit* Lucius.
*Cas.* I did not think, you could have been so angry.
*Bru.* O Cassius! I am sick of many griefs.
*Cas.* Of your philosophy you make no use,
If you give place to accidental evils.
*Bru.* No man bears sorrow better: Portia is dead.
*Cas.* Ha! Portia?
*Bru.* She is dead.
*Cas.* How 'scap'd I killing, when I cross'd you so?[28] —
O insupportable and touching loss! —
Upon what sickness?
*Bru.* Impatient of my absence;[29]
And grief, that young Octavius with Mark Antony
Have made themselves so strong: for with her death
That tidings came; — with this she fell distract,
And, her attendants absent, swallow'd fire.
*Cas.* And died so?
*Bru.* Even so.
*Cas.* O ye immortal gods!

*Re-enter* Lucius, *with wine and tapers.*

*Bru.* Speak no more of her. — Give me a bowl of wine: —
In this I bury all unkindness, Cassius. *[Drinks.*
*Cas.* My heart is thirsty for that noble pledge.[30] —
Fill, Lucius, till the wine o'erswell the cup;
I cannot drink too much of Brutus' love. *[Drinks.*
*Bru.* Come in, Titinius. *[Exit* Lucius.

*Re-enter* Titinius, *with* Messala.

Welcome, good Messala. —
Now sit we close about this taper here,
And call in question our necessities.[31]
*Cas.* Portia, art thou gone?
*Bru.* No more, I pray you. —
Messala, I have here received letters,
That young Octavius and Mark Antony
Come down upon us with a mighty power,
Bending their expedition toward Philippi.
*Mes.* Myself have letters of the self-same tenour.[32]
*Bru.* With what addition?
*Mes.* That by proscription, and bills of outlawry,
Octavius, Antony, and Lepidus,
Have put to death an hundred senators.[33]
*Bru.* Therein our letters do not well agree:
Mine speak of seventy senators, that died
By their proscriptions, Cicero being one.
*Cas.* Cicero one?
*Mes.* Cicero[34] is dead,
And by that order of proscription. —
Had you your letters from your wife, my lord?
*Bru.* No, Messala.
*Mes.* Nor nothing in your letters writ of her?
*Bru.* Nothing, Messala.
*Mes.* That, methinks, is strange.
*Bru.* Why ask you? Hear you aught of her in yours?
*Mes.* No, my lord.
*Bru.* Now, as you are a Roman,[35] tell me true.
*Mes.* Then like a Roman bear the truth I tell:
For certain she is dead, and by strange manner.
*Bru.* Why, farewell, Portia. — We must die, Messala:
With meditating that she must die once,[36]
I have the patience to endure it now.
*Mes.* Even so great men great losses should endure.
*Cas.* I have as much of this in art[37] as you,
But yet my nature could not bear it so.
*Bru.* Well, to our work alive.[38] — What do you think
Of marching to Philippi presently?
*Cas.* I do not think it good.
*Bru.* Your reason?
*Cas.* This it is.
'T is better that the enemy seek us:
So shall he waste his means, weary his soldiers,
Doing himself offence; whilst we, lying still,
Are full of rest, defence,[39] and nimbleness.
*Bru.* Good reasons must, of force, give place to better.
The people, 'twixt Philippi and this ground,
Do stand but in a forc'd affection;[40]

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erkennen, anerkennen, und = kennen. 26) Wie *jig* ein lustiger, musikalischer Vortrag mit pantomimischer Begleitung war, so ist in demselben weiteren Sinne *to jig* hier zu fassen: Solche bänkelsängerische Narren, wie dieser Poet, gehören nicht in ein Kriegslager. Denselben Ausdruck gebraucht Marlowe von elenden Reimern in dem Prolog zu Tamburlaine the Great: *From jigging veins of rhyming mother-wits,* || *And such conceit as clownage keeps in pay,* || *We 'll lead you to the stately tent of war.* 27) *companion* = Gesell, von Sh. als Schimpfwort auch sonst gebraucht. 28) Cassius, da er hört, welch einen Schmerz Brutus in sich barg, wundert sich nur, dass Brutus ihn nicht getödtet, als er vorher in ihrem Hader ihm so entgegengetreten war. 29) Die Construction ist, wie bei Sh. in längeren Sätzen öfter, anakoluthisch. Zu *impatient* ist *she*, d. h. Portia, zu suppliren; *grief* wird in dem folgenden *with this* resümirt und modificirt. 30) Brutus trinkt dem Cassius zu und will in diesem Trunke allen vorhergegangenen Hader begraben. Darauf erwiedert Cassius, sein Herz dürste danach, ihm in diesem Wunsche Bescheid zu thun. — *pledge* ist sowohl der zugebrachte Trunk als die Erwiederung darauf. 31) Und lasst uns besprechen, was uns Noth thut. 32) Die Fol. schreibt *tenure*, was auch Rowe noch beibehielt. 33) Die Senatoren wurden hingerichtet, nachdem sie zuvörderst für *outlaws* erklärt und als solche aufgegriffen waren. 34) Capell vervollständigt den Vers in seiner Art, indem er ein *ay* vor *Cicero* setzt. 35) Vgl. Anm. 18 dieser Scene. 36) Indem ich erwog, dass sie einmal, zu irgend einer Zeit, sterben würde, habe ich jetzt die Fassung, ihren Tod zu ertragen. 37) *art* ist hier als das durch Studium Angeeignete dem Angebornen *(nature)* gegenübergestellt. So in K. Lear (A. 4, Sc. 6) *Nature's above art in that respect.* 38) *alive* ist ein ermunternder Zuruf: Wohlan! munter an unser Werk! — Andere fassen *alive* in Verbindung mit *work:* an unsere lebendige Arbeit. 39) *defence* = Wehrtüchtigkeit. 40) scil. *to us.* Sie sind uns nur in äusserlichem,

For they have grudg'd us contribution:
The enemy, marching along by them,
By them shall make a fuller number up,
Come on refresh'd, new-added,[41] and encourag'd:
From which advantage shall we cut him off,
If at Philippi we do face him there,
These people at our back.
*Cas.* Hear me, good brother.
*Bru.* Under your pardon. — You must note beside,
That we have tried the utmost of our friends,
Our legions are brim-full, our cause is ripe:
The enemy increaseth every day;
We, at the height, are ready to decline.
There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune;
Omitted,[42] all the voyage of their life
Is bound in shallows and in miseries.
On such a full sea are we now afloat;
And we must take the current when it serves,
Or lose our ventures.[43]
*Cas.* Then, with your will, go on:
We 'll along ourselves, and meet them at Philippi.
*Bru.* The deep of night is crept upon our talk,
And nature must obey necessity;
Which we will niggard[44] with a little rest.
There is no more to say?
*Cas.* No more. Good night:
Early to-morrow will we rise, and hence.
*Bru.* Lucius! *[Re-enter* Lucius.*]* My gown.[45] *[Exit* Lucius.*]* — Farewell, good Messala: —
Good night, Titinius. — Noble, noble Cassius,
Good night, and good repose.
*Cas.* O my dear brother!
This was an ill beginning of the night.
Never come such division[46] 'tween our souls!
Let it not, Brutus.
*Bru.* Every thing is well.
*Cas.* Good night, my lord.
*Bru.* Good night, good brother.
*Tit., Mes.* Good night, Lord Brutus.
*Bru.* Farewell, every one.
*[Exeunt* Cassius, Titinius, *and* Messala.

*Re-enter* Lucius, *with the gown.*

Give me the gown. Where is thy instrument?
*Luc.* Here in the tent.
*Bru.* What! thou speak'st drowsily?
Poor knave, I blame thee not; thou art o'er-watch'd.
Call Claudius,[47] and some other of my men;
I 'll have them sleep on cushions in my tent.
*Luc.* Varro, and Claudius!

*Enter* Varro *and* Claudius.

*Var.* Calls my lord?
*Bru.* I pray you, Sirs, lie in my tent, and sleep:
It may be, I shall raise you by and by
On business to my brother Cassius.
*Var.* So please you, we will stand, and watch your pleasure.
*Bru.* I will not have it so; lie down, good Sirs:
It may be, I shall otherwise bethink me.[48]
Look, Lucius, here 's the book I sought for so;
I put it in the pocket of my gown.
*[*Varro *and* Claudius *lie down.*
*Luc.* I was sure, your lordship did not give it me.
*Bru.* Bear with me, good boy, I am much forgetful.
Canst thou hold up thy heavy eyes awhile,
And touch thy instrument a strain or two?
*Luc.* Ay, my lord, an 't please you.
*Bru.* It does, my boy.
I trouble thee too much, but thou art willing.
*Luc.* It is my duty, Sir.
*Bru.* I should not urge thy duty past thy might:
I know, young bloods look for a time of rest.
*Luc.* I have slept, my lord, already.
*Bru.* It was well done, and thou shalt sleep again;
I will not hold thee long: if I do live,
I will be good to thee. *[Music, and a Song.*
This is a sleepy tune:[49] — O murderous slumber!
Lay'st thou thy leaden mace[50] upon my boy,
That plays thee music? — Gentle knave, good night;
I will not do thee so much wrong to wake thee.
If thou dost nod, thou break'st thy instrument:
I 'll take it from thee; and, good boy, good night. —
Let me see, let me see: — is not the leaf turn'd down,
Where I left reading?[51] Here it is, I think.
*[He sits down.*

*Enter the Ghost of* Cæsar.

How ill this taper burns! — Ha! who comes here?
I think, it is the weakness of mine eyes
That shapes this monstrous apparition.[52]
It comes upon me. — Art thou any thing?
Art thou some god, some angel, or some devil,

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erzwungenem Anschein zugethan. 41) *new-added* = durch neuen Zutritt vermehrt, von *to add to* = Etwas vermehren. — Dyce liest *new-aided* dafür. 42) *omitted* bezieht sich auf *tide* und ist der Gegensatz zu *taken at the flood:* wenn diese Strömung des Meeres, die zur Fluthzeit benutzt werden muss, unbenutzt vorübergeht. 43) Wir müssen entweder mit der günstigen Strömung fahren, oder aber das, was wir auf's Spiel gesetzt, einbüssen. — *venture* ist namentlich das Risico bei einer Handelsunternehmung, die Schiffsladung. 44) *to niggard* = beknappen, kümmerlich oder spärlich mit Etwas abfinden. 45) Er verlangt sein Hauskleid oder Nachtgewand, nachdem er bisher seine kriegerische Rüstung getragen. 46) d. h. solche Spaltung, wie sie zu Anfang des Abends *(beginning of the night)* zwischen die Beiden getreten war. 47) Die Fol. hat *Claudio* hier und im Folgenden. Vgl. A. 1, Sc. 2, Anm. 2. — Ebenso haben erst die Hgg. das *Varrus* der Fol. in *Varro* latinisirt. 48) Vielleicht fällt mir noch etwas Anderes ein; deshalb müsst Ihr bei mir bleiben. 49) Eine einschläfernde Weise nennt er die von Lucius gesungene und gespielte Melodie, weil der Sänger selbst darüber eingeschlafen ist. — So in Winter's Tale (A. 1, Sc. 1) *sleepy drinks* = einschläfernde Getränke. 50) *mace* = Scepter, und = Keule. Sh. fand in Spenser's Faerie Queene dasselbe Attribut des Schlafes: *But whenas Morpheus had with leaden mace || Arrested all that courtly company.* 51) Brutus sucht in dem Buche die Stelle, wo er aufhörte zu lesen und das Blatt einschlug. So in Cymbeline (A. 2, Sc. 2) *fold down the leaf where I have left.* 52) In North's Plutarch steht *a wonderful, strange, and monstrous shape of a body* (vgl. Einleitung pag. 261). Dass die Erscheinung Cäsar's Geist war, fand Sh. jedoch nicht im Plutarch, wohl aber, dass das

That mak'st my blood cold, and my hair to stare?
Speak to me, what thou art.
*Ghost.* Thy evil spirit, Brutus.
*Bru.* Why com'st thou?
*Ghost.* To tell thee, thou shalt see me at Philippi.
*Bru.* Well; then I shall see thee again?
*Ghost.* Ay, at Philippi.
*Bru.* Why, I will see thee at Philippi then. —
*[Ghost vanishes.*[53]
Now I have taken heart, thou vanishest:
Ill spirit, I would hold more talk with thee. —
Boy! Lucius! — Varro! Claudius! Sirs, awake! —
Claudius!
*Luc.* The strings, my lord, are false.[54]
*Bru.* He thinks he still is at his instrument. —
Lucius, awake!
*Luc.* My lord?
*Bru.* Didst thou dream, Lucius, that thou so criedst out?
*Luc.* My lord, I do not know that I did cry.
*Bru.* Yes, that thou didst. Didst thou see anything?
*Luc.* Nothing, my lord.
*Bru.* Sleep again, Lucius. — Sirrah, Claudius!
*[To* Varro.*]* Fellow thou! awake!
*Var.* My lord?
*Clau.* My lord?
*Bru.* Why did you so cry out, Sirs, in your sleep?
*Var., Clau.* Did we, my lord?
*Bru.* Ay: saw you anything?
*Var.* No, my lord, I saw nothing.
*Clau.* Nor I, my lord.
*Bru.* Go, and commend me to my brother Cassius:
Bid him set on his powers betimes before,
And we will follow.
*Var., Clau.* It shall be done, my lord. *[Exeunt.*

# ACT V.

## SCENE I.

The Plains of Philippi.

*Enter* Octavius, Antony, *and their Army.*

*Oct.* Now, Antony, our hopes are answered:
You said, the enemy would not come down,
But keep the hills and upper regions;
It proves not so: their battles are at hand;
They mean to warn[1] us at Philippi here,
Answering before we do demand of them.
*Ant.* Tut! I am in their bosoms,[2] and I know
Wherefore they do it: they could be content
To visit other places;[3] and come down
With fearful bravery,[4] thinking by this face
To fasten in our thoughts that they have courage;
But 't is not so.

*Enter a Messenger.*

*Mess.* Prepare you, generals:
The enemy comes on in gallant show;
Their bloody sign of battle is hung out,
And something to be done immediately.
*Ant.* Octavius, lead your battle softly on,
Upon the left hand of the even field.
*Oct.* Upon the right hand I; keep thou[5] the left.
*Ant.* Why do you cross me in this exigent?[6]
*Oct.* I do not cross you; but I will do[7] so. *[March.*

*Drum. Enter* Brutus, Cassius, *and their Army;* Lucilius, Titinius, Messala, *and Others.*

*Bru.* They stand, and would have parley.
*Cas.* Stand fast, Titinius: we must out[8] and talk.
*Oct.* Mark Antony, shall we give sign of battle?
*Ant.* No, Cæsar, we will answer on their charge.
Make forth; the generals would have some words.
*Oct.* Stir not until the signal.
*Bru.* Words before blows: is it so, countrymen?
*Oct.* Not that we love words better, as you do.
*Bru.* Good words are better than bad strokes, Octavius.
*Ant.* In your bad strokes, Brutus, you give good words:
Witness the hole you made in Cæsar's heart,
Crying, »Long live! hail, Cæsar!«
*Cas.* Antony,
The posture of your blows are yet unknown;[9]
But for your words, they rob the Hybla bees,
And leave them honeyless.[10]
*Ant.* Not stingless too.
*Bru.* O! yes, and soundless too;
For you have stol'n their buzzing, Antony,
And very wisely threat before you sting.

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Licht matter brannte, da der Geist erschien: *looking towards the light of the lamp that waxed very dim.* — So in K. Richard III. (A. 5, Sc. 3) *The lights burn blue.* 53) Diese Bühnenweisung fehlt in der Fol. — Rowe fügte zuerst *Exit Ghost* hinzu. 54) Die Saiten sind verstimmt. Damit entschuldigt der schlaftrunkene Lucius sich, dass er nicht weiter gespielt hat.

1) *to warn* = herbescheiden, vorfordern. So in K. Richard III. (A. 1, Sc. 3) *And sent to warn them to his royal presence.* 2) Ich bin so gut wie ihr Vertrauter; ich weiss, was in ihrem Innern vorgeht. 3) Sie würden froh sein, sie würden es sich gern gefallen lassen, wenn sie anderswohin ziehen könnten, statt nach Philippi. 4) *fearful bravery* ist in dem doppelten Sinne, den Sh. mit dem Epitheton *fearful* verbindet, entweder eine Prahlerei, die unter muthiger Aussenseite eine Bangigkeit des Herzens verbirgt, oder eine Prahlerei, die sich ein schreckliches, furchtbares Ansehen giebt. Jener Deutung schliesst sich Malone, der letzteren und wahrscheinlicheren Steevens an, der in demselben Sinne aus Sidney's Arcadia citirt: *which (*scil. *horse) she rid so as might show a fearful boldness, daring to do that which she knew that she knew not how to do.* 5) Der rasche Uebergang von *you* zu *thou* und umgekehrt ist in Sh.'s Manier. 6) Auch Sh.'s Zeitgenossen gebrauchen *exigent* = *extremity*; so Lodge in seiner Novelle Rosalynde: *Envy thwarteth thee with such hard exigents.* Es ist = das Aeusserste, sowohl in der Zeit, wie in der Bedrängniss. 7) *do* bezieht sich nicht auf *cross you*, sondern auf Octavius' vorhergehende Worte: *Upon the right hand etc.* 8) *out* = aus Reih' und Glied. Dasselbe bedeutet Antonius' folgendes Wort: *make forth* = tretet vor. 9) Der Plural des zunächst vorhergehenden Wortes *blows* hat auch den Plural des Verbums veranlasst, obwohl das Subject *posture* im Singular steht. Diese Licenz in der Construction ist bei Sh. sehr gewöhnlich und findet sich auch bei seinen Zeitgenossen; so in Marlowe's

*Ant.* Villains! you did not so, when your vile daggers
Hack'd one another in the sides of Cæsar:[11]
You show'd your teeth like apes,[12] and fawn'd like hounds,
And bow'd like bondmen, kissing Cæsar's feet;
Whilst damned Casca, like a cur, behind,[13]
Struck Cæsar on the neck. O you flatterers!
*Cas.* Flatterers! — Now, Brutus, thank yourself:
This tongue had not offended so to-day,
If Cassius might have rul'd.[14]
*Oct.* Come, come, the cause: if arguing make us sweat,
The proof of it will turn to redder drops.
Look;
I draw a sword against conspirators:
When think you that the sword goes up again?[15] —
Never, till Cæsar's three-and-thirty wounds[16]
Be well aveng'd; or till another Cæsar
Have added slaughter to the sword of traitors.[17]
*Bru.* Cæsar, thou canst not die by traitors' hands,
Unless thou bring'st them with thee.
*Oct.* So I hope,[18]
I was not born to die on Brutus' sword.
*Bru.* O! if thou wert the noblest of thy strain,
Young man, thou couldst not die more honourable.
*Cas.* A peevish[19] school-boy, worthless of such honour,
Join'd with a masker and a reveller.[20]
*Ant.* Old Cassius still!
*Oct.* Come, Antony; away! —
Defiance, traitors, hurl we in your teeth.
If you dare fight to-day, come to the field;
If not, when you have stomachs.[21]
[*Exeunt* Octavius, Antony, *and their Army.*

*Cas.* Why now, blow, wind; swell, billow; and swim, bark!
The storm is up, and all is on the hazard.
*Bru.* Ho!
Lucilius, hark, a word with you.
*Lucil.* My lord?
[Brutus *and* Lucilius *talk apart.*
*Cas.* Messala, —
*Mes.* What says my general?
*Cas.* Messala,
This is my birth-day; as this very day
Was Cassius born. Give me thy hand, Messala:
Be thou my witness, that against my will,
As Pompey was, am I compell'd to set
Upon one battle all our liberties.[22]
You know, that I held Epicurus strong,
And his opinion: now, I change my mind,
And partly credit things that do presage.
Coming from Sardis, on our former ensign[23]
Two mighty eagles fell; and there they perch'd,
Gorging and feeding from our soldiers' hands;
Who to Philippi here consorted us:[24]
This morning are they fled away, and gone,
And in their steads do ravens, crows, and kites,
Fly o'er our heads, and downward look on us,
As we were sickly prey:[25] their shadows seem
A canopy most fatal, under which
Our army lies, ready to give up the ghost.
*Mes.* Believe not so.
*Cas.* I but believe it partly,
For I am fresh of spirit, and resolv'd
To meet all perils very constantly.
*Bru.* Even so, Lucilius.[26]
*Cas.* Now, most noble Brutus,
The gods to-day stand friendly, that we may,

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Hero and Leander: *The outside of her garments were of lawn.* — *posture of your blows* = Richtung, Lage Eurer Streiche oder Hiebe. Man weiss noch nicht, wohin Antonius seine Streiche führt oder richtet. 10) *as the honey of Hybla* dient auch in K. Henry IV. First Part (A. 1, Sc. 2) zur Bezeichnung grosser Süssigkeit. — Antonius' Antwort wäre vielleicht zu interpungiren: *Not stingless too?* 11) Die Verschworenen stachen so eifrig und rasch, dass ehe ein Dolch herausgezogen werden konnte, schon ein anderer hinter ihm hineinfuhr und den ersten Dolch zugleich mittraf. 12) Damit wird die heuchlerisch grinsende Freundlichkeit bezeichnet, mit der sie dem Cäsar sich näherten. 13) Wie ein elender Hund ein wildes Thier von hinten angreift, so stach Casca den Cäsar in den Nacken. 14) Wenn Cassius seinen Willen hätte durchsetzen können. Vgl. A. 2, Sc. 1, wo Cassius seine Rede schliesst: *Let Antony and Cæsar fall together.* 15) *to go up again* = wieder in die Scheide gesteckt werden. 16) So die Fol. Theobald änderte, in Uebereinstimmung mit North's Plutarch: *three-and-twenty wounds*, und die meisten Hgg. folgen ihm. Aber Sh. mochte so gut eine andere Zahl angenommen und geschrieben haben, wie Fletcher in seinem Drama The Noble Gentleman setzte: *So Cæsar fell, when in the Capitol* || *They gave his body two-and-thirty wounds.* 17) d. h. bis ein zweiter Cäsar, nämlich Octavius, von dem Schwerte der Verräther, die den ersten Cäsar tödteten, gefallen sein wird. 18) Die Hgg. setzen hinter *hope* ein Colon oder ein Semicolon, und zerreissen damit den Satz, der zusammengefasst sagt: So (falls ich nicht durch Verrätherhand sterben kann) hoffe ich denn, dass mir nicht durch Brutus' Schwert zu sterben bestimmt ist. 19) *peevish* ist der nicht weiss, was er will, der mit den Leuten nicht fertig zu werden versteht. 20) So hatte Cäsar A. 2, Sc. 2 gesagt: *See! Antony, that revels long o' nights,* || *Is notwithstanding up.* 21) *stomach* = Appetit, Gelüste zu Etwas, gebraucht Sh. in derselben Verbindung wie hier auch anderswo, so in K. Henry V. (A. 3, Sc. 7) *they have only stomachs to eat, and none to fight.* 22) Der Sinn dieser Worte erhellt deutlicher aus der entsprechenden Stelle in North's Plutarch: *Messala, I protest unto thee, and make thee my witness, that I am compelled against my mind and will (as Pompey the Great was) to jeopard the liberty of our country to the hazard of a battle.* — Auch das Folgende ist zum grossen Theil aus Plutarch entlehnt (vgl. Einleitung pag. 262). 23) *former ensign* ist das vordere Banner, das dem Heere vorangetragen wurde. — *former* = vorder, in örtlichem Sinne, kommt auch bei Sh.'s Zeitgenossen vor; so in Spenser's Faerie Queene: *Yet did her face and former parts profess* || *A fair young maiden*, und in Adlyngton's Apuleius (1596) *former feet* = Vorderfüsse. — North's Plutarch spricht von *two of the foremost ensigns*, weshalb Lettsom *foremost ensigns* für *former ensign* vermuthet. 24) Die Adler leisteten uns Gesellschaft bis hierher nach Philippi. 25) So in K. John (A. 4, Sc. 3) *As doth a raven on a sick-fallen beast.* 26) Brutus schliesst mit diesen zustimmenden Worten das Gespräch, das er mit Lucilius unterdessen beiseite

Lovers in peace,[27] lead on our days to age!
But since the affairs of men rest still incertain,[28]
Let 's reason with the worst that may befall.
If we do lose this battle, then is this
The very last time we shall speak together:
What are you then[29] determined to do?
*Bru.* Even by the rule of that philosophy,
By which I did blame Cato for the death
Which he did give himself: — I know not how,[30]
But I do find it cowardly and vile,
For fear of what might fall, so to prevent
The time of life: — arming myself with patience,
To stay[31] the providence of some high powers,
That govern us below.
*Cas.* Then, if we lose this battle,
You are contented to be led in triumph
Thorough the streets of Rome?
*Bru.* No, Cassius, no: think not, thou noble Roman,
That ever Brutus will go bound to Rome;
He bears too great a mind: but this same day
Must end that work the ides of March begun;[32]
And, whether we shall meet again, I know not.
Therefore, our everlasting farewell take: —
For ever, and for ever, farewell, Cassius!
If we do meet again, why, we shall smile;
If not, why then, this parting was well made.
*Cas.* For ever, and for ever, farewell, Brutus!
If we do meet again, we 'll smile indeed;
If not, 't is true, this parting was well made.
*Bru.* Why then, lead on. — O, that a man might know
The end of this day's business, ere it come!
But it sufficeth, that the day will end,
And then the end is known. — Come, ho! away! *[Exeunt.*

## SCENE II.

The Same. The Field of Battle.

*Alarum. Enter* Brutus *and* Messala.

*Bru.* Ride, ride, Messala, ride, and give these bills[1]
Unto the legions on the other side. *[Loud alarum.*
Let them set on at once; for I perceive
But cold demeanour in Octavius' wing,
And sudden push gives them the overthrow.[2]
Ride, ride, Messala: let them all come down.
*[Exeunt.*

## SCENE III.

The Same. Another Part of the Field.

*Alarum. Enter* Cassius *and* Titinius.

*Cas.* O, look, Titinius, look, the villains fly!
Myself have to mine own turn'd enemy:
This ensign here of mine was turning back;
I slew the coward, and did take it[1] from him.
*Tit.* O Cassius! Brutus gave the word too early;[2]
Who, having some advantage on Octavius,
Took it too eagerly: his soldiers fell to spoil,
Whilst we by Antony are all enclos'd.

*Enter* Pindarus.

*Pin.* Fly further off, my lord, fly further off;
Mark Antony is in your tents, my lord!
Fly, therefore, noble Cassius, fly far off.
*Cas.* This hill is far enough. Look, look, Titinius;
Are those my tents where I perceive the fire?
*Tit.* They are, my lord.
*Cas.* Titinius, if thou lov'st me,
Mount thou my horse, and hide thy spurs in him,
Till he have brought thee up to yonder troops,
And here again; that I may rest assur'd,
Whether yond troops are friend or enemy.
*Tit.* I will be here again, even with a thought.[3]
*[Exit.*
*Cas.* Go, Pindarus, get higher[4] on that hill:
My sight was ever thick; regard[5] Titinius,
And tell me what thou not'st about the field. —
*[Exit* Pindarus.
This day I breathed first: time is come round,
And where I did begin, there shall I end;[6]
My life is run his compass. — Sirrah, what news?
*Pin. [Above.]* O my lord!
*Cas.* What news?

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geführt. 27) Als Freunde und in Frieden. — Vgl. A. 3, Sc. 2, Anm. 5. 28) Viele Hgg. setzen *uncertain* für das Sh.'sche *incertain*. 29) *then* scil. *if we do lose this battle*. 30) Diese Ellipse ist wohl so zu ergänzen: Ich weiss nicht, wie es sich in der That verhält, aber ich finde es feige und schlecht, aus Furcht vor dem, was geschehen kann, der einmal uns bestimmten Lebensfrist so, wie Cato that, zuvorzueilen. — *time of life* = Lebensfrist, wofür Capell *term of life* setzen wollte, findet sich auch in K. Henry IV. First Part (A. 5, Sc. 2) *O gentlemen, the time of life is short.* — Das folgende *arming etc.* knüpft dann wieder an Cassius' Frage *What are you then determined to do?* an. 31) *to stay* = abwarten. 32) Für das als Präteritum jetzt veraltete *begun* der Fol. setzen manche Hgg. *began*. — In North's Plutarch steht an der entsprechenden Stelle: *for I gave up my life for my country in the ides of March, for the which I shall live in another more glorious world.*

1) Was mit *bills* hier gemeint ist, erhellt aus North's Plutarch: *In the mean time Brutus that led the right wing sent little bills to the colonels and captains of the private bands, in which he wrote the word of the battle.* 2) Wenn wir dem von Octavius gefürten Heerhaufen, welcher sich schlaff benimmt, einen plötzlichen Stoss versetzen, ihn plötzlich angreifen, so werfen wir ihn, so bringen wir ihm eine Niederlage bei.

1) *it* bezieht sich auf *ensign* in der Bedeutung »Banner«, während in der vorigen Zeile *ensign* = Bannerträger, ist. 2) Brutus gab zu früh die Losung zum Angriff. 3) *even with a thought* = ganz wie man denkt, mit der Schnelligkeit eines Gedankens. So in Antony and Cleopatra (A. 4, Sc. 12) *That which is now a horse, even with a thought* || *The rack dislimns.* 4) Manche Hgg. lesen mit den späteren Folioausgg. *thither* für *higher*. — Den Hügel, auf den Pindarus steigen sollte, stellte auf der Sh.'schen Bühne der Balcon im Hintergrunde vor. Die Fol. lässt deshalb den Pindarus in seiner nächsten Rede dort oben erscheinen: *Pindarus Above*, ohne sein *exit* zu bezeichnen. Jedoch giebt sie sein Wiederauftreten auf der vordern Bühne nachher an mit *Enter Pindarus.* 5) *to regard* = in's Auge fassen, im Auge behalten. 6) *where* ist auf *time* oder auf *this day*

*Pin.* Titinius is enclosed round about
With horsemen, that make to him on the spur; [7]
Yet he spurs on: — now they are almost on him.
Now, Titinius! [8] — now some light: — O! he lights too: —
He 's ta'en: *[Shout]* and, hark! they shout for joy.
*Cas.* Come down; behold no more. —
O, coward that I am, to live so long,
To see my best friend ta'en before my face!

*Re-enter* PINDARUS.

Come hither, sirrah.
In Parthia did I take thee prisoner;
And then I swore thee, saving of thy life,
That whatsoever I did bid thee do,
Thou shouldst attempt it. Come now, keep thine oath:
Now be a freeman; and with this good sword,
That ran through Cæsar's bowels, search this bosom.
Stand not to answer: here, take thou the hilts; [9]
And, when my face is cover'd, as 't is now,
Guide thou the sword. — Cæsar, thou art reveng'd,
Even with the sword that kill'd thee. *[Dies.* [10]
*Pin.* So, I am free; yet would not so have been,
Durst I have done my will. O Cassius!
Far from this country Pindarus shall run,
Where never Roman shall take note of him. *[Exit.*

*Re-enter* TITINIUS, *with* MESSALA.

*Mes.* It is but change, Titinius; for Octavius
Is overthrown by noble Brutus' power,
As Cassius' legions are by Antony.
*Tit.* These tidings will well comfort Cassius.
*Mes.* Where did you leave him?
*Tit.* All disconsolate,
With Pindarus, his bondman, on this hill.
*Mes.* Is not that he, that lies upon the ground?
*Tit.* He lies not like the living. O my heart!
*Mes.* Is not that he?
*Tit.* No, this was he, Messala,
But Cassius is no more. — O setting sun!
As in thy red rays thou dost sink to night, [11]
So in his red blood Cassius' day is set:
The sun of Rome is set. Our day is gone;
Clouds, dews, and dangers come; our deeds are done.
Mistrust of my success hath done this deed.
*Mes.* Mistrust of good success hath done this deed.
O hateful error, melancholy's child! [12]
Why dost thou show to the apt [13] thoughts of men
The things that are not? O error! soon conceiv'd,
Thou never com'st unto a happy birth,
But kill'st the mother [14] that engender'd thee.
*Tit.* What, Pindarus! Where art thou, Pindarus?
*Mes.* Seek him, Titinius, whilst I go to meet
The noble Brutus, thrusting this report
Into his ears: I may say, thrusting it;
For piercing steel, and darts envenomed,
Shall be as welcome to the ears of Brutus,
As tidings of this sight.
*Tit.* Hie you, Messala,
And I will seek for Pindarus the while. *[Exit* MESSALA.
Why didst thou send me forth, brave Cassius?
Did I not meet thy friends? and did not they
Put on my brows this wreath of victory,
And bid me give it thee? Didst thou not hear their shouts?
Alas! thou hast misconstrued every thing.
But hold thee, take this garland on thy brow:
Thy Brutus bid me give it thee, and I
Will do his bidding. — Brutus, come apace,
And see how I regarded Caius Cassius. [15] —
By your leave, gods: — this is a Roman's part: [16]
Come, Cassius' sword, and find Titinius' heart. *[Dies.*

*Alarum. Re-enter* MESSALA, *with* BRUTUS, *young* CATO, STRATO, VOLUMNIUS, *and* LUCILIUS.

*Bru.* Where, where, Messala, doth his body lie?
*Mes.* Lo, yonder; and Titinius mourning it.
*Bru.* Titinius' face is upward.
*Cato.* He is slain.
*Bru.* O Julius Cæsar! thou art mighty yet:
Thy spirit walks abroad, and turns our swords
In our own proper [17] entrails. *[Low alarums.*
*Cato.* Brave Titinius!
Look, whe'r [18] he have not crown'd dead Cassius!
*Bru.* Are yet two Romans living such as these? —
The last [19] of all the Romans, fare thee well!
It is impossible that ever Rome
Should breed thy fellow. — Friends, I owe more tears
To this dead man than you shall see me pay. —
I shall find time, Cassius, I shall find time. —
Come, therefore, and to Thassos [20] send his body:

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zu beziehen: an dem Tage meiner Geburt werde ich auch sterben. 7) Die spornstreichs auf ihn loseilen. 8) Mit diesen Worten ermahnt er den Titinius, obwohl der ihn nicht hören kann, Stand zu halten, sich zur Wehr zu setzen gegen seine Verfolger, die vom Pferde steigen, um ihn gefangen zu nehmen. — Die Hgg. setzen *'light* für das Sh.'sche *light*, als ob es aus *alight* abgekürzt sei. 9) Das pluralische *hilts* gebraucht Sh. auch sonst von dem Heft eines Schwertes. — Fünf Verse vorher ist *I swore thee* = ich liess Dich schwören. 10) Statt dieser erst von den Hggn. hinzugefügten Bühnenweisung haben die späteren Folioausgg.: *Kills him*, d. h. *Pindarus kills him*. In der ersten Fol. fehlt Beides. 11) Wie Du, in den Strahlen des Abendroths, in Nacht versinkst. — Andere Hgg. lesen *to-night*, was die Fol. von *to night* nicht unterscheidet. 12) Die Schwermuth, welcher Cassius sich hingab, veranlasste ihn zu dem Irrthum in Betreff des Titinius, den er für gefangen von Feinden hielt, da er in der That von Freunden bewillkommnet ward. 13) *apt thoughts* sind hier die zu solcher irrigen Auffassung vermöge ihrer schwermüthigen Stimmung disponirten Gedanken der Menschen. 14) Die Mutter ist die Schwermuth, welche zugleich mit dem Schwermüthigen selbst in Folge dieses Irrthums stirbt. 15) Titinius ehrte den Cassius nicht bloss, indem er ihn auf Brutus' Befehl mit dem Siegerkranze schmückte, sondern auch, indem er, dem Beispiel des Cassius folgend, sich selbst umbringt. Zu diesem Selbstmord bittet er die Götter um Erlaubniss. 16) So, wie ein Römer, will auch in Hamlet (A. 5, Sc. 2) Horatio seinem Freunde in den Tod folgen: *I am more an antique Roman than a Dane:* || *Here 's yet some liquor left.* 17) *proper* verstärkt das synonyme *own*. 18) Vgl. A. 1, Sc. 1, Anm. 15. 19) Ohne die Sh.'sche Phraseologie zu berücksichtigen, die auch sonst den Artikel bei einer Anrede anwendet, änderte Rowe *thou last*. So in K. Henry VI. Third Part (A. 5, Sc. 5) *Take that, the likeness of this railer here.* 20) So verbesserte Theobald das *Tharsus* der Fol., nach North's

His funerals shall not be in our camp,
Lest it discomfort us. — Lucilius, come; —
And come, young Cato; let us to the field. —
Labeo, and Flavius,[21] set our battles on: —
'T is three o'clock; and, Romans, yet ere night
We shall try fortune in a second fight. *[Exeunt.*

## SCENE IV.

Another Part of the Field.

*Alarum. Enter, fighting, Soldiers of both Armies; then* Brutus, Cato, Lucilius, *and Others.*

*Bru.* Yet, countrymen, O! yet hold up your heads.
*Cato.* What bastard doth not?[1] Who will go with me?
I will proclaim my name about the field: —
I am the son of Marcus Cato, ho!
A foe to tyrants, and my country's friend;
I am the son of Marcus Cato, ho!
*[Charges the enemy.*[2]
*Bru.* And I am Brutus, Marcus Brutus, I;
Brutus, my country's friend: know me for Brutus.
*[Exit, charging the enemy.* Cato *is overpowered, and falls.*
*Lucil.* O young and noble Cato! art thou down?
Why, now thou diest as bravely as Titinius,
And may'st be honour'd, being Cato's son.[3]
*1. Sold.* Yield, or thou diest.
*Lucil.* Only I yield to die:
There is so much that thou wilt kill me straight.
*[Offering money.*[4]
Kill Brutus, and be honour'd in his death.
*1. Sold.* We must not. — A noble prisoner!
*2. Sold.* Room, ho! Tell Antony, Brutus is ta'en.
*1. Sold.* I 'll tell the news.[5] — Here comes the general. —

*Enter* Antony.

Brutus is ta'en, Brutus is ta'en, my lord.
*Ant.* Where is he?
*Lucil.* Safe, Antony; Brutus is safe enough.
I dare assure thee, that no enemy
Shall ever take alive the noble Brutus:
The gods defend him from so great a shame!
When you do find him, or alive, or dead,
He will be found like Brutus, like himself.
*Ant.* This is not Brutus, friend; but, I assure you,
A prize no less in worth. Keep this man safe;
Give him all kindness: I had rather have
Such men my friends, than enemies. Go on,
And see whe'r[6] Brutus be alive, or dead;
And bring us word, unto Octavius' tent,
How every thing is chanc'd. *[Exeunt.*

## SCENE V.

Another Part of the Field.

*Enter* Brutus, Dardanius, Clitus, Strato, *and* Volumnius.

*Bru.* Come, poor remains of friends, rest on this rock.
*Cli.* Statilius show'd the torch-light;[1] but, my lord,
He came not back: he is or ta'en, or slain.[2]
*Bru.* Sit thee down, Clitus: slaying is the word;[3]
It is a deed in fashion. Hark thee, Clitus. —
*[Whispering.*
*Cli.* What! I, my lord? No, not for all the world.
*Bru.* Peace then! no words.
*Cli.* I 'll rather kill myself.
*Bru.* Hark thee, Dardanius. — *[Whispers him.*
*Dar.* Shall I do such a deed?
*Cli.* O Dardanius!
*Dar.* O Clitus!
*Cli.* What ill request did Brutus make to thee?
*Dar.* To kill him, Clitus. Look, he meditates.
*Cli.* Now is that noble vessel full of grief,
That it runs over even at his eyes.[4]
*Bru.* Come hither, good Volumnius: list a word.
*Vol.* What says my lord?
*Bru.* Why, this, Volumnius:
The ghost of Cæsar[5] hath appear'd to me
Two several times by night: at Sardis once;

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Plutarch: *he caused his body to be burnt and sent it to the city of Thassos.* — Die Cambridge Edd. setzen *Thasos* dafür. — Wahrscheinlich rührte die Verwechslung von Sh. her, der das in seinem Pericles öfter erwähnte Tharsus besser als Thassos kannte. 21) Die Fol. hat *Labio* und *Flavio*. Vgl. A. 1, Sc. 2, Anm. 2. — In der folgenden Zeile hat die Fol. *a clock* für *o'clock*.

1) d. h. Der würde ein Bastard sein, der nicht das Haupt emporhielte. So in A. 4, Sc. 8: *What villain touch'd his body etc.* Vgl. A. 4, Sc. 3, Anm. 5. 2) Diese Bühnenweisung ist, so wie die folgende, von den Hggn. hinzugefügt. Die Fol. hat bloss *Enter Soldiers and fight*, d. h. feindliche Soldaten bekämpfen und überwältigen den jungen Cato. 3) Und Du darfst geehrt werden als Cato's Sohn, der Du bist. 4) Diese Bühnenweisung ist zur Erklärung von den Hggn. hinzugefügt: So viel Gold, wie ich hier in der Hand habe, ist Dein, wenn Du mich sogleich tödtest. 5) So verbessert Pope das *I 'll tell thee news* der Fol. 6) Vgl. A. 1, Sc. 1, Anm. 15.

1) Weshalb Statilius die Fackel zeigen sollte, ist so in North's Plutarch erzählt: *Furthermore Brutus thought that there was no greate number of men slaine in bataile, and to know the trueth of it, there was one called Statilius that promised to goe through his enemies, — — and from thence if all were well, that he would lift up a torch-light in the ayer, and then returne againe with speed to him. The torch-light was lift up as he had promised, for Statilius went thither. Nowe Brutus seeing Statilius tarie long after, and that he came not againe, he say'd: if Statilius be aliue, he will come againe. But his euil fortune was suche, that as he came backe, he lighted in his enemies hands, and was slaine.* 2) Den schon durch den Gleichklang hervorgehobenen Gegensatz *ta'en, or slain* hat Sh. auch an anderen Stellen: K. Richard II. (A. 5, Sc. 6), K. Henry VI. First Part (A. 4, Sc. 4), Troilus and Cressida (A. 5, Sc. 5). 3) Todtschlag ist die Losung; es ist eine That, die jetzt in die Mode kommt. — Damit eröffnet, gleichsam scherzhaft, Brutus seine Aufforderung an Clitus, ihn umzubringen. 4) Dasselbe Bild, das einen Weinenden mit einem bis zum Ueberlaufen vollen Gefässe vergleicht, findet sich in Winter's Tale (A. 3, Sc. 3) *I never saw a vessel of like sorrow, || So fill'd, and so becoming.* 5) Vgl. A. 4, Sc. 3, Anm. 52. 6) Vgl. A. 5, Sc. 3, Anm. 9. — *it* bezieht sich auf

And, this last night, here in Philippi fields.
I know my hour is come.
*Vol.* Not so, my lord.
*Bru.* Nay, I am sure it is, Volumnius.
Thou seest the world, Volumnius, how it goes;
Our enemies have beat us to the pit:
*[Low alarums.*
It is more worthy to leap in ourselves,
Than tarry till they push us. Good Volumnius,
Thou know'st, that we two went to school together;
Even for that our love of old, I pray thee,
Hold thou my sword-hilts, whilst I run on it.[6]
*Vol.* That 's not an office for a friend, my lord.
*[Alarum still.*
*Cli.* Fly, fly, my lord! there is no tarrying here.[7]
*Bru.* Farewell to you; — and you; — and you, Volumnius. —
Strato, thou hast been all this while asleep;
Farewell to thee too, Strato. — Countrymen,[8]
My heart doth joy, that yet in all my life
I found no man, but he was true to me.
I shall have glory by this losing day,
More than Octavius and Mark Antony
By this vile conquest shall attain unto.
So, fare you well at once; for Brutus' tongue
Hath almost ended his life's history.
Night hangs upon mine eyes; my bones would rest,
That have but labour'd to attain this hour.
*[Alarum. Cry within, „Fly, fly, fly!“*
*Cli.* Fly, my lord, fly!
*Bru.* Hence! I will follow.
*[Exeunt* Clitus, Dardanius, *and* Volumnius.
I pr'ythee, Strato, stay thou by thy lord.
Thou art a fellow of a good respect;
Thy life hath had some smatch of honour in it:
Hold then my sword, and turn away thy face,
While I do run upon it. Wilt thou, Strato?
*Stra.* Give me your hand first: fare you well, my lord.
*Bru.* Farewell, good Strato. — Cæsar, now be still:
I kill'd not thee with half so good a will.[9]
*[He runs on his sword, and dies.*

*Alarum: retreat. Enter* Octavius, Antony, Messala, Lucilius, *and their Army.*

*Oct.* What man is that?
*Mes.* My master's man. — Strato, where is thy master?
*Stra.* Free from the bondage you are in, Messala;
The conquerors can but make a fire of him;[10]
For Brutus only overcame himself,
And no man else hath honour by his death.
*Lucil.* So Brutus should be found. — I thank thee, Brutus,
That thou hast prov'd Lucilius' saying true.[11]
*Oct.* All that serv'd Brutus, I will entertain[12] them.
Fellow, wilt thou bestow thy time with me?
*Stra.* Ay; if Messala will prefer[13] me to you.
*Oct.* Do so, good Messala.
*Mes.* How died my master, Strato?
*Stra.* I held the sword, and he did run on it.
*Mes.* Octavius, then take him to follow thee,
That did the latest service to my master.
*Ant.* This was the noblest Roman of them all:
All the conspirators, save only he,
Did that they did in envy of great Cæsar;
He only, in a general honest thought[14]
And common good to all, made one of them.
His life was gentle; and the elements
So mix'd in him that Nature might stand up,
And say to all the world, »This was a man!«[15]
*Oct.* According to his virtue let us use him,
With all respect, and rites of burial.
Within my tent his bones to-night shall lie,
Most like a soldier, order'd honourably. —
So, call the field to rest; and let 's away,
To part the glories of this happy day. *[Exeunt.*

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das aus *sword-hilts* zu entnehmende *sword.* — Schon die dritte Folioausg., mit Sh.'s Sprachgebrauch weniger vertraut, änderte *sword's hilt*, und die meisten Hgg. folgten ihr darin. 7) In North's Plutarch steht: *Volumnius denied his request, and so did many others: and amongest the rest one of them sayd, there was no tarrying for them there, but that they must needes flie.* 8) Die Fol. hat den Vers: *Farewell to thee, to Strato, Countrymen*, wofür Theobald zuerst das Richtige setzte. — Zu dem Folgenden vgl. Brutus' Worte in North's Plutarch: *It rejoiceth my hart that not one of my frends hath failed me at my neede, and I do not complaine of my fortune, but only for my contries sake: for, as for me, I thinke myselfe happier then they that have ouercome, considering that I leaue a perpetuall fame of our corage and manhoode, the which our enemies the conquerors shall neuer attaine unto by force nor money.* 9) Cäsar, der bis jetzt noch als Geist den Brutus verfolgt hat, erhält nun die Genugthuung, dass Brutus sich selbst gleichsam zur Sühne noch einmal so gern tödtet, als er den Cäsar umgebracht. 10) Auf die Verbrennung der Todten wurde schon A. 3, Sc. 2 hingedeutet: *We 'll burn his body in the holy place.* 11) Vgl. A. 5, Sc. 4 Lucilius' Worte an den Antonius. 12) *to entertain* = in Dienst nehmen. 13) *to prefer*, sonst = Jemanden als Diener empfehlen, muss hier bedeuten: Jemanden als Diener einem Andern überlassen. 14) In redlicher, auf das Gemeinwohl gerichteter Absicht. — Damit verknüpft die Copula *and* in Sh.'s loser Verbindung das folgende *common good to all*, das dem Sinne nach von *thought* abhängt. 15) Vgl. Einleitung pag. 257.

# MACBETH.

## Einleitung.

Macbeth gehört zu denjenigen Dramen Shakspere's, welche, ohne vorher in einer Einzelausgabe in Quarto veröffentlicht zu sein, zuerst in der Gesammtausgabe der Shakspere'schen Schauspiele im Jahre 1623 herauskamen. Es ist daselbst unter dem Titel The Tragedie of Macbeth abgedruckt, in Acte und Scenen eingetheilt, aber ohne Personenverzeichniss, in einer verhältnissmässig correcten Textbeschaffenheit, deren schwächste Seite nur die äusserst mangelhafte Versabtheilung ist. Im Uebrigen beruhen die Schwierigkeiten nicht so sehr auf einer Verderbniss des Textes, zu dessen Feststellung etwa die Vergleichung mit einer nicht vorhandenen Quartausgabe wünschenswerth erscheinen könnte, als vielmehr auf der Eigenthümlichkeit des Shakspere'schen Styles in seiner späteren Periode überhaupt.

Das Jahr, in welchem Macbeth zuerst auf der Bühne erschien, lässt sich nur annähernd bestimmen. Dass es nach der Thronbesteigung König Jacob's in England, im Jahre 1603, geschrieben sein muss, wird durch eine Anspielung auf die damit herbeigeführte Vereinigung der drei Reiche England, Schottland und Irland, in A. 4, Sc. 1 unseres Dramas, dargethan. Macbeth erkennt unter den künftigen Königen Schottlands aus Banquo's Stamme auch solche: *That two-fold balls and treble sceptres carry,* also Stuarts, die zugleich Könige von England und Irland wurden. — Einen zweiten festen Anhaltspunkt für die Chronologie Macbeth's gewährt das von einem gewissen Dr. Simon Forman geführte Tagebuch, in welchem unterm 20. April 1610 zum ersten Mal über eine Aufführung des Dramas auf dem Theater der Shakspere'schen Schauspielertruppe folgendermassen berichtet wird:

*In Macbeth, at the Globe, 1610, the 20th of April, Saturday, there was to be observed, first, how Macbeth and Banquo, two noblemen of Scotland, riding through a wood, there stood before them three women Fairies, or Nymphs, and saluted Macbeth, saying three times unto him, Hail, Macbeth, King of Codor, for thou shalt be a King, but shalt beget no Kings, etc. Then, said Banquo, What! all to Macbeth, and nothing to me? Yes, said the Nymphs, Hail to thee, Banquo; thou shalt beget Kings, yet be no King. And so they departed, and came to the Court of Scotland, to Duncan, King of Scots, and it was in the days of Edward the Confessor. And Duncan bad them both kindly welcome, and made Macbeth forthwith Prince of Northumberland; and sent him home to his own Castle, and appointed Macbeth to provide for him, for he would sup with him the next day at night, and did so.*

*And Macbeth contrived to kill Duncan, and through the persuasion of his wife did that night murder the King in his own Castle, being his guest. And there were many prodigies seen that night and the day before. And when Macbeth had murdered the King, the blood on his hands could not be washed off by any means, nor from his wife's hands, which handled the bloody daggers in hiding them, by which means they became both much amazed and affronted.*

*The murder being known, Duncan's two sons fled, the one to England, the [other to] Wales, to save themselves: they, being fled, were supposed guilty of the murder of their father, which was nothing so.*

*Then was Macbeth crowned King, and then he for fear of Banquo, his old companion, that he should beget Kings but be no King himself, he contrived the death of Banquo, and caused him to be murdered on the way that he rode. The night, being at supper with his noblemen, whom he had bid to a feast (to the which also Banquo should have come), he began to speak of noble Banquo, and to wish that he were there. And as he thus did, standing up to drink a carouse to him, the ghost of Banquo came, and sat down in his chair behind him. And he, turning about to sit down again, saw the ghost of Banquo, which fronted him, so that he fell in a great passion of fear and fury, uttering many words about his murder, by which, when they heard that Banquo was murdered, they suspected Macbeth.*

*Then Macduff fled to England to the King's son, and so they raised an army and came to Scotland, and at Dunston Anyse overthrew Macbeth. In the mean time, while Macduff was in England, Macbeth slew Macduff's wife and children, and after, in the battle, Macduff slew Macbeth.*

*Observe, also, how Macbeth's Queen did rise in the night in her sleep, and walk, and talked and confessed all, and the Doctor noted her words.*

Jede nähere chronologische Bestimmung innerhalb dieses Zeitraums 1603—1610 muss der Vermuthung anheimgegeben bleiben, und wenn die Meinung mancher Kritiker dahin geht, dass eine Anspielung auf die politische

Vereinigung der drei Reiche nur in der ersten Zeit der Regierung Jacob's habe Effect machen können, so hat, da eine solche Hindeutung auch später wohl aufgenommen werden mochte, die Vermuthung anderer Kritiker, dass Forman das Schauspiel als ein neues so ausführlich bespricht, keine geringere Wahrscheinlichkeit für sich. Wenn aber Malone aus zwei Zeitanspielungen, die er in dem Selbstgespräche des Pförtners (A. 2, Sc. 3) finden will, auf das Jahr 1606, als auf das der Abfassung dieses Dramas, schliesst, so sind doch diese Data zu weit hergeholt, als dass sie irgend Etwas beweisen könnten.

Den Stoff zu seiner Tragödie entlehnte unser Dichter dem Chronisten Holinshed, der seinerseits seine History of Scotland auf die schottischen Chroniken des Hector Boethius gegründet hatte. Auszüge aus Holinshed werden am deutlichsten den Umfang und die Art der Benutzung dieser Quelle von Seiten Shakspere's darthun können.

Holinshed beginnt mit einer Charakteristik des Königs und seines Vetters Macbeth: — *one Makbeth a valiant gentleman, and one that if he had not beene somewhat cruell of nature, might have beene thought most woorthie the governement of a realme. On the other part, Duncane was so soft and gentle of nature, that the people wished the inclinations and maners of these two cousins to have beene so tempered and interchangeablie bestowed betwixt them, that where the one had too much of clemencie, and the other of crueltie, the meane virtue betwixt these two extremities might have reigned by indifferent partition in them both, so should Duncane have proved a woorthie king, and Makbeth an excellent capteine.*

Es folgt alsdann der Aufstand Macdonwald's und dessen erfolgreiche Bekämpfung durch Macbeth und Banquo; dann der Einfall des norwegischen Königs Sueno in Schottland, unterstützt durch eine dänische Flotte: *sent thither by Canute king of England, in revenge of his brother Suenos overthrow. To resist these enimies, which were alreadie landed, and busie in spoiling the countrie, Makbeth and Banquho were sent with the kings authoritie, who having with them a convenient power, incountred the enemies, slue part of them, and chased the other to their ships. They that escaped and got once to their ships, obteined of Makbeth for a great summe of gold, that such of their friends as were slaine at this last bickering, might be buried in saint Colmes Inch.*

Die Erscheinung der Hexen, und was sich daran schliesst, erzählt der Chronist in folgender Weise: *Shortlie after happened a strange and uncouth woonder, which afterward was the cause of much trouble in the realme of Scotland, as ye shall after heare. It fortuned, as Makbeth and Banquho journied towards Fores, where the king then laie, they went sporting by the waie togither without other companie, save onelie themselves, passing thorough the woods and fields, when suddenlie in the middest of a laund, there met them three women in strange and wild apparell, resembling creatures of an elder world, whome when they attentivelie beheld, woondering much at the sight, the first of them spake and said; „All haile Makbeth, thane of Glammis" (for he had latelie entered into that dignitie and office by the death of his father Sinell). The second of them said; „Haile Makbeth, thane of Cawder." But the third said; „All haile Makbeth, that heereafter shalt be king of Scotland."*

*Then Banquho; „What manner of women (saith he) are you, that seeme so little favourable unto me, whereas to my fellow heere, besides high offices, ye assigne also the kingdome, appointing foorth nothing for me at all?" „Yes (saith the first of them) we promise greater benefits unto thee, than unto him, for he shall reigne in deed, but with an unluckie end: neither shall he leave anie issue behind him to succeed in his place, where contrarilie thou in deed shalt not reigne at all, but of thee those shall be borne which shall governe the Scotish kingdome by long order of continuall descent." Herewith the foresaid women vanished immediatlie out of their sight. This was reputed at the first but some vaine fantasticall illusion by Makbeth and Banquho, insomuch that Banquho would call Makbeth in jest, king of Scotland; and Makbeth againe would call him in sport likewise, the father of manie kings. But afterwards the common opinion was, that these women were either the weird sisters, that is (as ye would say) the goddesses of destinie, or else some nymphs or feiries, indued with knowledge of prophesie by their necromanticall science, bicause everie thing came to passe as they had spoken. For shortlie after, the thane of Cawdor being condemned at Fores of treason against the king committed; his lands, livings, and offices, were given of the kings liberalitie to Makbeth.*

*The same night after, at supper, Banquho jested with him and said; „Now Makbeth thou hast obteined those things which the two former sisters prophesied, there remaineth onelie for thee to purchase that which the third said should come to passe." Whereupon Makbeth revolving the thing in his mind, began even then to devise how he might atteine to the kingdome: but yet he thought with him elfe that he must tarie a time, which should advance him thereto (by the divine providence) as it had come to passe in his former preferment. But shortlie after it chanced that king Duncane, having two sonnes by his wife which was the daughter of Siward earle of Northumberland, he made the elder of them cleped Malcolme prince of Cumberland, as it were thereby to appoint him his successor in the kingdome, immediatlie after his deceasse. Makbeth sore troubled herewith, for that he saw by this means his hope sore hindered (where, by the old lawes of the realme, the ordinance was, that if he that should succeed were not of able age to take the charge upon himselfe, he that was next of bloud unto him should be admitted), he began to take counsell how he might usurpe the kingdome by force, having a just quarell so to doo (as he tooke the matter) for that Duncane did what in him lay to defraud him of all maner of title and claime, which he might, in time to come, pretend unto the crowne.*

*The woords of the three weird sisters also (of whom before ye have heard) greatlie incouraged him hereunto, but speciallie his wife lay sore upon him to attempt the thing, as she that was verie ambitious, brenning in unquenchable desire to beare the name of a queene. At length therefore, communicating his purposed intent with his trustie friends, amongst whome Banquho was the chiefest, upon confidence of*

*their promised aid, he slue the king at Enuerns, or (as some say) at Botgosuane, in the sixt yeare of his reigne. Then having a companie about him of such as he had made privie to his enterprise, he caused himselfe to be proclaimed king, and foorthwith went unto Scone, where (by common consent) he received the investure of the kingdome according to the accustomed maner. The bodie of Duncane was first conveied unto Elgine, and there buried in kinglie wise; but afterwards it was removed and conveied unto Colmekill, and there laid in a sepulture amongst his predecessors, in the yeare after the birth of our Saviour, 1040.*

*Malcolme Cammore and Donald Bane the sons of king Duncane, for feare of their lives (which they might well know that Makbeth would seeke to bring to end for his more sure confirmation in the estate) fled into Cumberland, where Malcolme remained, till time that saint Edward the sonne of Etheldred recovered the dominion of England from the Danish power, the which Edward received Malcolme by way of most friendlie enterteinment: but Donald passed over into Ireland, where he was tenderlie cherished by the king of that land.*

Holinshed schildert sodann das strenge, aber gerechte Regiment, welches Macbeth zu Anfang seiner Regierung geführt. Das sei aber nur Schein gewesen, denn *shortlie after*, fährt der Chronist fort, *he began to shew what he was, in stead of equitie practising crueltie. For the pricke of conscience (as it chanceth ever in tyrants, and such as atteine to anie estate by unrighteous means) caused him ever to feare, least he should be served of the same cup, as he had ministred to his predecessor. The woords also of the three weird sisters would not out of his mind, which as they promised him the kingdome, so likewise did they promise it at the same time unto the posteritie of Banquho. He willed therefore the same Banquho with his sonne named Fleance, to come to a supper that he had prepared for them, which was in deed, as he had devised, present death at the hands of certeine murderers, whom he hired to execute that deed, appointing them to meete with the same Banquho and his sonne without the palace, as they returned to their lodgings, and there to slea them, so that he would not have his house slandered, but that in time to come he might cleare himselfe, if anie thing were laid to his charge upon anie suspicion that might arise.*

*It chanced yet by the benefit of the darke night, that though the father were slaine, the sonne yet by the helpe of almightie God reserving him to better fortune, escaped that danger: and afterwards having some inkeling (by the admonition of some friends which he had in the court) how his life was sought no lesse than his fathers, who was slaine not by chance medlie (as by the handling of the matter Makbeth would have had it to appeare), but even upon a prepensed devise: whereupon to avoid further perill he fled into Wales.*

Holinshed berichtet darauf die ferneren Schicksale des Fleance, und führt abschweifungsweise die genealogische Reihe seiner Nachkommen bis auf den damals regierenden schottischen König aus dem Hause der Stuarts fort. Sodann kehrt er zu der immer drückender werdenden Tyrannei Macbeth's zurück, wie er seine Thanes gezwungen, an dem Bau des festen Schlosses Dunsinane zu arbeiten, wie Macduff diesem Gebote keine Folge geleistet habe, und darüber Macbeth in Wuth gerathen sei. *Neither*, heisst es dann weiter, *could he afterwards abide to looke upon the said Makduffe, either for that he thought his puissance over great: either else for that he had learned of certeine wizzards, in whose words he put great confidence (for that the prophesie had happened so right, which the three faries or weird sisters had declared unto him) how that he ought to take heed of Makduffe, who in time to come would seeke to destroie him.*

*And suerlie hereupon had he put Makduffe to death, but that a certeine witch, whome hee had in great trust, had told that he should never be slaine with man borne of anie woman, nor vanquished till the wood of Bernane came to the castell of Dunsinane. By this prophesie Makbeth put all feare out of his heart, supposing he might do what he would, without anie feare to be punished for the same, for by the one prophesie he beleeved it was unpossible for anie man to vanquish him, and by the other unpossible to slea him. This vaine hope caused him to doo manie outragious things, to the greevous oppression of his subjects. At length Makduffe, to avoid perill of life, purposed with himselfe to passe into England, to procure Malcolme Cammore to claime the crowne of Scotland. But this was not so secretlie devised by Makduffe, but that Makbeth had knowledge given him thereof: for kings (as is said) have sharpe sight like unto Lynx, and long ears like unto Midas. For Makbeth had in everie noble mans house, one slie fellow or other in fee with him, to reveale all that was said or doone within the same, by which slight he oppressed the most part of the nobles of his realme.*

*Immediatlie then, being advertised whereabout Makduffe went, he came hastily with a great power into Fife, and foorthwith besieged the castell where Makduffe dwelled, trusting to have found him therein. They that kept the house, without anie resistance opened the gates, and suffered him to enter, mistrusting none evill. But neverthelesse Makbeth most cruellie caused the wife and children of Makduffe, with all other whom he found in that castell, to be slaine. Also he confiscate the goods of Makduffe, proclamed him traitor, and confined him out of all the parts of his realme; but Makduffe was alreadie escaped out of danger, and gotten into England unto Malcolme Cammore, to trie what purchase hee might make by means of his support, to revenge the slaughter so cruellie executed on his wife, his children, and other friends.*

Es folgt dann die von unserm Dichter für die dritte Scene des vierten Actes in so ausgedehntem Masse benutzte Unterredung Malcolm's und Macduff's, welche Holinshed aus seinem Vorgänger Boethius mit einigen Abkürzungen entlehnt hatte: *At his comming unto Malcolme, he declared into what great miserie the estate of Scotland was brought, by the detestable cruelties exercised by the tyrant Makbeth, having committed manie horrible slaughters and murders, both as well of the nobles as commons, for the which he was hated*

*right mortallie of all his liege people, desiring nothing more than to be delivered of that intollerable and most heavie yoke of thraldome, which they susteined at such a caitifes hands.*

*Malcolme hearing Makduffes woords, which he uttered in verie lamentable sort, for meere compassion and verie ruth that pearsed his sorrowfull hart, bewailing the miserable state of his countrie, he fetched a deepe sigh; which Makduffe perceiving, began to fall most earnestlie in hand with him, to enterprise the delivering of the Scotish people out of the hands of so cruell and bloudie a tyrant, as Makbeth by too manie plaine experiments did shew himselfe to be: which was an easie matter for him to bring to passe, considering not onelie the good title he had, but also the earnest desire of the people to have some occasion ministred, whereby they might be revenged of those notable injuries, which they dailie susteined by the outragious crueltie of Makbeths misgovernance. Though Malcolme was right sorrowful for the oppression of his countriemen the Scots, in maner as Makduffe had declared; yet doubting whether he were come as one that ment unfeinedlie as he spake, or else as sent from Makbeth to betraie him, he thought to have some further triall, and thereupon dissembling his mind at the first, he answered as followeth.*

*„I am trulie right sorie for the miserie chanced to my countrie of Scotland, but though I have never so great affection to relieve the same, yet by reason of certeine incurable vices, which reigne in me, I am nothing meet thereto. First, such immoderate lust and voluptuous sensualitie (the abhominable founteine of all vices) followeth me, that if I were made king of Scots, I should seeke to defloure young maids and matrones, in such wise that mine intemperancie should be more importable unto you, than the bloudie tyrannie of Makbeth now is.“ Heereunto Makduffe answered: „This suerlie is a verie evill fault, for manie noble princes and kings have lost both lives and kingdomes for the same; neverthelesse there are women enow in Scotland, and therefore follow my counsell. Make thy selfe king, and I shall conveie the matter so wiselie, that thou shalt be so satisfied at thy pleasure in such secret wise, that no man shall be aware thereof.“*

*Then said Malcolme, „I am also the most avaritious creature on the earth, so that if I were king, I should seeke so manie waies to get lands and goods, that I would slea the most part of all the nobles of Scotland by surmized accusations, to the end I might injoy their lands, goods, and possessions. — — — Therefore, saith Malcolme, suffer me to remaine where I am, least if I atteine to the regiment of your realme, mine unquenchable avarice may proove such, that ye would thinke the displeasures which now grieve you, should seeme easie in respect of the unmeasurable outrage, which might insue through my comming amongst you.“*

*Makduffe to this made answer, „how it was a far woorse fault than the other: for avarice is the root of all mischiefe, and for that crime the most part of our kings have beene slaine and brought to their finall end. Yet notwithstanding follow my counsell, and take upon thee the crowne. There is gold and riches inough in Scotland to satisfie thy greedie desire.“*

*Then said Malcolme againe, „I am furthermore inclined to dissimulation, telling of leasings and all other kinds of deceit, so that I naturallie rejoise in nothing so much as to betraie and deceive such as put anie trust or confidence in my woords. Then sith there is nothing that more becommeth a prince than constancie, veritie, truth, and justice, with the other laudable fellowship of those faire and noble vertues which are comprehended onelie in soothfastnesse, and that lieng utterlie overthroweth the same; you see how unable I am to governe anie province or region: and therefore sith you have remedies to cloke and hide all the rest of my other vices, I praie you find shift to cloke this vice amongst the residue.“*

*Then said Makduffe: „This yet is the woorst of all, and there I leave thee, and therefore saie; Oh ye unhappie and miserable Scotishmen, which are thus scourged with so manie and sundrie calamities, ech one above other! Ye have one curssed and wicked tyrant that now reigneth over you, without anie right or title, oppressing you with his most bloudie crueltie. This other that hath the right to the crowne, is so replet with the inconstant behaviour and manifest vices of Englishmen, that he is nothing woorthie to injoy it: for by his owne confession he is not onelie avaritious, and given to unsatiable lust, but so false a traitor withall, that no trust is to be had unto anie woord he speaketh. Adieu Scotland, for now I account my selfe a banished man for ever, without comfort or consolation:“ and with those woords the brackish teares trickled downe his cheekes right abundantlie.*

*At the last, when he was readie to depart, Malcolme tooke him by the sleeve, and said: „Be of good comfort Makduffe, for I have none of these vices before remembred, but have jested with thee in this manner, onelie to proove thy mind: for diverse times heeretofore hath Makbeth sought by this manner of meanes to bring me into his hands, but the more slow I have shewed my selfe to condescend to thy motion and request, the more diligence shall I use in accomplishing the same.“ Incontinentlie heereupon they imbraced ech other, and promising to be faithfull the one to the other, they fell in consultation how they might best provide for all their businesse, to bring the same to good effect.*

Auch für den fünften Act schöpfte unser Dichter aus seiner chronistischen Quelle, welche die Katastrophe so erzählt: *In the meane time, Malcolme purchased such favor at king Edwards hands, that old Siward earle of Northumberland was appointed with ten thousand men to go with him into Scotland, to support him in this enterprise, for recoverie of his right. After these newes were spread abroad in Scotland, the nobles drew into two severall factions, the one taking part with Makbeth, and the other with Malcolme. Heereupon insued oftentimes sundrie bickerings, and diverse light skirmishes: for those that were of Malcolmes side, would not jeopard to joine with their enimies in a pight field, till his comming out of England to their support. But after that Makbeth perceived his enimies power to increase, by such aid as came to them foorth of England with his adversarie Malcolme, he recoiled backe into Fife, there purposing to*

*abide in campe fortified, at the castell of Dunsinane, and to fight with his enimies, if they ment to pursue him; howbeit some of his friends advised him, that it should be best for him, either to make some agreement with Malcolme, or else to flee with all speed into the Iles, and to take his treasure with him, to the end he might wage sundrie great princes of the realme to take his part, and reteine strangers, in whome he might better trust than in his owne subjects, which stale dailie from him: but he had such confidence in his prophesies, that he beleeved he should never be vanquished, till Birnane wood were brought to Dunsinane; nor yet to be slaine with anie man, that should be or was borne of anie woman.*

*Malcolme following hastilie after Makbeth, came the night before the battell unto Birnane wood; and when his armie had rested a while there to refresh them, he commanded everie man to get a bough of some tree or other of that wood in his hand, as big as he might beare, and to march foorth therewith in such wise, that on the next morrow they might come closelie and without sight in this manner within view of his enimies. On the morrow when Makbeth beheld them comming in this sort, he first marvelled what the matter ment, but in the end remembred himselfe that the prophesie which he had heard long before that time, of the comming of Birnane wood to Dunsinane castell, was likelie to be now fulfilled. Neverthelesse, he brought his men in order of battell, and exhorted them to doo valiantlie, howbeit his enimies had scarselie cast from them their boughs, when Makbeth perceiving their numbers, betooke him streict to flight, whom Makduffe pursued with great hatred, even till he came unto Lunfannaine, where Makbeth perceiving that Makduffe was hard at his backe, leapt beside his horsse, saieng; „Thou traitor, what meaneth it that thou shouldest thus in vaine follow me that am not appointed to be slaine by anie creature that is borne of a woman, come on therefore, and receive thy reward which thou hast deserved for thy paines," and therewithall he lifted up his swoord thinking to have slaine him.*

*But Makduffe quicklie avoiding from his horsse, yer he came at him, answered (with his naked swoord in his hand) saieng: „It is true Makbeth, and now shall thine insatiable crueltie have an end, for I am even he that thy wizzards have told thee of, who was never born of my mother, but ripped out of her wombe:" therewithall he stept unto him, and slue him in the place. Then cutting his head from his shoulders he set it upon a pole, and brought it unto Malcolme. This was the end of Makbeth, after he had reigned 17 yeeres over the Scotishmen.*

Die näheren Umstände der Ermordung Duncan's entlehnte Shakspere einem Berichte Holinshed's über den Meuchelmord, welchen Donwald, der Befehlshaber des Schlosses Fores, an dem schottischen Könige Duffe, achtzig Jahre vor Duncan's Thronbesteigung, beging. In Donwald's Gemahlin fand er zugleich Züge zu dem Charakter seiner Lady Macbeth. Holinshed erzählt: *Donwald, not forgetting the reproach which his linage had susteined by the execution of those his kinsmen, whom the king for a spectacle to the people had caused to be hanged, could not but shew manifest tokens of great griefe at home amongst his familie: which his wife perceiving, ceased not to travell with him till she understood what the cause was of his displeasure. Which at length when she had learned by his owne relation, she, as one that bare no lesse malice in hir heart towards the king, for the like cause on hir behalfe, than hir husband did for his friends, counselled him (sith the king used oftentimes to lodge in his house without anie gard about him other than the garrison of the castle, which was wholie at his commandement) to make him awaie, and showed him the meanes whereby he might soonest accomplish it.*

*Donwald, thus being the more kindled in wrath by the words of his wife, determined to follow hir advice in the execution of so heinous an act. Whereupon devising with himselfe for a while, which way hee might best accomplish his cursed intent, at length gat opportunitie, and sped his purpose as followeth. It chanced that the king upon the daie before he purposed to depart foorth of the castell, was long in his oratorie at his praiers, and there continued till it was late in the night. At the last, comming foorth, he called such afore him as had faithfullie served him in pursute and apprehension of the rebels, and giving them heartie thanks he bestowed sundrie honourable gifts amongst them, of the which number Donwald was one, as he that had been ever accounted a most faithful servant to the king.*

*At length, having talked with them a long time he got him into his privie chamber, onlie with two of his chamberlains, who having brought him to bed, came foorth againe, and then fell to banketting with Donwald and his wife, who had prepared diverse delicate dishes, and sundrie sorts of drinks for their reare supper or collation, whereat they sate up so long, till they had charged their stomachs with such full gorges, that their heads were no sooner got to the pillow, but asleepe they were so fast, that a man might have removed the chamber over them, sooner than to have awaked them out of their drunken sleepe.*

*Then Donwald, though he abhorred the act greatlie in heart, yet through instigation of his wife, he called foure of his servants unto him, (whom he had made privie to his wicked intent before, and framed to his purpose with large gifts,) and now declaring unto them, after what sort they should worke the feat, they gladlie obeyed his instructions, and speedilie going about the murther, they enter the chamber in which the king laie, a little before cocks crow, where they secretlie cut his throte as he lay sleeping without any buskling at all: and immediately by a posterne gate they carried foorth the dead bodie into the fields, and throwing it upon a horse there provided for that purpose, they convey it unto a place about two miles distant from the castell. — — —*

*Donwald, about the time that the murther was a dooing, got him amongst them that kept the watch, and so continued to companie with them all the residue of the night. But in the morning when the noise was raised in the kings chamber, how the king was slaine, his bodie conveied awaie, and the bed all beraied with bloud, he with the watch ran thither, as though he had known nothing of the matter; and breaking into the chamber, and finding cakes of bloud in the bed, and on the floore about the sides of it, he*

*forthwith slew the chamberlains, as guiltie of that heinous murther, and then like a madman running to and fro, he ransacked everie corner within the castell, as though it had beene to have seene if he might have found either the bodie, or any of the murtherers hid in anie privie place: but at length comming to the posterne gate, and finding it open, he burdened the chamberlains, whom he had slaine, with all the fault, they having the keyes of the gates committed to their keeping all the night, and therefore it could not be otherwise (said he) but that they were of counsell in the committing of that most detestable murther.*

Die Details zur Ausstattung der Hexenscenen entlehnte unser Dichter, an die gangbaren Vorstellungen seiner Zeit anknüpfend, aus verschiedenen dämonologischen Werken, namentlich aus Reginald Scot's Discoverie of Witchcraft (1584). Wie wesentlich jedoch Shakspere's Hexen von den Hexen Reginald Scot's unterschieden, zeigt folgender Auszug aus dem genannten Buche: *The sort of such as are said to be witches are women which be commonly old, lame, bleare-eyed, pale, fowle and full of wrinkles; poor, sullen, superstitious and papists or such as knowe no religion; in whose drousie minds the divel hath gotten a fine seat: so as what mischeefe, mischance, calamitie or slaughter, is brought to passe they are easilie persuaded the same is doone by themselves.* — Reginald Scot unterscheidet drei Arten von Hexen: *One sort can hurt and not helpe, the second can helpe and not hurt, the third can both helpe and hurt. Among the hurtfull witches there is one sort more beastlie than any kind of beasts, saving wolves: for these usually devour and eate yong children and infants of their owne kind. These be they that raise haile, tempests, and hurtfull weather; as lightening, thunder, etc. These be they that procure barrennesse in man, woman, and beast. These can throwe children in waters, as they walke with their mothers, and not be seene. These can make horsses kicke, till they cast their riders. These can passe from place to place in the aire invisible. These can so alter the mind of judges, that they can have no power to hurt them. These can procure to themselves and to others, taciturnitie and insensibilitie in their torments. These can bring trembling to the hands, and strike terror into the minds of them that apprehend them. These can manifest unto others, things hidden and lost, and foreshew things to come; and see them as though they were present. These can alter men's minds to inordinate love or hate. These can kill whom they list with lightening and thunder. These can take away man's courage. — These can make a woman miscarrie in childbirth, and destroie the child in the mother's wombe, without any sensible means either inwardlie or outwardlie applied. These can with their looks kill either man or beast. —*

*Others doo write, that they can pull downe the moone and the starres. Some write that with wishing they can send needless into the livers of their enemies. Some that they can transferre corne in the blade from one place to another. Some that they can cure diseases supernaturallie, flie in the aire, and danse with divels. Some write, that they can plaie the part of Sucubus, and contract themselves to Incubus. — Some saie they can transubstantiate themselves and others, and take the forms and shapes of asses, woolves, ferrets, cowes, asses, horsses, hogs, etc. Some say they can keepe divels and spirits in the likenesse of todes and cats.*

*They can raise spirits (as others affirme), drie up springs, turne the course of running waters, inhibit the sune, and staie both day and night, changing the one into the other. They can go in and out at awger holes, and saile in an egge shell, a cockle or muscle shell, through and under the tempestuous seas. — They can bring soules out of the graves. They can teare snakes in pieces.*

Daraus, dass einige Hexenreime (A. 3, Sc. 5 und A. 4, Sc. 1), von denen in der Folioausgabe sich nur die Anfangsworte finden, vollständiger in dem Drama The Witch von Thomas Middleton enthalten sind, sowie aus dem Umstande, dass auch dort Hekate und die Hexen in ähnlicher Art ihr Wesen treiben, hat man schliessen wollen, dass Shakspere auch dieses Schauspiel seines Zeitgenossen benutzt habe. Wahrscheinlich ist jedoch Middleton's Witch später als Macbeth entstanden, und die Uebereinstimmung Beider in manchen Details erklärt sich daraus, dass Shakspere und Middleton dieselben Quellen, namentlich das genannte Buch von Reginald Scot, benutzten. Was aber in den Hexenliedern beider Dramen übereinstimmt, ist vielleicht weder Shakspere's noch Middleton's ausschliessliches Eigenthum, sondern ein Reimspruch, der im Munde des Volkes längst den Hexen beigelegt wurde. — Zur Vergleichung mögen schliesslich hier die betreffenden Stellen aus Middleton's The Witch einen Platz finden.

Song. *Come away, come away;*
*Hecat, Hecat, come away.* } in the aire.

*Hec. I come, I come, I come, I come,*
*With all the speed I may,*
*With all the speed I may.*

*Wher's Stadlin?*

*Heere* } in the aire.

*Wher's Puckle?*

*Here:*
*And Hoppo too, and Hellwaine too:*
*We lack but you; we lack but you;*
*Come away, make up the count.* } in the aire.

*Hec. I will but noynt, and then I mount.*
[A spirit like a Cat descends.
*Ther's one comes downe to fetch his dues;*
*A kisse, a coll, a sip of blood:*
*And why thou staist so long* } above.
*I muse, I muse,*
*Since the air 's so sweet and good.*

*Hec. Oh, art thou come,*
*What newes, what newes?*
*All goes still to our delight,*
*Either come, or els*
*Refuse, refuse.*

*Hec. Now I am furnish'd for the flight.*
*Fire.*) Hark, hark, the Catt sings a brave treble in her owne language.*

*) *Firestone,* der Sohn der *Hecate,* eine Art von lustiger Person in Middleton's Witch.

*Hec.* going up.] *Now I goe, now I flie,*
*Malkin my sweete spirit and I.*
*O what a daintie pleasure 'tis*
*To ride in the aire*
*When the moone shines faire,*
*And sing and daunce, and toy and kiss:*
*Over woods, high rocks, and mountaines,*
*Over seas, our mistris fountaines,*
*Over steeples, towres and turretts*
*We fly by night, 'mongst troopes of spiritts.*
*No ring of bells to our eares sounds,*
*No howles of wolves, no yelpes of hounds;*
*No, not the noyse of water's-breache,*
*Or cannon's throat, our height can reache.*

*No Ring of bells, etc.* } above.

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*Hec. Stir, stir about; whilst I begin the charme.*

A charme Song, about a vessell.

*Black spiritts, and white: Red spiritts, and gray;*
*Mingle, mingle, mingle, you that mingle may.*
*Titty, Tiffin, keepe it stiff in;*
*Fire-drake, Puckey, make it luckey;*
*Liard, Robin, you must bob in.*
*Round, around, around, about, about;*
*All ill come running in, all good keepe out!*

*1. Witch.* *Heer's the blood of a bat.*
*Hec.* *Put in that; oh put in that.*
*2.* *Heer's libbard's-bane.*
*Hec.* *Put in againe.*
*1.* *The juice of toad; the oile of adder.*
*2.* *Those will make the yonker madder.*
*Hec.* *Put in; ther's all, and rid the stench.*
*Fire.* *Nay heer's three ounces of the red-hair'd wench.*
*All.* *Round, around, around, etc.*

*Hec. So, soe, enough: into the vessell with it.*
*There, 't hath the true perfection: I am so light*
*At any mischief: ther 's no villany*
*But is a tune methinkes.*
*Fire. A tune! 'tis to the tune of dampnation then,*
*I warrant you; and that song hath a villanous burthen.*
*Hec. Come my sweet sisters; let the aire strike our tune,*
*Whilst we show reverence to yond peeping moone.*
[Here they daunce the Witches dance, and Exeunt.

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## DRAMATIS PERSONÆ.[1]

DUNCAN, King of Scotland.
MALCOLM, } his Sons.
DONALBAIN, }
MACBETH, } Generals of the King's Army.
BANQUO, }
MACDUFF, }
LENOX, }
ROSSE, } Noblemen of Scotland.
MENTETH, }
ANGUS, }
CATHNESS, }
FLEANCE, Son to Banquo.
SIWARD, Earl of Northumberland, General of the English Forces.
Young SIWARD, his Son.
SEYTON, an Officer attending on Macbeth.
Boy, Son to Macduff.
An English Doctor.
A Scotch Doctor.
A Soldier.
A Porter.
An old Man.

LADY MACBETH.
LADY MACDUFF.
Gentlewoman attending on Lady Macbeth.
HECATE, and Three Witches.

Lords, Gentlemen, Officers, Soldiers, Murderers, Attendants, and Messengers.

The Ghost of Banquo, and other Apparitions.

SCENE, in the end of the fourth Act, in England; through the rest of the Play, in Scotland.

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# ACT I.

## SCENE I.

An open Place.

*Thunder and lightning. Enter Three Witches.*

*1. Witch.* When shall we three meet again,
In thunder, lightning, or in rain?[2]
*2. Witch.* When the hurlyburly[3] 's done,
When the battle 's lost and won.[4]
*3. Witch.* That will be ere the set of sun.
*1. Witch.* Where the place?
*2. Witch.* Upon the heath.
*3. Witch.* There to meet with Macbeth.
*1. Witch.* I come, Graymalkin![5]
*All.* Paddock calls. — Anon![6] —
Fair is foul, and foul is fair:
Hover through the fog and filthy air.[7] *[Exeunt.*[8]

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1) Das in den Folioausgg. fehlende Personenverzeichniss fügte zuerst Rowe in seiner Ausgabe (1709) hinzu. 2) Die Erscheinung wie die Zusammenkunft solcher Unheilswesen, wie dieser Hexen, konnte eben nur in schlechtem und stürmischem Wetter stattfinden, weshalb sie nur solches: Donner, Blitz oder Regen, namhaft machen. — Das Versmass, in dem die Hexen reden, vierfüssige mit Jamben untermischte Trochäen, charakterisirt bei Sh. auch anderswo die Sprache übernatürlicher Geschöpfe, z. B. in Tempest und Midsummer-Night's Dream. 3) Den Sinn von *hurlyburly* erklärt die folgende Zeile näher: wenn mit der Entscheidung der gerade jetzt zwischen Duncan's Truppen und dem Feinde dauernden Schlacht der Tumult und Wirrwarr des Kampfes vorüber ist. Sh. gebraucht das Wort, welches die Begriffe des Wirren und aufrührerisch Lärmenden in sich vereinigt, adjectivisch in K. Henry IV. First Part (A. 5, Sc. 1) *Which gape, and rub the elbow, at the news || Of hurlyburly innovation.* Der Plural findet sich in Lodge's Drama Wounds of Civil War (1584) von Meutereien der Soldaten gebraucht: *Sylla hearing of these hurlyburlies.* Peacham in seinem Garden of Eloquence (1577) führt *hurlyburly* als Beispiel eines onomatopoetischen Wortes an, und erklärt es mit *uproar and tumultuous stir.* 4) So in K. Richard III. (A. 4, Sc. 4) *while we reason here, || A royal battle might be won and lost,* d. h. von einer Seite gewonnen, von der andern verloren. 5) Die erste Hexe antwortet dem sie abrufenden vertrauten Geiste, welcher in Gestalt einer Katze sie begleitete. *Graymalkin* bezeichnet eine graue Küchenkatze, von *gray* und *Malkin*, einem Diminutiv von *Mary*, das Sh. auch = Küchenmagd, gebraucht. 6) Vielleicht wären die Worte *Paddock calls* und *Anon* nicht von allen drei Hexen zu sprechen, sondern unter die zweite und dritte Hexe so zu vertheilen, dass jene einen in Krötengestalt ihr zugesellten Kobold sie abrufen hört, wie die erste vorher ihrem Spiritus familiaris geantwortet hatte, die dritte endlich mit *Anon* = Ich komme gleich, ihren Hausgeist beschwichtigt. — In den alten Ausgg. wird bisweilen die Bezeichnung *All* vor Reden gesetzt, die von Mehreren nach einander in rascher Abwechselung gesprochen werden. — In Scot's Discoverie of Witchcraft heisst es von den Hexen: *they can keepe divels and spirits in the likenesse of todes and cats* (vgl. Einleitung pag. 304). 7) Weil für die Hexen in ihrem verkehrten Treiben schön ist, was Andern hässlich erscheint, oder weil sie zwischen Schön und Hässlich keinen Unterschied machen, huschen sie durch Nebeldunst und unreine Luft, die zu ihrem Spuk vorzugsweise passen, dahin. 8) So die Fol. — Rowe setzte dafür, den Bühneneinrichtungen seiner Zeit gemäss: *They rise from the stage and fly away;* die späteren Hgg.: *Witches vanish.*

## SCENE II.

### A Camp near Fores.

*Alarum within. Enter King* DUNCAN, MALCOLM, DONALBAIN, LENOX, *with Attendants, meeting a bleeding Captain.* [1]

*Dun.* What bloody man is that? He can report,
As seemeth by his plight, [2] of the revolt
The newest state. [3]
*Mal.* This is the sergeant,
Who, like a good and hardy soldier, fought
'Gainst my captivity. [4] — Hail, brave friend!
Say to the king the knowledge of the broil,
As thou didst leave it.
*Cap.* Doubtful it stood;
As two spent swimmers, that do cling together
And choke their art. [5] The merciless Macdonwald [6]
(Worthy to be a rebel, for to that [7]
The multiplying villanies of nature
Do swarm upon him) from the western isles
Of Kernes and Gallowglasses is supplied; [8]
And fortune, on his damned quarrel [9] smiling,
Show'd like a rebel's whore: [10] but all 's too weak;
For brave Macbeth (well he deserves that name),
Disdaining fortune, [11] with his brandish'd steel,
Which smok'd with bloody execution,
Like valour's minion, carv'd out his passage, [12]
Till he fac'd the slave; [13]
Which ne'er shook hands, nor bade farewell to him,
Till he unseam'd him from the nave to the chaps, [14]
And fix'd his head upon our battlements.
*Dun.* O valiant cousin! worthy gentleman!
*Cap.* As whence the sun 'gins his reflection
Shipwracking storms and direful thunders break,
So from that spring, whence comfort seem'd to come,
Discomfort swells. [15] Mark, king of Scotland, mark:
No sooner justice had, with valour arm'd,
Compell'd these skipping [16] Kernes to trust their heels,
But the Norweyan lord, surveying vantage, [17]

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1) Die Localität ist von den Hggn. nach der Chronik und nach Banquo's Frage in Sc. 3: *How far is 't call'd to Fores?* bezeichnet. — Fores, Duncan's Residenz, liegt auf dem Wege von Fife, dem Schauplatz des Kampfes, nach Inverness, Macbeth's Wohnsitz. — Die Hgg. ändern *bleeding Captain*, wie die Fol. liest, in *bleeding Soldier* um, weil Malcolm ihn nachher *sergeant* nennt, und sie dabei an die untergeordnete Stellung eines eigentlichen *sergeant* nach jetziger militärischer Rangordnung denken. Sh. fasst das Wort in allgemeinerem, höherem Sinne, synonym mit *captain*. — Die Cambridge Edd. setzen daher *a bleeding Sergeant*. 2) Wie der traurige Zustand, in dem er sich befindet, zeigt. 3) *the newest state of the revolt* = wie es zuletzt mit den Rebellen stand. — Das folgende *sergeant* ist vielleicht dreisylbig zu lesen. 4) Er verhinderte durch sein Fechten meine Gefangennehmung. Es geht daraus hervor, dass auch Malcolm sich persönlich an dem Kampfe betheiligt hatte. 5) Die beiden Schwimmer, welche aus Erschöpfung einander umklammern und so ihre Schwimmkunst ersticken, lassen sich, genau genommen, nicht dem Kampfgemenge *(broil)* selbst vergleichen, sondern nur den beiden kämpfenden Parteien, die, eng auf einander gerathen, in solcher Umklammerung den Kampf nicht sogleich zur Entscheidung bringen, sondern zunächst einen zweifelhaften Stillstand eintreten lassen. 6) So die Fol. für *Makdowald* bei Holinshed. Da Sh. den Namen nur an dieser Stelle hat, so ist es zweifelhaft, ob die Abweichung eine absichtliche oder durch einen Druckfehler veranlasste ist. — Die späteren Folioausgg. haben *Macdonnell*. 7) *to that* erklärt Malone: *to that end*, Steevens dagegen: *in addition to that*. Erstere Deutung ist plausibler: Weil er werth ist, ein Rebell zu sein, weil er ein ausgezeichneter Rebell ist, deshalb gesellt sich Alles, was es Schlechtes giebt, naturgemäss in wimmelnder Menge ihm zu. Das Bild ist von sich endlos mehrendem Ungeziefer und Gewürm entlehnt. 8) Holinshed unterscheidet zwischen der Hülfe, welche dem Macdonwald von den westlichen Inseln kommt, und den aus Irland herüber gekommenen *Kernes and Gallowglasses* (in der Fol. *Gallowgrosses* verdruckt), denn nur als letzterem Lande eigenthümlich werden diese leicht und schwer bewaffneten, beutelustigen und kaum disciplinirten Mannschaften auch anderswo erwähnt; so in K. Henry VI. Second Part (A. 4, Sc. 9) *The duke of York is newly come from Ireland,* || *And with a puissant and a mighty power* || *Of Gallowglasses and stout Kernes etc. — of Kernes* erklären die Hgg. für gleichbedeutend mit *with Kernes;* es ist aber wohl = aus den Kernes, nicht = durch die Kernes. 9) Die Fol. liest *quarry*, was sich nur in gezwungener Deutung auf Macdonwald's Heer als »niedergemetzelte, aufgehäufte Beute« bezeichnen liesse, und mit dem günstigen Lächeln der Glücksgöttin wenig in Einklang stände. Für Hanmer's Aenderung *his damned quarrel* = seine abscheuliche, böse Sache, spricht schon der Umstand, dass Holinshed an der entsprechenden Stelle das Wort hat: *out of the western isles there came unto him a great multitude of people, offering themselves to assist him in that rebellious quarrel.* 10) Fortuna, indem sie einer so schlechten Sache ihre Gunst zuwandte, erwies sich nicht als Göttin, sondern als die Metze des Rebellen Macdonwald. 11) Er bot der auf Seiten des Rebellen stehenden Glücksgöttin Trotz. 12) So in dem Pseudo-Sh.'schen K. Edward III. (A. 3, Sc. 5) *That, in despite, I carv'd my passage forth.* Er hieb oder schnitt sich mit dem Schwert einen Weg durch den dicht gedrängten Feind. 13) *slave* gebraucht Sh. häufig als Ausdruck der Verachtung. — Die Verbindung mit dem folgenden *which*, hier für das persönliche Relativpronomen gebraucht, ist ziemlich lose: mit welchem er weder die Hände schüttelte, noch dem er Lebewohl sagte, u. s. w. Die meisten Hgg. lesen für *which* ein *and*. — Die Cambridge Edd. vermuthen, dass nach *slave* einige Worte ausgefallen sind, und *which* sich auf Macbeth, nicht auf Macdonwald, bezieht. 14) Für *nave* möchte Warburton, dem ein den Leib auftrennender Hieb »vom Nabel aufwärts bis zu den Kinnbacken« doch zu gewaltig schien, *nape* = Genickband, lesen, also ein Hieb, der den Kopf vom Rumpfe trennte. Indess kommen solche Hyperbeln auch sonst vor, z. B. in Marlowe's und Nashe's Dido: *Then from the navel to the throat at once* || *He ript old Priam.* 15) Wie dem Aufgang der Sonne oft aus derselben Richtung Sturm und Gewitter folgt, so dem erfreulichen Siege Macbeth's die drohende Ankunft der Norweger. — Die zweite Zeile schliesst in der Fol. mit *thunders;* den unvollständigen Vers und Satz vervollständigt die zweite Folioausg. von 1632 ziemlich unglücklich mit *breaking*, wofür Pope zuerst *break* setzte. Ob aber Sh. nicht ein anderes Verbum geschrieben, das in der ersten Fol. aus Versehen ausfiel, ist wohl die Frage.

With furbish'd arms,[18] and new supplies of men,
Began a fresh assault.
*Dun.* Dismay'd not this
Our captains, Macbeth and Banquo?[19]
*Cap.* Yes;
As sparrows eagles, or the hare the lion.
If I say sooth,[20] I must report they were
As cannons overcharg'd with double cracks;
So they
Doubly redoubled strokes upon the foe:[21]
Except they meant to bathe in reeking wounds,
Or memorize another Golgatha,
I cannot tell —[22]
But I am faint, my gashes cry for help.[23]
*Dun.* So well thy words become thee, as thy wounds:
They smack of honour both. — Go, get him surgeons.
*[Exit Captain, attended.*

*Enter* Rosse.[24]

Who comes here?
*Mal.* The worthy thane of Rosse.
*Len.* What a haste looks through his eyes![25]
So should he look that seems to speak things strange.[26]
*Rosse.* God save the king!
*Dun.* Whence cam'st thou, worthy thane?
*Rosse.* From Fife, great king,
Where the Norweyan banners flout the sky
And fan our people cold.[27]
Norway[28] himself, with terrible numbers,
Assisted by that most disloyal traitor,
The thane of Cawdor, began[29] a dismal conflict;
Till that Bellona's bridegroom,[30] lapp'd in proof,[31]
Confronted him with self-comparisons,[32]
Point against point, rebellious arm 'gainst arm,[33]
Curbing his lavish[34] spirit: and, to conclude,
The victory fell on us; —
*Dun.* Great happiness!
*Rosse.* That now[35]
Sweno, the Norways' king, craves composition;
Nor would we deign him burial of his men,
Till he disbursed at Saint Colme's Inch[36]
Ten thousand dollars to our general use.[37]
*Dun.* No more that thane of Cawdor shall deceive
Our bosom interest.[38] — Go, pronounce his present death,
And with his former title[39] greet Macbeth.
*Rosse.* I 'll see it done.
*Dun.* What he hath lost, noble Macbeth hath won.
*[Exeunt.*

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16) So heisst in K. Henry IV. First Part (A. 3, Sc. 2) der leichtfüssige König Richard *the skipping king.* — Die leichtbewaffneten Kernes konnten um so eher ihr Heil in der Flucht suchen, sich auf ihre Fersen verlassen. 17) Die günstige Gelegenheit, welche Sweno, der norwegische König, ersah, bestand eben darin, dass Macbeth noch mit den irischen Rebellen beschäftigt war. — Nach Holinshed's Darstellung folgten die beiden Ereignisse jedoch nicht so unmittelbar auf einander. 18) Frischgeputzte, noch von keinem Blute gefärbte Waffen. 19) Duncan's Frage ist in der Fol. als Prosa gedruckt. Es wird nur ein Vers daraus, wenn etwa *captains* dreisylbig *(capitains)* gelesen wird, wie ebenfalls in K. Henry VI. Third Part (A. 4, Sc. 7) *A wise stout captain, and soon persuaded!* wo die Hgg., im Widerspruch mit beiden Recensionen des Dramas, *persuaded soon* umstellen. 20) Der Berichterstatter schickt diese Worte voran, um zu betheuern, dass das nun folgende Gleichniss von dem mit doppeltem Gekrach (d. h. doppelt) geladenen Geschütz keine Uebertreibung, sondern die schlichte Wahrheit enthält. — *sooth to say* und *to say sooth* findet sich als betheuernde Parenthese bei Sh. oft in gleichem Sinne. 21) Diese doppelte Verdoppelung, also Vervierfachung, der Streiche kehrt mit fast derselben Wendung in K. Richard II. (A. 1, Sc. 3) wieder: *And let thy blows, doubly redoubled.* 22) Der Satz bleibt unvollendet: Wenn sie nicht vorhatten, sich in dampfenden Wunden zu baden, oder ein zweites Golgatha der Nachwelt zur Erinnerung zu überliefern *(memorize)*, so kann ich nicht sagen — scil. was sie beabsichtigten, oder warum sie so viel Blut vergossen. 23) Die Wunden klaffen gleichsam wie ein zum Schreien geöffneter Mund. 24) Die Fol. lässt hier ausser Rosse auch Angus auftreten, auf dessen Erscheinung aber nichts im Verlaufe der Scene hindeutet. 25) Der eilige Drang seines Innern blickt durch die Augen hervor, aus den Augen heraus. 26) Malone erklärt: *that seems about to speak strange things.* Es ist wohl eher, da *to seem* = ein Aussehen haben, einen Anschein darbieten, steht: So müsste Derjenige aussehen, der durch sein Aussehen zeigt, dass er seltsame Dinge erzählt, dessen Aussehen seinem Berichte entspricht. So in Antony and Cleopatra (A. 5, Sc. 1) *The business of this man looks out of him.* 27) Die den Norwegern abgenommenen Banner dienen jetzt nur dazu, im Winde zu flattern, mit der Luft ihr Spiel zu treiben und den Truppen Duncan's, in deren Besitz sie nunmehr sind, Kühlung zuzufächeln, oder wörtlich: sie kühl zu fächeln. 28) d. h. Sweno, der König von Norwegen. 29) So die Fol., von den Hggn., »dem Verse zulieb,« in *'gan* abgekürzt. 30) *Bellona's bridegroom* heisst Macbeth hier, wie er vorher ganz ähnlich *valour's minion*, der Liebling der personificirt gedachten Tapferkeit, hiess. Wenn Andere darunter Mars, den Gott des Krieges, verstehen, so kann mit Mars hier auch nur Macbeth vom Dichter gemeint sein. 31) *to lap* = einwickeln, drückt die vollkommene Sicherheit aus, welche die undurchdringliche Rüstung ihm gewährte. — *proof* ist die Undurchdringlichkeit und der undurchdringliche Stoff selbst. 32) Macbeth begegnete dem Sweno in persönlichem Kampfe, indem er selbst sich im Kampfe mit ihm mass. Der Plural steht, weil Zwei es mit einander aufnahmen, Zwei sich einander gegenüberstellten. 33) Viele Hgg. ziehen, entgegen der Interpunction der Fol., *rebellious* zu *point.* 34) Ueppig, übermüthig. 35) Rosse fährt in seiner Erzählung fort, ohne sich durch Duncan's Ausruf unterbrechen zu lassen: der Sieg fiel uns zu, so dass nun Sweno u. s. w. 36) Eine Insel an der schottischen Küste, in der Nähe von Fife, wo die Schlacht vorfiel, so genannt von einem dem heil. Columban *(St. Colme)* geweihten Kloster. Nach Holinshed's Darstellung ging nicht die Auszahlung des Lösegeldes, sondern das Begräbniss der Erschlagenen auf dem geweihten Grunde der Insel vor sich. — *inch* ist das gälische Wort für Insel. 37) Zum Nutzen unseres, d. h. des schottischen, Staates. 38) *our bosom interest* ist das innige Zutrauen und die Anhänglichkeit, welche Duncan dem verrätherischen Edelmann geschenkt hatte. 39) Er ist durch seinen Verrath der Würde und der Rechte *(title)* eines Thane von Cawdor schon von selbst verloren gegangen, daher wird dieser *title* hier als ein nur früher, nicht jetzt mehr ihm angehöriger *(former)* bezeichnet. Das schottische *thane* entspricht dem englischen *baron.*

## SCENE III.

### A Heath.

*Thunder. Enter the Three Witches.*

*1. Witch.* Where hast thou been, sister?
*2. Witch.* Killing swine.[1]
*3. Witch.* Sister, where thou?
*1. Witch.* A sailor's wife had chestnuts in her lap,
And mounch'd, and mounch'd, and mounch'd:[2] »Give me,«
quoth I: —
»Aroint thee,[3] witch!« the rump-fed ronyon[4] cries.
Her husband 's to Aleppo gone, master o' the Tiger:[5]
But in a sieve I 'll thither sail,[6]
And like a rat without a tail;[7]
I 'll do, I 'll do, and I 'll do.[8]
*2. Witch.* I 'll give thee a wind.[9]
*1. Witch.* Th' art kind.
*3. Witch.* And I another.
*1. Witch.* I myself have all the other;
And the very ports they blow,[10]
All the quarters that they know
I' the shipman's card.
I 'll drain him dry as hay:
Sleep shall neither night nor day
Hang upon his penthouse lid;[11]
He shall live a man forbid.[12]
Weary sev'nnights, nine times nine,
Shall he dwindle, peak, and pine:
Though his bark cannot be lost,
Yet it shall be tempest-tost.[13]
Look what I have.
*2. Witch.* Show me, show me.
*1. Witch.* Here I have a pilot's thumb,[14]
Wrack'd, as homeward he did come.
*[Drum with*
*3. Witch.* A drum! a drum!
Macbeth doth come.
*All.* The weird sisters,[15] hand in hand,
Posters of the sea and land,[16]
Thus do go about, about:
Thrice to thine, and thrice to mine,
And thrice again, to make up nine.[17]
Peace! — the charm 's wound up.

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1) scil. *I have been killing swine.* — Das Würgen des Viehes, namentlich der Schweine, gehört zu den stets wiederkehrenden Beschuldigungen gegen die Hexen. 2) Die mehrfache Wiederholung desselben Verbums drückt die langsame Behaglichkeit aus, mit der die Schiffersfrau die Kastanien in ihrem Schoss schmauste, und damit das Gelüste der Hexe nach dieser Kost nur steigerte. 3) Derselbe Ausruf zum Zurückweisen einer Hexe kommt auch in K. Lear (A. 3, Sc. 4) vor: *aroint thee, witch, aroint thee.* Die Bedeutung »fort, packe Dich!« ist klarer, als die Etymologie des wahrscheinlich adverbialen Wortes *aroint,* das bei keinem Zeitgenossen Sh.'s vorkommt. — Staunton führt ein nordenglisches Sprichwort an: *Rynt ye witch! quoth Bessie Locked to her mother.* Ebenso schon früher Douce. 4) Die ausgehungerte Hexe schilt die Schiffersfrau eine Vettel, die mit dem fleischigen Hintertheil des Schlachtviehes genährt ist. — *ronyon,* das Sh. als Schimpfwort für ein Weib auch in Merry Wives of Windsor (A. 4, Sc. 2) anwendet, wird mit dem französischen *rogne* = Krätze in Verbindung gebracht, also eigentlich ein krätziges Weib. 5) *master* ist der Führer eines Handelsschiffes, das hier *the Tiger* heisst. — In Hackluyt's Voyages sollen Briefe und Tagebücher vorkommen von einer Reise, die im Jahr 1583 in einem Londoner Schiffe Tiger nach Aleppo gemacht war. 6) Dass die Hexen in einem Siebe zur See gehen, fand Sh. u. A. in einer von Hexenprocessen handelnden Flugschrift News from Scotland (1591). 7) Der Vers gehört noch zu dem vorhergehenden: ich will in einem Siebe und in Gestalt einer Ratte ohne Schwanz dorthin segeln. — Die Ratten, in welche sich die Hexen verwandelten, unterschieden sich von gewöhnlichen Ratten dadurch, dass sie keinen Schwanz hatten. 8) Die dreifache Wiederholung giebt der Betheuerung, dass sie thätig sein, handeln werde, den besondern Nachdruck. 9) Um dorthin zu segeln und das Schiff *the Tiger* zu belästigen. — Dass bestimmte Winde im Besitz einzelner Hexen sein und zu deren freier Verfügung stehen sollten, ergiebt sich auch aus der Stelle eines Dramas von Nashe, Summer's Last Will and Testament (1600), welche die beste Erklärung zu der unsrigen bietet: *in Ireland and in Denmark both,* || *Witches for gold will sell a man a wind,* || *Which, in the corner of a napkin wrapp'd,* || *Shall blow him safe unto what coast he will.* 10) Die Winde blasen gerade auf die Häfen, nach allen Richtungen, die man auf der Seekarte des Schiffers kennt. — *to blow* mit dem Accusativ = Etwas anwehen, auf Etwas wehen. Auf der Seekarte *(card),* nach welcher der Schiffer steuert, sind die verschiedenen Himmelsgegenden *(quarters)* verzeichnet. 11) *penthouse lid* ist das obere Augenlied, welches wie ein vorspringendes Schutzdach das Auge beschirmt. An diesem Augenliede soll kein Schlaf hängen. Bei einem Zeitgenossen Sh.'s, Drayton, in seinem David and Goliah, wird auf die Augenbrauen dasselbe Bild angewandt: *His brows, like two steep penthouses, hung down* || *Over his eyelids.* 12) Wie ein Mann im Interdict, der also nirgends Ruhe und Aufnahme findet. 13) Die Hexe kann das Schiff nur im Sturm hin und her schleudern, nicht aber es untergehen lassen. — Das Compositum *tempest-tossed* gebraucht Sh. auch in Romeo and Juliet (A. 3, Sc. 5). 14) Der Daumen des auf der Heimfahrt gestrandeten Piloten gehört mit zu den Ingredienzen des Hexenkessels (A. 4, Sc. 1). 15) Die Fol. schreibt hier und an einer andern Stelle (A. 2, Sc. 1) *weyward,* gewiss verkehrt für *weyard,* wie die Orthographie der Fol. an der dritten Stelle (A. 3, Sc. 1), wo das Wort vorkommt, ist. Sh. deutet damit an, dass er es zweisylbig gebraucht. Die gewöhnliche Rechtschreibung des aus dem angelsächsischen *wyrd* = Schicksal, Schicksalspruch, Prophezeiung, stammenden Wortes ist *weird* und *wierd.* So steht es auch bei Holinshed an der entsprechenden Stelle: *But afterwards the common opinion was, that these women were either the weird sisters, that is (as ye would say) the goddesses of destinie, or else etc.* — In Douglas' Uebersetzung des Virgil heissen die Parzen *the weird sisters.* 16) Welche rasch, wie Eilboten, über See und Land dahin fahren. Das Substantiv ist von dem Verbum *to post* gebildet. 17) Sie verzaubern den Platz, auf welchem Macbeth und Banquo sie erblicken sollen, indem sie ihn mit verschlungenen Händen neunmal in der Runde umschreiten, dreimal für jede einzelne Hexe. Damit ist denn der Zauber aufgewunden, in Ordnung gebracht *(wound up).* Das Bild ist von einem Uhrwerk entlehnt, das, um zu gehen, aufgezogen sein muss. 18) Macbeth ist beim Auftreten im Gespräch mit Banquo über das wechselnde

*Enter* MACBETH *and* BANQUO.

*Macb.* So foul and fair a day I have not seen. [18]
*Ban.* How far is 't call'd to Fores? [19] — What are these,
So wither'd and so wild in their attire,
That look not like th' inhabitants o' the earth, [20]
And yet are on 't? Live you? or are you aught
That man may question? [21] You seem to understand me,
By each at once her choppy [22] finger laying
Upon her skinny lips: — you should be women,
And yet your beards forbid me to interpret
That you are so.
*Macb.* Speak, if you can: — what are you?
*1. Witch.* All hail, Macbeth! hail to thee, thane of Glamis! [23]
*2. Witch.* All hail, Macbeth! hail to thee, thane of Cawdor!
*3. Witch.* All hail, Macbeth! that shalt be king hereafter.
*Ban.* Good Sir, why do you start, and seem to fear
Things that do sound so fair? — I' the name of truth,
Are ye fantastical, [24] or that indeed
Which outwardly ye show? My noble partner
You greet with present grace, and great prediction
Of noble having, and of royal hope, [25]
That he seems rapt withal: [26] to me you speak not.
If you can look into the seeds of time,
And say which grain will grow, and which will not,
Speak then to me, who neither beg, nor fear,
Your favours nor your hate. [27]
*1. Witch.* Hail!
*2. Witch.* Hail!
*3. Witch.* Hail!
*1. Witch.* Lesser than Macbeth, and greater.
*2. Witch.* Not so happy, yet much happier.
*3. Witch.* Thou shalt get kings, though thou be none:
So, all hail, Macbeth and Banquo!
*1. Witch.* Banquo and Macbeth, all hail!
*Macb.* Stay, you imperfect speakers, [28] tell me more.
By Sinel's death, I know, I am thane of Glamis; [29]
But how of Cawdor? the thane of Cawdor lives,
A prosperous gentleman; and to be king
Stands not within the prospect of belief, [30]
No more than to be Cawdor. Say, from whence
You owe [31] this strange intelligence? or why
Upon this blasted heath you stop our way
With such prophetic greeting? — Speak, I charge you. [32]
*[Witches vanish.*
*Ban.* The earth hath bubbles, as the water has, [33]
And these are of them. — Whither are they vanish'd?
*Macb.* Into the air; and what seem'd corporal, melted
As breath into the wind. — 'Would they had stay'd! [34]
*Ban.* Were such things [35] here, as we do speak about,
Or have we eaten on the insane root, [36]
That takes the reason prisoner?
*Macb.* Your children shall be kings.
*Ban.* You shall be king.
*Macb.* And thane of Cawdor too; went it not so?
*Ban.* To the self-same tune, and words. [37] Who 's here?

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Schlachtenglück des Tages begriffen, das sie so eben erprobt hatten. — *day* = Schlachttag, wird häufig gebraucht. 19) Die Fol. hat *Soris.* — Pope verbesserte zuerst den Druckfehler, der entsprechenden Stelle bei Holinshed gemäss: *It fortuned, as Makbeth and Banquho journied towards Fores, where the king then laie* (vgl. Einleitung pag. 300). — Die Haide oder das Moor, wo Macbeth den Hexen begegnet sein soll, ist etwa sechs englische Meilen von der genannten Residenz Duncan's entfernt. 20) Bei Holinshed: *three women in strange and wild apparell, resembling creatures of an elder world* (vgl. Einleitung pag. 300). 21) *to question* = sich in's Gespräch mit Jemandem einlassen. Ganz ähnlich in Hamlet (A. 1, Sc. 1) *It would be spoke to. Question it, Horatio*, ebenfalls von einer übernatürlichen Erscheinung. 22) Der »faltige, rissige Finger,« sowie die »häutige, fleischlose Lippe,« bezeichnen im Einzelnen, was vorher im Allgemeinen *so wither'd* hiess. 23) Die prophetischen Begrüssungen der Hexen entlehnte Sh. fast wörtlich aus Holinshed. 24) *fantastical* = nur in der Einbildung *(fantasy)*, nicht in der Wirklichkeit vorhanden. Sh. fand das Wort in beiden Büchern, die er für sein Drama benutzte, in Holinshed an der entsprechenden Stelle: *this was reputed at the first but some vaine fantasticall illusion by Makbeth and Banquho*, und in Scot's Discoverie of Witchcraft, wo es heisst: *he affirmeth these transubstantiations to be but fantastical, not according to the veritie, but according to the appearance.* 25) *present grace* geht auf die Begrüssung der ersten Hexe, *noble having* (adeliges Besitzthum) auf die Prophezeiung der zweiten, *royal hope* auf die der dritten Hexe. 26) Dass er wie verzückt davon aussieht. — Die Fol. hat *wrap'*, aber weiterhin, wo dasselbe Wort wiederkehrt: *Look, how our partner's rapt*, die richtige Orthographie. — *to rap* = hinreissen, verzücken. 27) *beg* gehört ausschliesslich zu *favours*, wie *fear* zu *hate*. 28) *imperfect* = unfertig, unklar, das Gegentheil von *perfect* = bestimmt, sicher, das in dieser Bedeutung oft bei Sh. vorkommt. 29) Holinshed fügt der ersten Hexenbegrüssung in Parenthese die Notiz bei: *for he* (d. h. *Macbeth*) *had latelie entered into that dignitie and office* (d. h. *thane of Glamis*) *by the death of his father Sinell.* 30) *within the prospect of belief* ist, soweit Glaube oder Glaublichkeit sich erblicken lässt. 31) *to owe* = besitzen, zu eigen haben. 32) So wird auch in Hamlet (A. 1, Sc. 1) der Geist zum Sprechen beschworen: *by heaven I charge thee, speak.* — Die folgende Bühnenweisung findet sich an dieser Stelle schon in der Fol. Vgl. A. 1, Sc. 1, Anm. 8. 33) Wie Wasserblasen verschwinden, ohne eine Spur zurückzulassen, so die Hexen, die deshalb mit Blasen, welche die Erde erzeugt, verglichen werden. 34) Nach Capell's Versabtheilung. Die Fol. theilt so ab: *Into the Ayre: and what seem'd corporall,* || *Melted, as breath into the Winde.* || *Would they had stay'd.* 35) *such things* = solche Wesen. Banquo nennt die Hexen so, weil er die Räthselhaften nicht näher zu bezeichnen weiss. So heisst es in Hamlet (A. 1, Sc. 1) von dem Geiste: *What, has this thing appear'd again to-night?* 36) Die Hgg. verwischen mit der vierten Folioausg. den Sh.'schen Sprachgebrauch, wenn sie *eaten of* für *eaten on* emendiren. — Was Sh. unter *insane root* versteht, erhellt am besten aus einer von Douce citirten Stelle, die der Dichter gekannt hat: *Henbane is called Insana, mad, for the use thereof is perillous; for it be eate or dronke, it breedeth madnesse, or slow lykenesse of sleepe. Therefore this hearb is called commonly Mirilidium, for it taketh away wit and reason.* (Aus Batman's Uppon Bartholome de

*Enter* Rosse *and* Angus.

*Rosse.* The king hath happily receiv'd, Macbeth,
The news of thy success; and when he reads
Thy personal venture in the rebel's fight,[38]
His wonders and his praises do contend,
Which should be thine, or his. Silenc'd with that,[39]
In viewing o'er the rest o' the self-same day,
He finds thee in the stout Norweyan ranks,
Nothing afeard of what thyself didst make,
Strange images of death.[40] As thick as hail,
Came post with post;[41] and every one did bear
Thy praises in his kingdom's great defence,
And pour'd them down before him.
*Ang.* We are sent,
To give thee from our royal master thanks;
Only to herald thee into his sight,
Not pay thee.[42]
*Rosse.* And, for an earnest of a greater honour,
He bade me, from him, call thee thane of Cawdor:[43]
In which addition,[44] hail, most worthy thane,
For it is thine.
*Ban.* What! can the devil speak true?[45]
*Macb.* The thane of Cawdor lives: why do you dress me
In borrow'd robes?
*Ang.* Who was the thane, lives yet;
But under heavy judgment bears that life
Which he deserves to lose. Whether he was combin'd
With those of Norway, or did line the rebel[46]
With hidden help and vantage,[47] or that with both
He labour'd in his country's wrack, I know not;
But treasons capital, confess'd and prov'd,
Have overthrown him.
*Macb.* Glamis, and thane of Cawdor:
The greatest is behind. — Thanks for your pains. —
Do you not hope your children shall be kings,
When those that gave the thane of Cawdor to me
Promis'd no less[48] to them?
*Ban.* That, trusted home,[49]
Might yet enkindle you unto the crown,
Besides the thane of Cawdor. But 't is strange:
And oftentimes, to win us to our harm,
The instruments of darkness tell us truths;
Win us with honest trifles, to betray 's
In deepest consequence.[50] —
Cousins, a word, I pray you.
*Macb. [Aside.]* Two truths are told,
As happy prologues to the swelling act
Of the imperial theme.[51] — I thank you, gentlemen. —
*[Aside.]* This supernatural soliciting[52]
Cannot be ill; cannot be good: — if ill,
Why hath it given me earnest of success,
Commencing in a truth? I am thane of Cawdor:
If good, why do I yield to that suggestion[53]
Whose horrid image doth unfix my hair,

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proprietatibus rerum.) 37) d. h. die Hexenprophezeiung lautete ganz nach derselben Melodie und ganz in denselben Worten, wie die Beiden sie anführen. — Das Bild ist von der Melodie und dem Texte eines Liedes entlehnt. 38) Wenn er in dem Kampfberichte liest, wie Du in der Bekämpfung des Rebellen Deine Person, Dein Leben auf's Spiel gesetzt hast, so ringt bei ihm die Verwunderung über solchen Muth, die ihm geziemt, um den Vorrang mit dem Lobe, das Dir gebührt. — *thine* bezieht sich auf *praises*, wie *his* auf *wonders*. Der Antithese entkleidet, sagt der Satz nur: Der König kann vor der Bewunderung, der er sich hingeben möchte, nicht zum Reden, nicht zur Aeusserung des Lobes, zu dem er sich gleichfalls gedrungen fühlt, gelangen. — Gewiss ist eher *rebel's*, als mit den Hggn. *rebels' fight* zu lesen, da *personal venture* sich auf den Zweikampf Macbeth's mit Macdonwald, dem »Rebellen« vorzugsweise, bezieht. Vgl. A. 1, Sc. 2. 39) *that* weist auf den ganzen vorhergehenden Nachsatz: Dieser innere Kampf endet damit, dass der König schweigt. 40) Die Bilder des Todes in den norwegischen Reihen schreckten Macbeth durchaus nicht *(nothing)*, da er sie selbst schuf. 41) Die Fol. hat *tale* für *hail*, und *can* für *came*. Erstere Lesart sucht Johnson durch eine sehr gezwungene Deutung des Wortes *tale* zu retten: *posts arrived as fast as they could be counted.* — Rowe's Aenderung *hail* macht Dyce durch die Vermuthung, *Tale* sei für *Hale* verdruckt, plausibel. In dem älteren K. John, nach welchem Sh. sein gleichnamiges Drama bearbeitete, fand er dasselbe Bild: *breathe out damned orisons || As thick as hail-stones 'fore the spring's approach.* Die Eilboten folgten so dicht auf einander, wie Hagelkörner. 42) *to herald* = als Herold oder Ankündiger einführen. In ähnlichem Sinne gebraucht Sh. (A. 2, Sc. 1) das Verbum *to marshal*. 43) Die Erhebung zum Thane von Cawdor ist nur das Unterpfand, die vorläufige Probe grösserer Ehren, die ihm später zu Theil werden sollen. 44) Heil Dir, sei gegrüsst in diesem Ehrentitel *(addition)*. 45) Der Teufel, der sonst lügt, hat diesmal durch den Mund der Hexen die Wahrheit verkündigt in dem Ausspruch: *All hail, Macbeth! hail to thee, thane of Cawdor!* 46) Unter *rebel* ist auch hier Macdonwald zu verstehen (vgl. Anm. 38). — *to line* = füttern, inwendig ausfüllen, gebraucht Sh. auch sonst von der geheimen Unterstützung eines kriegerischen Unternehmens; so in K. Henry IV. First Part (A. 2, Sc. 3) *my brother Mortimer doth stir || About his title, and hath sent for you, || To line his enterprise.* 47) Mit heimlicher Hülfe und Angabe günstiger Gelegenheit *(vantage)*. 48) *no less* bezieht sich nicht auf das nächst Vorhergehende, sondern auf *shall be kings*. 49) *that* sind die aus dem Verbum *promis'd* zu supplirenden Versprechungen der Hexen, die, wenn man auf sie ganz und gar, bis an's Ende, baut, Einen leicht entflammen könnten, an der erlangten Würde eines Thane von Cawdor vorbei, nach der Krone zu trachten. 50) Der Gegensatz ist zwischen *honest* und *betray*, wie zwischen *trifles* und *deepest consequence*. Die Kleinigkeiten, womit die Werkzeuge der Finsterniss uns gewinnen, sind zwar ehrlich gemeint, aber in den wichtigsten Sachen verrathen sie uns, meinen sie es falsch. 51) Die Begrüssungen als Thane von Glamis und Cawdor sind, da sie in Erfüllung gegangen, günstige Prologe zu dem pomphaften Schauspiel, dessen Stoff ein königlicher ist, sind Einleitungen zur Thronbesteigung Macbeth's. — *imperial* gebraucht Sh. auch sonst = *royal*. So heisst in Hamlet (A. 1, Sc. 2) die Königin *The imperial jointress of this warlike state.* 52) Die Mahnung oder Anreizung, welche für Macbeth in der Begegnung der Hexen liegt. Wenn diese Anreizung böse wäre, so hätte sie nicht durch die Erfüllung eines Theils der Verheissung eine Bürgschaft für einen glücklichen Ausgang gewährt. 53) *suggestion* = Eingebung, hier der durch den Hexengruss ihm eingegebene Gedanke an die Wegräumung Duncan's, ohne welche die Erfüllung der Prophezeiung ihm kaum möglich scheint. Das grauenvolle Bild dieser Eingebung sträubt

And make my seated heart knock at my ribs,
Against the use of nature? Present fears
Are less than horrible imaginings.[54]
My thought, whose murder yet is but fantastical,[55]
Shakes so my single state of man, that function
Is smother'd in surmise, and nothing is,
But what is not.

*Ban.* Look, how our partner 's rapt.

*Macb. [Aside.]* If chance will have me king, why, chance may crown me,
Without my stir.[56]

*Ban.* New honours come upon him,
Like our strange garments, cleave not to their mould,
But with the aid of use.

*Macb. [Aside.]* Come what come may,
Time and the hour[57] runs through the roughest day.

*Ban.* Worthy Macbeth, we stay upon your leisure.

*Macb.* Give me your favour:[58] my dull brain was wrought
With things forgotten. Kind gentlemen, your pains
Are register'd where every day I turn
The leaf to read them.[59] — Let us toward the king. —
Think upon what hath chanc'd; and at more time,
The interim having weigh'd it,[60] let us speak
Our free hearts each to other.[61]

*Ban.* Very gladly.

*Macb.* Till then, enough. — Come, friends.

*[Exeunt.*

## SCENE IV.

Fores. A Room in the Palace.

*Flourish. Enter* Duncan, Malcolm, Donalbain, Lenox, *and Attendants.*

*Dun.* Is execution done on Cawdor? Are not
Those in commission[1] yet return'd?

*Mal.* My liege,
They are not yet come back; but I have spoke
With one that saw him die: who did report,
That very frankly he confess'd his treasons,
Implor'd your highness' pardon, and set forth
A deep repentance. Nothing in his life
Became him like the leaving it:[2] he died
As one that had been studied in his death,[3]
To throw away the dearest thing he ow'd,
As 't were a careless[4] trifle.

*Dun.* There 's no art
To find the mind's construction in the face:[5]
He was a gentleman on whom I built
An absolute trust —

*Enter* Macbeth, Banquo, Rosse, *and* Angus.

O worthiest cousin!
The sin of my ingratitude even now
Was heavy on me. Thou art so far before,
That swiftest wing of recompense is slow
To overtake thee:[6] 'would thou hadst less deserv'd,

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Macbeth's Haar empor — *to unfix* = entwurzeln, ist eine poetische Hyperbel, die eigentlich noch mehr sagt — und lässt sein sonst ruhiges, fest seinen Sitz behauptendes Herz heftig pochen, ganz gegen seine gewöhnliche Natur. — Für *unfix* setzte Warburton *upfix*. 54) Der Satz ist allgemein, doch in Verbindung mit dem Vorhergehenden und Folgenden zu fassen: Schreckbilder, die uns in der Wirklichkeit entgegentreten, sind geringfügiger als grauenhafte Einbildungen, als Graunbilder, die nur in den Einbildungen beruhen, wie diese von Duncan's Ermordung. 55) Vgl. Anm. 24. — Genau lässt sich *whose murder* nicht auf *thought*, sondern nur auf das in *my* steckende Personalpronomen beziehen. Die blosse Vorstellung Macbeth's, dessen Mordthat doch bis jetzt nur in der Einbildung existirt, erschüttert so den kleinen Menschenstaat, den er in seiner Einzelheit bildet, dass die Lenkung oder Thatkraft dieses Staates in Grübelei erstickt wird, und für ihn nichts vorhanden ist, als nur das in der Wirklichkeit Nichtvorhandene. — Diese Deutung von *my single state of man* findet eine Parallelstelle in Julius Cæsar (A. 2, Sc. 1), wo derselbe Gedanke von anderer Seite aufgefasst wird: *Between the acting of a dreadful thing || And the first motion, all the interim is || Like a phantasma, or a hideous dream: || The genius and the mortal instruments || Are then in council; and the state of a man, || Like to a little kingdom, suffers then || The nature of an insurrection.* 56) Ohne dass ich mich deswegen rühre. 57) *the hour* steht neben *time* nicht tautologisch, sondern als erklärende nähere Bestimmung, da die Zeit durch den stürmischsten Tag hindurchläuft, ihn übersteht in einzelnen Stunden, die eine nach der andern verrinnen. 58) d. h. verzeiht mir meine Träumerei und mein Säumen. — *things forgotten* sind Dinge, die ich vergessen hatte, und die mir plötzlich wieder einfallen und mein Gehirn in Anspruch nehmen. 59) Macbeth gebraucht von seinem Gedächtniss oder seinem Herzen hier das Gleichniss eines Notizenbuches, in dem man täglich blättert, um sich des darin Verzeichneten zu erinnern. Dasselbe Bild kommt in Hamlet (A. 1, Sc. 5) vor: *Yea, from the table of my memory || I 'll wipe away all trivial fond records.* 60) Steevens fasst *the interim* als Subject des Zwischensatzes: wenn die Zwischenzeit es erwogen, überlegt hat; Malone hält es für adverbial: wenn Ihr (oder besser wir) es in der Zwischenzeit erwogen. Die erstere Deutung möchte vorzuziehen sein. 61) Lasst uns unsere Herzen frei oder offen, wie sie es meinen, gegen einander aussprechen. — Das Epitheton *free* ist, mit Sh.'scher poetischer Licenz, mit *hearts* verbunden, da es doch eigentlich adverbial zu *speak* gehört.

1) Die mit der Hinrichtung Beauftragten. — *are* in der zweiten Folioausg., die erste hat *or*. 2) Nichts in seinem Leben stand ihm so gut an, als die Art, wie er es verliess, aufgab. 3) Das Bild ist von der Schauspielkunst entlehnt. Der Tod war gleichsam eine Rolle, die er einstudirt hatte. So steht in Merchant of Venice (A. 2, Sc. 2) *Like one well studied in a sad ostent.* 4) *careless* ist, was keine Sorge veranlasst. 5) *construction* = Deutung, Erklärung. In diesem Sinne gebraucht Sh. das Wort gewöhnlich. Es giebt keine Kunst der Physiognomik, sagt Duncan, sonst hätte ich dem Thane von Cawdor kein so festes Vertrauen schenken können; ich hätte aus seinem Antlitz mir seinen Charakter deuten müssen. — Der Satz, den Duncan unvollendet lässt, wird durch Macbeth's Auftreten unterbrochen. 6) Macbeth ist mit seinen Verdiensten so weit voraus, dass Duncan mit dem schnellsten Fluge der Belohnung ihn nicht einholen kann. — *wing* ist nicht bloss »Flügel«, sondern auch »Flug«. 7) Wenn Macbeth weniger verdient hätte, als er in der That hat, so würde die Ausgleichung in Dank und Lohn dem Könige möglich sein, in der Macht des Königs stehen. Jetzt aber geht Macbeth's Verdienst über solchen

That the proportion both of thanks and payment
Might have been mine![7] only I have left to say,
More is thy due than more than all can pay.
*Macb.* The service and the loyalty I owe,
In doing it,[8] pays itself. Your highness' part
Is to receive our duties: and our duties
Are to your throne and state, children and servants;
Which do but what they should, by doing every thing
Safe[9] toward your love and honour.
*Dun.* Welcome hither:
I have begun to plant thee, and will labour
To make thee full of growing.[10] — Noble Banquo,
That hast no less deserv'd, nor must be known
No less to have done so,[11] let me infold thee,
And hold thee to my heart.
*Ban.* There if I grow,[12]
The harvest is your own.
*Dun.* My plenteous joys,
Wanton[13] in fulness, seek to hide themselves
In drops of sorrow. — Sons, kinsmen, thanes,
And you whose places are the nearest, know,
We will establish our estate[14] upon
Our eldest, Malcolm; whom we name hereafter
The prince of Cumberland: which honour must
Not, unaccompanied, invest him only,
But signs of nobleness, like stars, shall shine
On all deservers.[15] — From hence to Inverness,
And bind us further to you.[16]
*Macb.* The rest is labour, which is not us'd for you:[17]
I 'll be myself the harbinger, and make joyful
The hearing of my wife with your approach;
So, humbly take my leave.
*Dun.* My worthy Cawdor!
*Macb. [Aside.]* The prince of Cumberland![18] — That is a step,
On which I must fall down, or else o'erleap,
For in my way it lies. Stars, hide your fires!
Let not light see my black and deep desires;
The eye wink at the hand; yet let[19] that be,
Which the eye fears, when it is done, to see. *[Exit.*
*Dun.* True, worthy Banquo: he is full so valiant,
And in his commendations I am fed;[20]
It is a banquet to me. Let us after him,
Whose care is gone before to bid us welcome:
It is a peerless kinsman. *[Flourish.*[21] *Exeunt.*

## SCENE V.

Inverness. A Room in Macbeth's Castle.

*Enter Lady* Macbeth, *reading a letter.*

*Lady M.* »They met me in the day of success;[1] and I have learned by the perfectest report,[2] they have more in them than mortal knowledge. When I burned in

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Dank und Lohn weit hinaus, und dem Könige bleibt nur übrig zu erklären *(only I have left to say)*, dass dem Macbeth mehr gebühre, als mehr sogar als Alles, was der König besitzt, bezahlen kann. — Für *mine* schlägt Staunton *mean* vor, in dem Sinne von *equivalent, just. — more than all* ist noch eine Steigerung des *all*, das hier sachlich, nicht persönlich, zu fassen ist. 8) Zu *in doing it* ist *I* hinzuzudenken. Der Dienst und die Pflichttreue, die ich schulde, belohnen sich schon damit, dass ich sie leiste. 9) *safe* wird hier von Einigen adverbial für *safely* gefasst und dann mit *doing* verbunden. Indess erscheint es natürlicher als adjectivische Apposition zu *every thing:* Alles, was sicher Euch zur Liebe und Ehre gereicht. — *state* ist der hohe Rang und die Würde des Königs. 10) Diesen von einem Baume oder Gewächse entlehnten Tropus wendet Sh. auch sonst an, so in All's well that ends well (A. 2, Sc. 3) *It is in us to plant thine honour, where || We please to have it grow.* 11) Es darf von Dir nicht weniger, als von Macbeth, bekannt werden, dass Du Dir kein geringeres Verdienst als er erworben. — Die Häufung der Negationen beeinträchtigt bei Sh. öfter die Klarheit des Satzes. 12) *to grow* ist doppelsinnig, = wachsen, gedeihen, und = festwachsen, d. h. an Duncan's Brust. 13) Duncan's Freude wird durch ihr Uebermass gleichsam muthwillig, und versteckt sich in coquetter Spielerei hinter Thränen, die eigentlich nur Symptome des Schmerzes sein sollten. — Duncan entschuldigt damit scherzhaft die Freudenthränen, die er unwillkürlich vergiesst. 14) *estate* ist dasselbe, was vorher (vgl. Anm. 9) *state* hiess: der königliche Rang und der damit verknüpfte Besitz. Dieser soll nicht alsbald auf Malcolm übertragen, sondern nur auf ihn als Nachfolger festgestellt, gesichert werden. Holinshed sagt: *Duncane having two sonnes by his wife — — he made the elder of them cleped Malcolme prince of Cumberland, as it were thereby to appoint him his successor in the kingdome, immediatlie after his deceasse* (vgl. Einleitung pag. 300). 15) Die Erhebung Malcolm's soll verbunden sein mit Rangerhöhungen und Belohnungen für alle Verdiente. — *on all deservers:* sie sollen an Allen glänzen. 16) Indem der König dem Macbeth seinen Besuch in dessen Schloss zu Inverness ankündigt, fordert er ihn zugleich auf, auch fernerhin ihn, den König, sich zu verpflichten, auch ferner sich um den König verdient zu machen. 17) Diejenige Rast, die nicht für Euch verwandt wird, die sich Euch nicht nützlich macht, ist keine Rast, sondern beschwerlich wie Arbeit. — Macbeth entschuldigt sich damit, dass er nicht beim König in Ruhe verweilt, sondern ihm vorauseilt, als Fourier oder Quartiermacher *(harbinger).* 18) Die Ernennung Malcolm's zum Prinzen von Cumberland, also zum Thronerben, benimmt dem Macbeth eine Aussicht, welche Holinshed mit folgenden Worten deutlicher ausspricht: *Makbeth sore troubled herewith, for that he saw by this means* (d. h. durch Malcolm's Erhebung) *his hope sore hindered (where, by the old lawes of the realme, the ordinance was, that if he that should succeed were not of able age to take the charge upon himselfe, he that was next of bloud unto him should be admitted), he began to take counsell how he might usurpe the kingdome by force etc.* (vgl. Einleitung pag. 300). — In diesem Sinne war der Prinz von Cumberland allerdings eine Stufe, die Macbeth überspringen musste, wenn er nicht darüber stürzen wollte. 19) *the eye* ist Subject zu *let:* das Auge soll in stillschweigendem Einverständniss mit der ausführenden Hand das geschehen lassen, was es sich scheut zu sehen, wenn die Hand es ausführt. — *when it is done* = wenn es geschieht, gethan wird, nicht = wenn es geschehen, gethan ist. 20) Während des vorhergehenden Monologes hat der König sich im Gespräch mit Banquo in das Lob Macbeth's ergossen, und erklärt nun, dass es ihm ein Festmahl sei, den Macbeth zu loben oder loben zu hören. — *it is* bezieht sich in ungenauer Construction auf *his commendations* = die ihm gespendeten Lobeserhebungen. 21) Ein Trompetentusch bezeichnet den feierlichen Abgang wie das Auftreten eines Sh.'schen Königs.

desire to question them further, they made themselves
air, into which they vanished. Whiles I stood rapt in
the wonder of it,[3] came missives[4] from the king, who
all-hailed[5] me, ‚Thane of Cawdor;' by which title, before,
these weird sisters saluted me, and referred me to the
coming on of time, with ‚Hail, king that shalt be!' This
have I thought good to deliver thee, my dearest partner
of greatness, that thou mightest not lose the dues of
rejoicing,[6] by being ignorant of what greatness is pro-
mised thee. Lay it to thy heart, and farewell.«
Glamis thou art, and Cawdor; and shalt be
What thou art promis'd. — Yet do I fear thy nature:[7]
It is too full o' the milk of human kindness,[8]
To catch the nearest way. Thou wouldst be great;
Art not without ambition, but without
The illness should attend it:[9] what thou wouldst highly,
That wouldst thou holily;[10] wouldst not play false,
And yet wouldst wrongly win; thou 'dst have, great
Glamis,
That which cries, »Thus thou must do, if thou have it;«[11]
And that which rather thou dost fear to do,
Than wishest should be undone. Hie thee hither,
That I may pour my spirits in thine ear,
And chastise with the valour of my tongue[12]
All that impedes thee from the golden round,
Which fate and metaphysical aid doth seem
To have thee crown'd withal.[13] —

*Enter a Messenger.*

What is your tidings?[14]

*Mess.* The king comes here to-night.

*Lady M.* Thou 'rt mad to say it.
Is not thy master with him? who, were 't so,
Would have inform'd for preparation.

*Mess.* So please you, it is true: our thane is coming;
One of my fellows had the speed of him,[15]
Who, almost dead for breath, had scarcely more
Than would make up his message.

*Lady M.* Give him tending:
He brings great news. *[Exit Messenger.]* The raven
himself is hoarse,[16]
That croaks the fatal entrance[17] of Duncan
Under my battlements. Come,[18] you spirits
That tend on mortal thoughts,[19] unsex me here,
And fill me, from the crown to the toe, top-full[20]
Of direst cruelty! make thick my blood,

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1) An dem Tage des glücklichen Erfolges, d. h. des doppelten Sieges über den Macdonwald und den norwegischen König. — Davon, sowie von der Erscheinung der Hexen, hatte Macbeth's Brief in dem ersten Theil gehandelt, den die Lady schon vor ihrem Auftreten gelesen. 2) *perfectest report* = zuverlässigste, gewisseste Auskunft, heisst, dass die von den Hexen ihm ertheilte Kunde sich durch ihr Eintreffen als durchaus richtig und unzweifelhaft bewährt hat. 3) In der Verwunderung, im Staunen darüber. In diesem Sinne gebraucht Sh. *wonder* öfter; auch der Plural *wonders* stand so A. 1, Sc. 3 (vgl. Anm. 38). 4) *missive* = Sendbote, Abgesandter, ein veraltetes Wort, findet sich auch in Antony and Cleopatra (A. 2, Sc. 2) *with taunts did gibe my missive out of audience.* 5) *to all-hail* = mit dem Grusse *all hail* begrüssen. Macbeth denkt dabei nicht bloss an Rosse's Begrüssung (A. 1, Sc. 3), der ihn nur mit dem einfachen *hail* angesprochen, sondern namentlich auch an das dreifach wiederholte *all hail* der Hexen. — In Florio's Wörterbuch wird das italienische *salutare* erklärt: *to salute, to greet, to alhaile.* 6) *dues of rejoicing* bezieht sich auf das vorhergehende *partner*: der Antheil an dem Jubel, welcher der Lady, als der Genossin und Theilhaberin seiner Hoheit, gebührt. 7) *to fear* mit dem Accusativ = um Etwas in Sorge sein. So in Measure for Measure (A. 3, Sc. 1) *O, I do fear thee, Claudio.* 8) *milk of human kindness* = Milch der Menschlichkeit. Die Milch als etwas Mildes, Linderndes, kommt bei Sh. auch sonst in Metaphern vor, so in diesem Drama (A. 4, Sc. 3) *the sweet milk of concord*, und in Romeo and Juliet (A. 3, Sc. 3) *Adversity's sweet milk, philosophy.* 9) Die Bösartigkeit, welche dem Ehrgeiz zur Hand gehen sollte. 10) *highly* und *holily*, eine noch durch die Alliteration hervorgehobene Antithese. — *holily* = auf fromme Weise, was *holy* oft bei Sh. bedeutet. 11) Dasjenige, was dem Macbeth zuruft: So musst Du handeln, wenn Du es hast! ist nach der Erklärung der Hgg. die Königskrone. Ob aber Sh. unter *that which cries* nicht etwas Anderes, vielleicht die gewissenlose, kaltblütige Ermuthigung zum Morde, die Macbeth haben möchte oder sollte, verstanden hat, ist zweifelhaft. — Jedenfalls erscheint es angemessener, das folgende *and that* ebenfalls als Object zu *thou 'dst have* zu fassen; also: Du möchtest haben das, was Dir zuruft — — und das, was Du Dich eher scheuest zu thun, als ungethan wünschest, d. h. Duncan's Ermordung. — Die Hgg. fassen *Thus thou must do* bis *should be undone* als abhängig von *which cries.* 12) Die Kühnheit, welche in der Beredsamkeit der Lady steckt, soll die Zaghaftigkeit Macbeth's strafen, schulen. — *chastise* betont Sh. auf der ersten Sylbe. 13) Der goldene Kreis oder Reif, mit welchem das Schicksal oder übernatürliche Hülfe Dich offenbar krönen will. — *to seem* ist auch hier nicht = scheinen, sondern = offenbar sein, erhellen. — *metaphysical* = übernatürlich, kommt ebenso, adverbial, in dem Pseudo-Sh.'schen Drama The Puritan, 1607 (A. 2, Sc. 1) vor: *metaphysically and by a supernatural intelligence.* — *withal* steht für *with*, sobald das relative Pronomen, hier *which*, schon vorausgegangen ist. — Für *impedes thee* haben die späteren Folioausgg. *thee hinders.* 14) *tidings* ist bei Sh. Singular und Plural. — Die Hgg. ändern das *Messenger*, das die Fol. hat, in *Attendant* um. 15) Ein Kamerad des Boten war von Macbeth expedirt, vorausgeeilt. 16) Unter dem »heiseren Raben« kann die Lady nur den Boten verstehen, der kaum Athem genug hatte, um die Botschaft von Duncan's bevorstehender Ankunft auszurichten. In dieser Heiserkeit findet sie ein Omen, das auch in der Bezeichnung des Raben, als eines Verderben kündenden Vogels, angedeutet liegt; und für sich selbst findet sie darin eine Aufforderung, dieses Omen zu verwirklichen. 17) *entrance* ist dreisylbig zu lesen: *enterance.* So auch in der ersten Recension von Romeo and Juliet (A. 1, Sc. 4) *Nor no without-book prologue, faintly spoke* || *After the prompter, for our entrance.* Aehnlich ist bei Sh. *remembrance* oft *rememberance* zu lesen. 18) Um die Uebergangspause, welche Sh. geflissentlich zwischen *battlements* und *Come* durch eine metrische Lücke ausgedrückt hat, auszufüllen, setzen manche Hgg. *Come, come, you spirits.* 19) *to tend* ist, was vorher *to attend* (vgl Anm. 9), und *mortal* = tödtlich, todbringend, wie A. 3, Sc. 4 *mortal murders.* 20) Vom Schädel bis zur Zehe, bis oben voll. 21) *remorse* ist nicht bloss Gewissensbiss oder Reue über eine begangene Unthat, sondern

Stop up th' access and passage to remorse;[21]
That no compunctious visitings of nature[22]
Shake my fell purpose, nor keep peace between
Th' effect and it! Come to my woman's breasts,
And take my milk for gall,[23] you murdering ministers,
Wherever in your sightless substances[24]
You wait on nature's mischief![25] Come, thick night,
And pall[26] thee in the dunnest smoke of hell,
That my keen knife see not the wound it makes,
Nor heaven peep through the blanket of the dark,[27]
To cry, »Hold, hold!« —

*Enter* MACBETH.

Great Glamis! worthy Cawdor!
Greater than both, by the all-hail hereafter![28]
Thy letters[29] have transported me beyond
This ignorant present,[30] and I feel now
The future in the instant.
*Macb.* My dearest love,
Duncan comes here to-night.
*Lady M.* And when goes hence?
*Macb.* To-morrow, as he purposes.[31]
*Lady M.* O! never
Shall sun that morrow[32] see!
Your face, my thane, is as a book, where men
May read strange matters. To beguile the time,[33]
Look like the time; bear welcome[34] in your eye,
Your hand, your tongue: look like the innocent flower,
But be the serpent under 't. He that 's coming
Must be provided for; and you shall put
This night's great business into my despatch;
Which shall to all our nights and days to come
Give solely sovereign sway and masterdom.
*Macb.* We will speak further.[35]
*Lady M.* Only look up clear;
To alter favour ever is to fear.[36]
Leave all the rest to me. *[Exeunt*

## SCENE VI.

The Same. Before the Castle.

*Hautboys and torches.*[1] *Enter* DUNCAN, MALCOLM, DONALBAIN, BANQUO, LENOX, MACDUFF, ROSSE, ANGUS, *and Attendants.*

*Dun.* This castle hath a pleasant seat; the air
Nimbly and sweetly recommends itself
Unto our gentle senses.[2]
*Ban.* This guest of summer,
The temple-haunting martlet,[3] does approve,

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auch Scheu vor einer noch zu begehenden. — *access* betont Sh. gewöhnlich auf der zweiten Sylbe. 22) Keine natürlichen Heimsuchungen von Gewissensscrupeln. — *of nature* ist bei Sh. = *natural.* Solche Scrupel könnten ihren grimmen Vorsatz erschüttern, oder doch zwischen der Ausführung, dem Ergebniss *(effect)* dieses Vorsatzes und ihm selbst *(it)* Ruhe und Frieden halten, beruhigend zwischen Beide treten. Die Fol. hat für *it* die ältere Orthographie *hit.* — Zu *keep peace* citirt Steevens aus dem von Sh. benutzten epischen Romeus and Juliet (1562) eine treffende Parallelstelle: *In absence of her knight, the lady no way could* || *Keep truce between her griefs and her etc.* 23) Johnson's Erklärung: *take away my milk and put gall into the place,* würde diese Stelle nach dem vorhergehenden *unsex me here, and fill me — — direst cruelty* matt erscheinen lassen. Es ist daher wohl eher zu deuten: Nährt Euch mit meiner Milch, die durch meine Entweibung zur Galle geworden ist. Wie sonst Säuglinge, will sie jetzt die bösen Geister, die sie herbeibeschwört, an ihren Brüsten nähren, zu ihnen in das innigste Verhältniss treten. 24) *sightless* ist vielleicht mehr, als bloss »unsichtbar«, und bedeutet, in Verbindung mit *substances,* eine Beschaffenheit, die den Anblick nicht verträgt, die dem Gesicht widerstrebt. So steht in K. John (A. 3, Sc. 1) *Full of unpleasing blots and sightless stains.* 25) Wo immer Ihr einer Kränkung, Beleidigung der Natur zur Hand geht, dabei behülflich seid. — *to wait on* entspricht ganz dem vorhergehenden *to tend on* und *to attend* (vgl. Anm. 9 und 19). 26) *to pall* = einhüllen, wie in einen Mantel. Der Dunst der Hölle soll die Nacht so dicht einhüllen, dass — in poetischer Hyperbel — selbst der Dolch, den die Lady gebrauchen will, die Wunde, die er macht, der er also unmittelbar nahe ist, nicht sehen kann. 27) Die Finsterniss bildet für die Nacht eine Decke, durch die der Himmel nicht blicken kann, um durch seinen Ruf »Halt, halt!« die Mordthat zu verhindern. 28) Anspielung auf den Gruss der dritten Hexe: *All hail, Macbeth! that shalt be king hereafter.* 29) *letters* bedeutet bei Sh. auch als Plural bisweilen nur einen Brief. 30) *ignorant* erklärt Johnson hier mit *unknowing,* also: diese Gegenwart, welche den künftigen Glanz Macbeth's nicht kennt. Sh.'scher scheint es aber, das Adjectiv, wie so manches andere unseres Dichters, in passivem Sinne zu nehmen: unsere unbekannte, dunkele, ruhmlose Gegenwart. So steht in Winter's Tale (A. 1, Sc. 2) *ignorant concealment.* 31) Manche Hgg. schieben vor *as he purposes* einen Gedankenstrich ein, als ob Macbeth nur zögernd nach einer Pause diese Worte hinzufüge; ein Raffinement, an das Sh. vielleicht nicht gedacht hat. 32) Bei Sh. vereinigt *morrow* noch die jetzt in *morrow* und *morning* getrennten Bedeutungen. Den Morgen oder den morgenden Tag, an welchem Duncan von hier geht, soll die Sonne nimmermehr erblicken. — In dem Folgenden warnt die Lady ihren Gatten, durch sein verstörtes Aussehen nicht zu verrathen, was in ihm vorgeht. 33) *the time,* mit dem bestimmten Artikel, ist bei Sh. vorzugsweise die jetzige Zeit, die Mitwelt. Um die Menschen zu täuschen, muss man dasselbe Gesicht annehmen, das sie haben. (Vgl. unten A. 1, Sc. 7, Anm. 41.) 34) Macbeth soll in Rede, Miene und Geberde ausdrücken, wie willkommen ihm Duncan und dessen Begleiter sind. 35) Mit diesen Worten will Macbeth die Sache auf's Unbestimmte hinausschieben, vor der Hand von sich ablehnen. — So sagt in K. Lear (A. 3, Sc. 1) der Edelmann auf einen von Kent ihm ertheilten Auftrag: *I will talk further with you.* 36) Jede Veränderung der Gesichtszüge *(favour)* ist immer ein Symptom von Besorgniss, oder macht immer Besorgniss rege.

1) So lautet die Bühnenweisung der Fol., von der die meisten Hgg. den Zusatz *and torches* streichen. Um den Einzug des Königs in Macbeth's Schloss festlicher darzustellen, wurden ihm auf dem Sh.'schen Theater Fackeln vorgetragen. 2) *gentle* heissen die Sinne hier, insofern ihre Feinheit und Zartheit sie vorzugsweise für den wohlthuenden Eindruck dieser leichten und angenehmen Luft empfänglich macht, welche Duncan an der Lage dieses Schlosses rühmt. 3) Darin, dass die sonst vorzugsweise an Kirchen sich ansiedelnde Mauerschwalbe an Macbeth's Schloss ihre beliebte Bauerei anlegt, beweist sie, dass der Hauch des Himmels hier zum Verweilen einladend

By his lov'd mansionry, that the heaven's breath
Smells wooingly here: no jutty, frieze,
Buttress, nor coign of vantage,[4] but this bird
Hath made his pendent bed, and procreant cradle:
Where they most[5] breed and haunt, I have observ'd,
The air is delicate.

*Enter Lady* MACBETH.

*Dun.* See, see! our honour'd hostess. —
The love that follows us sometime is our trouble,
Which still we thank as love.[6] Herein I teach you,
How you shall bid God yield us for your pains,
And thank us for your trouble.

*Lady M.* All our service,
In every point twice done, and then done double,
Were poor and single[7] business, to contend[8]
Against those honours deep and broad, wherewith
Your majesty loads our house: for those of old,
And the late dignities heap'd up to them,
We rest your hermits.[9]

*Dun.* Where 's the thane of Cawdor?
We cours'd him at the heels, and had a purpose
To be his purveyor:[10] but he rides well;
And his great love, sharp as his spur, hath holp him
To his home before us. Fair and noble hostess,
We are your guest to-night.

*Lady M.* Your servants ever
Have theirs, themselves, and what is theirs, in compt,
To make their audit at your highness' pleasure,
Still to return your own.[11]

*Dun.* Give me your hand;
Conduct me to mine host: we love him highly,
And shall continue our graces towards him.
By your leave, hostess. *[Exeunt.*

## SCENE VII.

The Same. A Room in the Castle.

*Hautboys and torches. Enter, and pass over the stage, a Sewer,[1] and divers Servants with dishes and service. Then enter* MACBETH.

*Macb.* If it were done, when 't is done, then 't were well
It were done quickly:[2] if the assassination
Could trammel up[3] the consequence, and catch
With his surcease success; that but this blow
Might be the be-all and the end-all[4] here,
But here, upon this bank and shoal of time,[5] —
We 'd jump[6] the life to come. — But in these cases,
We still have judgment here;[7] that we but teach
Bloody instructions, which, being taught, return

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*(wooingly)* duftet. — Für *mansionry*, ein sonst kaum vorkommendes Wort, hat die Fol. *mansonry*, wofür Pope *masonry* setzte, für *martlet* hat sie *Barlet*, und die zweite Aenderung der Hgg. erscheint sicherer, als die erste. 4) *of vantage* ist in Bezug auf die Schwalbe hinzugefügt: An dem Schloss ist kein Ausbau, Fries, Strebepfeiler oder Eckstein, der dazu irgend Gelegenheit böte, den dieser Vogel nicht zu seinem schwebenden Bette und zu seiner fruchtbaren Wiege gemacht. 5) *must* ist ein schon von Rowe verbesserter Druckfehler der Fol. 6) Wie wir der Liebe, die uns nachgeht und dadurch bisweilen lästig wird, dennoch danken, weil sie es aus Liebe thut, so müsst Ihr auch für die Beschwerde, die wir Euch durch unsern Besuch verursachen, uns ein »Gott vergelt's« wünschen, und für die Mühe, die Ihr habt, uns danken. — *God yield* ist der aus *God yield you* abgekürzte Segenswunsch, den die Lady dem König bieten *(bid)* soll. 7) *single*, als Gegensatz zu dem vorhergehenden *double*, entspricht hier in seinem Sinn dem sonstigen *simple*, = einfach, schlicht. 8) *to contend against* = gegen Etwas anringen, mit Etwas wetteifern. 9) Wie fromme Einsiedler für das ihnen geschenkte Almosen ihren Wohlthätern nur durch Fürbitte danken können, so können auch Macbeth und seine Frau dem Könige nur solche Fürbitter bleiben, zum Dank für die frühern Ehren *(those of old)* und die kürzlich dazu aufgehäuften Würden. — Solche eigens bestellte Fürbitter, als welche hier die Einsiedler bezeichnet werden, heissen sonst *beadsmen*. So heisst es in Peele's Edward I.: *He shall have forty pounds of yearly fee || And be my beadsman.* 10) *purveyor* ist Der, welcher auf Reisen für den König und sein Gefolge Speise und Trank zu besorgen, wie der *harbinger* (vgl. A. 1, Sc. 4) Quartier zu bestellen hatte. Doch wird der Unterschied nicht überall festgehalten. — *purveyor* ist hier auf der ersten Sylbe betont. 11) Das Bild ist von der Rechnungsrevision *(audit)* über ein nur anvertrautes, in Rechnung gestelltes Gut entlehnt, das jeden Augenblick dem rechtmässigen Eigenthümer zurückzuerstatten ist *(to return your own)*. So ist Duncan's Bewirthung nur eine Wiedererstattung dessen, was sein ist.

1) *Sewer* = Truchsess, dessen Amt es war, die Schüsseln auf die Tafeln des Festmahles zu setzen. Er war auf dem Sh.'schen Theater durch eine um den Arm gewundene Serviette kenntlich; so in Ben Jonson's Silent Woman: *clap me a clean towel about you like a sewer.* — Zwischen dem Vorübergehen des *Sewer* und seiner Begleiter und dem Auftreten Macbeth's ist eine längere Pause anzunehmen, während welcher das zu Duncan's Ehren stattfindende Mahl seinen Anfang und Fortgang nimmt. 2) Der Nachdruck ruht zunächst auf dem ersten *done* = geschehen, vollendet, dann auf *'t is:* wenn es vollbracht wird, endlich auf *quickly:* dann wäre eine rasche Vollbringung gut. — Der Gedanke des ersten, allgemeinen Satzes wird in dem zweiten bestimmter ausgedrückt. 3) *to trammel up* = in ein Netz einfangen, so dass also die für Macbeth bedenklichen Folgen der Ermordung Duncan's nicht weiter wirken können, weil sie zugleich mit dem Morde beseitigt sind, und weil mit der Beseitigung Duncan's *(with his surcease)* auch glücklicher Erfolg gesichert ist. Andere Erklärer beziehen *his* auf *assassination*, verstehen also die Vollendung der Mordthat. — Auf *success* bezieht sich dann das Folgende: *that but this blow etc.* = so dass nur dieser eine, gegen Duncan geführte, Streich das Eins und Alles hienieden wäre u. s. w. — Der Nachsatz ist: *we 'd jump the life to come.* 4) *the be-all and the end-all* ist als ein Begriff zu fassen, und würde als solcher deutlicher hervortreten, wenn das zweite *the* fehlte. Das Compositum ist aus dem imperativischen *be all and end all* = sei Alles und ende Alles, gebildet. 5) Für *shoal*, Theobald's Verbesserung, hat die Fol. den Druckfehler *Schoole.* — Die Zeit des Erdenlebens wird in ihrer Vergänglichkeit mit einer Sandbank verglichen, die im Wasser eben so leicht auftaucht, wie verschwindet. 6) *to jump* = riskiren, auf's Spiel setzen. Wenn wir nur für dieses Erdenleben vor weiteren Folgen der Mordthat sicher wären, so würden wir das künftige, jenseitige Leben schon daran setzen, so sollte uns die Furcht vor dem Jenseits nicht zurückhalten.

To plague th' inventor:[8] this even-handed justice[9]
Commends th' ingredients of our poison'd chalice
To our own lips. He[10] 's here in double trust:
First, as I am his kinsman and his subject,
Strong both[11] against the deed; then, as his host,
Who should against his murderer shut the door,
Not bear the knife myself. Besides, this Duncan
Hath borne his faculties[12] so meek, hath been
So clear in his great office, that his virtues
Will plead like angels, trumpet-tongued, against
The deep damnation[13] of his taking-off;
And pity, like a naked new-born babe,[14]
Striding the blast, or heaven's cherubim, hors'd
Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind.[15] — I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself,
And falls on the other —[16]

*Enter Lady* Macbeth.

How now! what news?

*Lady M.* He has almost supp'd. Why have you left the chamber?

*Macb.* Hath he ask'd for me?

*Lady M.* Know you not, he has?

*Macb.* We will proceed no further in this business:
He hath honour'd me of late; and I have bought
Golden opinions[17] from all sorts of people,
Which would be worn now in their newest gloss,
Not cast aside so soon.

*Lady M.* Was the hope drunk,
Wherein you dress'd yourself? hath it slept since,
And wakes it now, to look so green and pale[18]
At what it did so freely?[19] From this time,
Such I account thy love.[20] Art thou afeard
To be the same in thine own act and valour,
As thou art in desire? Wouldst thou have that
Which thou esteem'st the ornament of life,[21]
And live a coward in thine own esteem,
Letting »I dare not« wait upon »I would«,
Like the poor cat i' the adage?[22]

*Macb.* Pr'ythee, peace.
I dare do all that may become a man;
Who dares do more, is none.[23]

*Lady M.* What beast was 't then,[24]
That made you break[25] this enterprise to me?
When you durst do it, then you were a man;
And, to be more than what you were,[26] you would
Be so much more the man. Nor time, nor place,
Did then adhere,[27] and yet you would make both:
They have made themselves, and that their fitness now

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7) Das Gericht, das eigentlich uns erst droben erwarten sollte, empfangen wir in solchen Fällen schon hienieden, dergestalt, dass u. s. w. 8) *inventor* ist Derjenige, der die blutige Unterweisung zuerst aufgebracht, also der Lehrer. 9) *this even-handed justice* ist der Richter, dessen Hände in Handhabung des Rechtes gleich sind, keinen Unterschied machen. Das demonstrative *this* weist auf das vorhergehende *judgment* hin, insofern der *justice* nur der Verwalter des *judgment* ist. — *ingredience* hat die Fol. für Pope's *ingredients*. 10) scil. *Duncan*. 11) *both* ist Neutrum: was Beides stark gegen die That, die Mordthat ist, was viel dagegen vermag. 12) Duncan hat die ihm verliehene Macht so demüthig verwaltet, dass u. s. w. 13) *damnation*, eigentlich Verdammniss, hier eine Sünde, welche die Verdammniss nach sich zieht. — *taking-off* = Wegräumung, ein Euphemismus für Ermordung, der auch in K. Lear (A. 5, Sc. 1) vorkommt: *Let her who would be rid of him devise* || *His speedy taking-off*. 14) Das Mitleid, hier personificirt gedacht, wird in Gestalt eines Säuglings, der in seiner nackten Hülflosigkeit Rührung erregen muss, auf dem Sturmwind dahin fahren, oder auch in Gestalt eines himmlischen Cherubs, der auf den unsichtbaren Rennern der Luft reitet. — Zu *heaven's cherubim* ist *like* zu ergänzen. Das Wort steht auch sonst bei Sh. mit dem Nebenbegriff des jugendlich Schönen und des Rührenden. So in Othello (A. 4, Sc. 2) *Patience, thou young and rose-lipp'd cherubim.* — Die Fol. hat *cherubin*. 15) Der Wind, auf dem die Verkündigung der Mordthat weitergetragen wird, löst sich in Thränen auf, die jedes Auge darüber vergiesst. Dieses Bild von dem Thränenregen, in welchen der Sturm der Empfindungen ausgeht, ist Sh. sehr geläufig. 16) Der Ehrgeiz ist hier einerseits gefasst als der Sporn, den Macbeth seinem Plane, einem Rosse gleichsam, zur Anstachelung in die Seite setzt, andererseits aber, mit einer raschen Modification des Gleichnisses, als der sich in den Sattel schwingende Reiter selbst, der mit einem zu heftigen Aufschwunge über den Sattel hinausgeht, und auf der andern Seite niederfällt. — Auf *other* müsste ein Wort wie *side* folgen, aber der Satz bleibt unvollendet, da Macbeth die Lady kommen sieht. — Anders fasst Staunton das Gleichniss, indem er zwei Rosse annimmt, die dem Macbeth vorschweben: *Intent*, die Absicht, die angespornt sein will, und *Ambition*, der Ehrgeiz, der in seinem Ungestüm sich überspringt und auf das andere Ross, *Intent*, niederstürzt. Dieser Auffassung entsprechend, setzt Staunton auch ein Punctum hinter *other*. 17) So in As you like it (A. 1, Sc. 1) *report speaks goldenly of his profit.* — Solche Meinung betrachtet Macbeth wie einen neugekauften goldenen Schmuck, den man in seinem frischen Glanze tragen muss. — *would be worn* ist Sh.'sch für *should be worn*. 18) *green and pale* bezeichnet das üble Aussehen, mit welchem die ernüchterte Hoffnung aus ihrem Rausche und in Folge desselben erwacht. 19) So bereitwillig, aus eignem Antriebe. 20) d. h. die Liebe, die Du mir betheuerst, ist nicht ernstlicher gemeint, als die Hoffnung, die Du hegtest, König zu werden. 21) *esteem'st* und *life* wiederholt in umgekehrter Ordnung der folgende Vers in *live* und *esteem*. Auch *ornament* bildet einen Gegensatz zu *coward*. 22) Sh. dachte an das Sprichwort, das in Heywood's Proverbs (1560) lautet *The cat would eat fish and would not wet her feet*. So lässt auch Macbeth auf sein »Ich möchte« ein »Ich wage es nicht« folgen *(wait upon)*. 23) So in Measure for Measure (A. 2, Sc. 4) *be that you are,* || *That is, a woman; if you be more, you 're none*, und in Pericles (A. 4, Sc. 3) *An honest woman, or not a woman.* — *do more* verbesserte Rowe das *no more* der Fol. 24) *beast*, hier der natürliche Gegensatz des Unvernünftigen zu *man*, dem vernünftigen Wesen, ist bei Sh. ein weniger harscher Ausdruck, als jetzt. So sagt Juliet in Romeo and Juliet (A. 3, Sc. 2) *O, what a beast was I to chide at him!* 25) *to break* = Einem Etwas eröffnen, von Plänen und Geheimnissen. 26) Um mehr zu sein, als Du warst, d. h. um König zu werden. 27) *to adhere*, eigentlich mit *to*, an Etwas festhangen, hier = zusammenpassen. Zu ergänzen wäre *together*, wie in Twelfth-Night (A. 3, Sc. 4)

Does unmake you.[28] I have given suck, and know
How tender 't is to love the babe that milks me:
I would, while it was smiling in my face,
Have pluck'd my nipple from his boneless gums,
And dash'd the brains out, had I so sworn as you
Have done to this.
*Macb.* If we should fail, —
*Lady M.* We fail![29]
But screw your courage to the sticking-place,[30]
And we 'll not fail. When Duncan is asleep
(Whereto the rather shall his day's hard journey
Soundly invite him), his two chamberlains[31]
Will I with wine and wassail[32] so convince,[33]
That memory, the warder of the brain,
Shall be a fume, and the receipt of reason
A limbeck only:[34] when in swinish sleep
Their drenched natures lie, as in a death,
What cannot you and I perform upon
Th' unguarded Duncan? what not put upon
His spongy[35] officers, who shall bear the guilt
Of our great quell?[36]
*Macb.* Bring forth men-children only!
For thy undaunted mettle[37] should compose
Nothing but males. Will it not be receiv'd,[38]
When we have mark'd with blood those sleepy two
Of his own chamber, and us'd their very daggers,
That they have done 't?
*Lady M.* Who dares receive it other,[39]
As we shall make our griefs and clamour roar
Upon his death?
*Macb.* I am settled, and bend up
Each corporal agent[40] to this terrible feat.
Away, and mock the time[41] with fairest show:
False face must hide what the false heart doth know.
*[Exeunt.*

# ACT II.

## SCENE I.

The Same. Court within the Castle.

*Enter* BANQUO, *and* FLEANCE, *with a torch before him.*[1]

*Ban.* How goes the night, boy?
*Fle.* The moon is down; I have not heard the clock.
*Ban.* And she goes down at twelve.
*Fle.* I take 't,[2] 't is later, Sir.
*Ban.* Hold, take my sword. — There 's husbandry in heaven;
Their candles are all out.[3] — Take thee that too.[4]
A heavy[5] summons lies like lead upon me,
And yet I would not sleep: merciful powers!
Restrain in me the cursed thoughts that nature
Gives way to in repose! — Give me my sword.[6]

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*every thing adheres together.* 28) Auf *you* ruht der Nachdruck. Eben Derjenige, der Zeit und Ort schaffen wollte, wird von ihnen, die sich selbst geschaffen, vernichtet, seiner Mannheit beraubt. 29) Die Fol. setzt ein Fragezeichen hinter *We fail,* eine Interpunction, welche sie häufig statt unseres Ausrufungszeichens anwendet. Jedenfalls kann der Sinn des Ausrufs *We fail!* nur der sein, dass die Lady diese Möglichkeit des Misslingens, als unbegründet, unwillig oder verwundert zurückweist. 30) *sticking-place* ist der feste Punkt, bis zu dem ein Gewicht oder eine mechanische Kraft hinaufgeschraubt oder angespannt werden muss, um einen Halt zu gewinnen. 31) Die *two chamberlains* und ihr Schicksal entlehnte Sh. nicht dem Berichte, welchen Holinshed über den Tod Duncan's giebt, sondern einer Erzählung desselben Chronisten von der Ermordung eines andern schottischen Königs, Namens Duffe (vgl. Einleitung pag. 303 u. 304). 32) *wassail* steht hier in seiner eigentlichen Bedeutung, in der es ein warmes, gewürztes Mischgetränk bezeichnet. An andern Stellen bei Sh., z. B. in Hamlet (A. 1, Sc. 4), in Antony and Cleopatra (A. 1, Sc. 4), ist es = Zechgelage. 33) *to convince* = bewältigen. So in Cymbeline (A. 1, Sc. 5) *to convince the honour of my mistress.* 34) *receipt of reason* = Behälter der Vernunft, ist das ebenvorher genannte *brain.* Das Gehirn wird zu einer blossen chemischen Retorte, welche das in ihr Befindliche, also hier die Vernunft, und zugleich die Hüterin des Gehirns, das Gedächtniss, in Dunst verflüchtigt. 35) *spongy,* wie *drenched,* ist, wer sich vollgesogen hat wie ein Schwamm. Sh. gebraucht dasselbe Epitheton auch von dem mit Feuchtigkeit erfüllten Südwinde, in Cymbeline (A. 4, Sc. 2). 36) *quell* kommt als Substantiv, = Mord, Erwürgung, nur an dieser Stelle vor; als Verbum, = vernichten, erwürgen, ist es dagegen häufig. 37) *mettle* ist der Grundstoff zu geistiger und körperlicher Bildung und Beschaffenheit. In Twelfth-Night (A. 5, Sc. 1) steht *So much against the mettle of your sex.* 38) *to receive* = für Etwas annehmen, gelten lassen. 39) *other* adverbial für *otherwise.* So in Othello (A. 4, Sc. 2) *if you think other.* 40) Das Bild ist von einem Bogen entlehnt, der gespannt, also gebogen wird. — *corporal agent* ist jedes mitwirkende Organ des Körpers, also zunächst die Sinneswerkzeuge. 41) Vgl. A. 1, Sc. 5, Anm. 33.

1) So lautet die Bühnenweisung der Fol., der zufolge also Fleance mit der Fackel seinem Vater vorleuchtet. Die meisten Hgg. lassen einen Diener die Fackel tragen: *Enter Banquo and Fleance, and a Servant with a torch before them.* Das Auftreten eines solchen lässt sich jedoch aus dem Texte so wenig, wie aus der alten Bühnenweisung nachweisen. — Die Localität der Scene ist in der Fol. nicht angegeben, wie sie wahrscheinlich auf Sh.'s Bühne nicht näher bezeichnet war. Rowe setzte zuerst: *Scene: a Hall,* die späteren Hgg.: *Court within the Castle.* 2) *to take it* = es so ansehen, dafür halten. So in Much Ado about Nothing (A. 2, Sc. 3) *I take him to be valiant.* 3) Dass in dieser Nacht Mond und Sterne nicht leuchten, erklärt Banquo scherzhaft aus der haushälterischen Sparsamkeit, die, um kein unnützes Licht zu verbrennen, sie ausgelöscht habe. — *their* vor *candles* ist entweder allgemein zu fassen: die Lichter derer im Himmel, oder bezieht sich auf *heaven,* das auch sonst bei Sh. collectiv als Plural gebraucht wird. 4) Nachdem er dem Fleance das Schwert übergeben, weil er es sich zum Zubettgehen bequem machen will, übergiebt er ihm noch ein zweites Stück seiner Rüstung oder Kleidung: Nimm auch das zu Dir. 5) *heavy* ist bei Sh. nicht bloss schwer, sondern auch schwer machend, müde machend, also mit *summons* = Mahnung zum Schlaf. Darauf bezieht sich auch der Gegensatz *and yet etc.* Er möchte nicht schlafen, wegen der bösen Gedanken *(cursed thoughts),* deren er sich schlafend nicht erwehren könnte. Dass solche Gedanken auf die Verwirklichung der Hexenprophezeiungen auch bei Banquo zielen, geht aus dem Folgenden hervor (vgl. Anm. 11). 6) Er lässt sich aus Vorsicht das Schwert zurückgeben, da er in der Dunkel-

*Enter* Macbeth, *and a Servant with a torch.*

Who 's there?
*Macb.* A friend.
*Ban.* What, Sir! not yet at rest? The king 's a-bed:
He hath been in unusual pleasure, and
Sent forth great largess to your offices.[7]
This diamond he greets your wife withal,
By the name of most kind hostess,[8] and shut up[9]
In measureless content.
*Macb.* Being unprepar'd,
Our will became the servant to defect,
Which else should free have wrought.[10]
*Ban.* All 's well.
I dreamt last night of the three weird sisters:[11]
To you they have show'd some truth.
*Macb.* I think not of them:
Yet, when we can entreat an hour to serve,[12]
We would spend it in some words upon that business,
If you would grant the time.
*Ban.* At your kind'st leisure.
*Macb.* If you shall cleave to my consent, when 't is,[13]
It shall make honour for you.
*Ban.* So I lose none
In seeking to augment it, but still keep
My bosom franchis'd,[14] and allegiance clear,
I shall be counsell'd.
*Macb.* Good repose, the while!
*Ban.* Thanks, Sir: the like to you.
*[Exeunt* Banquo *and* Fleance.
*Macb.* Go, bid thy mistress, when my drink is ready,
She strike upon the bell.[15] Get thee to bed. —
*[Exit Servant.*
Is this a dagger, which I see before me,
The handle toward my hand? Come, let me clutch thee: —
I have thee not,[16] and yet I see thee still
Art thou not, fatal vision, sensible
To feeling, as to sight? or art thou but
A dagger of the mind,[17] a false creation,
Proceeding from the heat-oppressed brain?
I see thee yet, in form as palpable
As this which now I draw.
Thou marshall'st[18] me the way that I was going;
And such an instrument I was to use. —
Mine eyes are made the fools o' the other senses,
Or else worth all the rest:[19] I see thee still;
And on thy blade, and dudgeon,[20] gouts[21] of blood,
Which was not so before. — There 's no such thing.[22]
It is the bloody business which informs
Thus to mine eyes. — Now o'er the one half-world

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heit gerade Jemanden kommen hört. 7) Der König hat zum Dank für die ihm erwiesene Gastfreundschaft ansehnliche Geldspenden an Macbeth's Dienerschaft gesandt. — *offices* sind in herrschaftlichen Wohnungen die Räumlichkeiten, wo die Diener sich aufhalten, und zugleich die Küchenvorräthe aufbewahrt und zugerichtet werden. — *largess* steht als Collectiv im Singular. — Für *offices* lesen viele Hgg. *officers*. 8) Duncan hat dem Banquo einen Diamant gegeben, mit dem Auftrag, ihn der Lady Macbeth, als seiner freundlichen Wirthin, zu überbringen. 9) Zu *shut up* ist *he* zu ergänzen. Er endete, d. h. beschloss, den Tag in massloser Zufriedenheit. Andere fassen *shut* als Participium, das sich auch als solches nur auf Duncan beziehen liesse. 10) Da wir unvorbereitet waren, konnte unser guter Wille in der Bewirthung des Königs nicht frei schalten, sondern musste sich dem Mangel unterordnen, konnte sich nur mangelhaft äussern. — Der Gegensatz ist zwischen *servant* und *free*, wie zwischen *our will* und *defect*. 11) Vgl. Anm. 5. — Dass auch hier *weird* zweisylbig zu lesen ist, zeigt selbst die verkehrte Orthographie der Fol.: *weyward*, wofür Sh. wahrscheinlich *weyard* schrieb. 12) *to entreat* ist bei Sh. sowohl = bitten, ersuchen, als = verhandeln. Nach ersterem Sinne würde *an hour* das Object sein: wenn wir eine Stunde gewinnen können, günstig zu sein; im zweiten eine nähere Zeitbestimmung: wenn wir zu einer dienlichen, günstigen Stunde verhandeln können. Die erstere Deutung empfiehlt sich am meisten. 13) Macbeth drückt sich hier geflissentlich undeutlich aus: Wenn Ihr festhalten werdet an dem Einverständniss mit mir *(my consent)*, so soll es seiner Zeit Euch Ehre verschaffen, so sollt Ihr durch dies Festhalten steigen. — *consent* ist, vielleicht durch Verwechslung mit *concent*, mehr als ein bloss passives Einverständniss, wie auch *to consent* in diesem weiteren Sinne gebraucht wird, z. B. in Othello (A. 5, Sc. 2) *Did you and he consent in Cassio's death?* 14) *to franchise*, eigentlich mit Freiheiten ausstatten, vor ungehörigen Belastungen oder Zumuthungen bewahren. — Zu *allegiance* = Lehnstreue in Leistung und Gesinnung, ist *my* zu suppliren. 15) Wenn die Lady das Getränk, das Macbeth vor dem Schlafengehen zu nehmen pflegt, bereitet hat, soll sie die Glocke ziehen, oder wörtlich: an die Glocke schlagen. Nach der Verabredung gab die Lady damit ein Zeichen, dass der günstige Augenblick zur Ermordung Duncan's gekommen sei. 16) Durch das vergebliche Zugreifen hat er sich überzeugt, dass der Dolch, der ihm vorschwebt, kein wirklicher ist. — *I have* ist so Gegensatz zu *I see*, wie gleich darauf in *feeling* zu *sight* der Tastsinn dem Gesichtssinn gegenübergestellt wird. — *sensible* ist = sinnlich wahrnehmbar. 17) Ein Dolch, der nur dem Gemüthe angehört, der ausserdem keine wirkliche Existenz hat. 18) *to marshal*, eigentlich das Amt des Marschalls, also des Anführers bei Festlichkeiten, feierlichen Aufzügen, versehen, dann = vorangehen, den Zug führen. Vgl. *to herald* A. 1, Sc. 3, Anm. 42. 19) Wenn der ihm vorschwebende Dolch kein wirklicher ist, so sind seine Augen, die ihn täuschen, Narren, geäfft von den andern, richtiger urtheilenden Sinnen, welche die Unwirklichkeit des Phantoms darthun. Ist aber der Dolch mehr als solch ein Phantom, so sind die Augen, denen allein er sich bemerklich macht, so viel werth, als alle übrigen Sinne zusammengenommen, die ihn nicht gewahren. 20) *dudgeon* ist eine besondere verzierte Art von Dolchgriffen, woher ein solcher Dolch selbst zu Sh.'s Zeit *dudgeon dagger* hiess. 21) *gout* = Tropfen, eigentlich ein Ausdruck der Wappenkunde, wie die meisten derselben aus dem Französischen entlehnt. 22) In diesem Augenblicke verschwindet der Dolch, den Macbeth zu sehen glaubte. — Er erklärt sich diese Erscheinung nun daher, dass das blutige Geschäft, welches er vorhat, so sich ankündige, in Gestalt des Dolches ihm mahnend entgegentrete. Dieser Gedanke führt dann auf die Betrachtung, wie die ganze Umgebung, die Nacht, und was sich darin regt, zu seinem Plane stimmen, und ihn, wie schon der Dolch, dazu ermuthigen. 23) Vgl. Anm. 5. — Die bösen Träume dringen durch die Bettvorhänge hindurch

Nature seems dead, and wicked dreams abuse
The curtain'd sleep: [23] witchcraft celebrates
Pale Hecate's offerings; [24] and wither'd murder, [25]
Alarum'd by his sentinel, the wolf,
Whose howl 's his watch, [26] thus with his stealthy pace,
With Tarquin's ravishing strides, [27] towards his design
Moves like a ghost. [28] — Thou sure and firm-set earth,
Hear not my steps, which way they walk, [29] for fear
Thy very stones prate of my where-about, [30]
And take the present horror from the time,
Which now suits with it. [31] — Whiles I threat, he lives:
Words to the heat of deeds too cold breath gives. [32]
*[A bell rings.*
I go, and it is done: the bell invites me. [33]
Hear it not, Duncan; for it is a knell
That summons thee to heaven, or to hell. *[Exit.*

## SCENE II.

The Same.

*Enter Lady* Macbeth.

*Lady M.* That which hath made them drunk [1] hath made me bold:
What hath quench'd them hath given me fire. — Hark!
— Peace!
It was the owl that shriek'd, the fatal bellman,
Which gives the stern'st good-night. [2] He is about it. [3]
The doors are open; and the surfeited grooms
Do mock their charge [4] with snores: I have drugg'd their possets, [5]
That death and nature do contend about them,
Whether they live, or die. [6]
*Macb. [Within.]* [7] Who 's there? — what, ho!
*Lady M.* Alack! I am afraid they have awak'd,
And 't is not done: — the attempt and not the deed
Confounds us. — Hark! — I laid their daggers ready;
He could not miss them. — Had he not resembled
My father as he slept, I had done 't. — My husband!

*Enter* Macbeth.

*Macb.* I have done the deed. — Didst thou not hear a noise?
*Lady M.* I heard the owl scream, and the crickets cry.
Did not you speak?
*Macb.* When?

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zu dem Schlafenden. — Die Verspause zwischen *sleep* und *witchcraft* füllen die meisten Hgg. mit einer rhetorisirenden Wiederholung der Partikel *now* aus. — Steevens vermuthete dagegen *sleeper* für *sleep*. 24) *witchcraft* ist hier collectiv, = Die, welche das Gewerbe *(craft)* der Zauberei betreiben, gleichsam die Hexenzunft, als deren Oberin die Mondgöttin Hekate auch sonst bei Sh. erscheint; so in K. Lear (A. 1, Sc. 1) *The mysteries of Hecate, and the night*, und in Hamlet (A. 3, Sc. 2) *With Hecate's ban thrice blasted, thrice infected.* 25) Dem personificirten Mord wird hier dasselbe abschreckende Ansehen geliehen, welches die Hexen hatten: *so wither'd and so wild etc.* (A. 1, Sc. 3). 26) Der Wolf, der bei Nacht herumstreift, ist gleichsam die von dem Morde ausgesandte Patrouille oder Nachtwache, und das Geheul des Wolfes weckt und mahnt den Mord an die nächtliche Stunde, in der er sein Geschäft vollbringen muss. 27) *Tarquin's ravishing strides* sind: weit ausgeholte Schritte, wie die, mit denen Tarquinius bei nächtlicher Weile ausging, um die Lucretia zu schänden. — *ravishing* ist nicht als Particip, sondern als verbales Substantiv, = Schändung, mit *strides* zu verbinden. — *strides* ist Pope's glückliche Verbesserung der Lesart der Fol.: *sides*. Ganz ähnlich sagt Sh. von Tarquin in Lucrece: *Into the chamber wickedly he stalks.* — Staunton vermuthet *ravishing Tarquin's strides.* 28) An das leise Auftreten Tarquin's denkt bei Sh. auch ein anderer Verbrecher auf dem Wege zu seiner Unthat, in Cymbeline (A. 2, Sc. 2) *Our Tarquin thus || Did softly press the rushes, ere he waken'd || The chastity he wounded.* — Das erinnert Macbeth daran, dass auch er leise auftreten müsse, um sich nicht zu verrathen. — In derselben Zeile hat die Fol. *sowre* für *sure*. 29) Die Fol. liest *which they may walk*, was schon Rowe verbesserte. 30) *my where-about* ist hier substantivisch gebildet aus Sätzen wie: *where I am about* = woran ich bin, womit ich zu thun habe, also = Vorhaben, Geschäft. Ebenso gebraucht Sh. *where* und *wherefore* als Substantive, in K. Lear (A. 1, Sc. 1) *Thou losest here, a better where to find*, und in Comedy of Errors (A. 2, Sc. 2) *they say, every why hath a wherefore.* 31) Die Steine, wenn sie Macbeth's Vorhaben ausplauderten, würden der Nacht das Grausen benehmen, welches in ihrer gegenwärtigen Stille liegt und so sehr zu Macbeth's grausenhaftem Geschäfte passt. — *it* bezieht sich auf *my where-about*. 32) Hier hat der Reim die Sh.'sche Eigenthümlichkeit gesichert, welche die Hgg. an so manchen andern Stellen verwischen, dass nämlich auf ein Subject im Plural *(words)* das Verbum im Singular folgt *(gives)*, sobald nur im Satze andere Singulare dem Verbum näher stehen *(heat* und *breath)*. — Das Bild bezieht sich auf irgend einen erhitzten Stoff, den das Anblasen mit dem kältern Hauch abkühlt. 33) Vgl. Anm. 15.

1) d. h. die beiden Kämmerlinge (vgl. A. 1, Sc. 7, Anm. 31). Der glückliche Erfolg, den die Lady mit ihnen gehabt hat, hat ihr selbst Muth und Feuer gegeben für das ferner zu Thuende. — Andere erklären im genaueren Wortverstande, dass die Lady selbst von dem Tranke, den sie den Kämmerlingen bereitet, gekostet habe. Vgl. Anm. 5 dieser Scene. 2) Die Eule, deren Geschrei den Tod bedeutet, ist gleichsam der Unglück verheissende Nachtwächter, der dem Duncan den finstersten Gutnachtgruss zuruft. — Die Lady nimmt hier die Eule in demselben Sinne als Omen, wie vorher (A. 1, Sc. 5, Anm. 16) den Raben. — Eine noch speciellere Beziehung finden die Cambridge Edd. darin, die sie mit einer Parallelstelle aus Webster's Dutchess of Malfi belegen: *I am the common bellman || That usually is sent to condemn'd persons || The night before they suffer.* 3) Diese Worte bestätigen den Sinn von *my where-about* in der vorhergehenden Scene (vgl. A. 2, Sc. 1, Anm. 30). 4) Sie spotten mit ihrem Schnarchen des ihnen obliegenden Amts, den König zu bewachen. 5) Die Sitte, vor dem Schlafengehen eine solche *posset* genannte Suppe zu sich zu nehmen, kommt auch in Merry Wives of Windsor (A. 1, Sc. 4 und A. 5, Sc. 5) vor. Ihre Bestandtheile sind, nach Randle Holmes: *hot milk poured on ale or sack having sugar, grated bisket, and eggs, with other ingredients boiled in it, which goes all to a curd.* — Darin hatte die Lady einschläfernde Substanzen gemischt. — Der Plural *possets* steht nur, weil zwei solche Gerichte von der Lady bereitet waren. 6) Genau genommen, bezieht sich *die* auf *death*, *live* auf *nature*, das hier

*Lady M.* Now.
*Macb.* As I descended?
*Lady M.* Ay.
*Macb.* Hark!
Who lies i' the second chamber?[8]
*Lady M.* Donalbain.
*Macb.* This is a sorry sight.[9]
*Lady M.* A foolish thought to say a sorry sight.
*Macb.* There 's one did laugh in 's sleep, and one cried, »Murder!«
That they did wake each other: I stood and heard them;
But they did say their prayers,[10] and address'd them
Again to sleep.
*Lady M.* There are two lodg'd together.[11]
*Macb.* One cried, »God bless us!« and, »Amen,« the other,
As[12] they had seen me with these hangman's hands.
Listening their fear,[13] I could not say, »Amen,«
When they did say, »God bless us.«
*Lady M.* Consider it not so deeply.
*Macb.* But wherefore could not I pronounce »Amen«?
I had most need of blessing,[14] and »Amen«
Stuck in my throat.
*Lady M.* These deeds must not be thought
After these ways: so,[15] it will make us mad.
*Macb.* Methought, I heard a voice cry, »Sleep no more!
Macbeth does murder sleep,«[16] — the innocent sleep;
Sleep, that knits up the ravell'd sleave of care,[17]
The death of each day's life, sore labour's bath,
Balm of hurt minds,[18] great nature's second course,[19]
Chief nourisher in life's feast; —
*Lady M.* What do you mean?
*Macb.* Still it cried, »Sleep no more!« to all the house:[20]
Glamis hath murder'd sleep, and therefore Cawdor
Shall sleep no more, Macbeth shall sleep no more![21]
*Lady M.* Who was it that thus cried? Why, worthy thane,
You do unbend[22] your noble strength, to think
So brainsickly of things. Go, get some water,
And wash this filthy witness from your hand. —
Why did you bring these daggers from the place?[23]
They must lie there: go, carry them, and smear
The sleepy grooms with blood.
*Macb.* I 'll go no more:
I am afraid to think what I have done;
Look on 't again I dare not.[24]
*Lady M.* Infirm of purpose!
Give me the daggers. The sleeping, and the dead,
Are but as pictures; 't is the eye of childhood

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als Gegensatz zu *death* steht. — Der Schlaf der Kämmerlinge ist so fest, so todähnlich, dass es streitig erscheint, ob sie schon dem Tode, oder noch dem Leben angehören. 7) Diese Bühnenweisung, welche den Macbeth die Worte hinter der Scene sprechen lässt, rührt von den Hggn. her. — Die Fol. hat hier schon *Enter Macbeth*. Wahrscheinlich erschien er zunächst auf dem Balcon der Sh.'schen Bühne, der als zu Duncan's Schlafgemach führend gedacht wurde, aus letzterem durch ein draussen vernommenes Geräusch herausgelockt. Während der folgenden Worte der Lady stieg er dann zu der Bühne herunter, und trat unten auf, von der Lady mit *My husband!* empfangen. 8) Er glaubt, dass das Geräusch aus der zweiten, auf den Corridor hinausgehenden, Kammer komme, welche unmittelbar an die erste, an Duncan's Schlafkammer, stösst. 9) Die von den Hggn. hier gesetzte Bühnenweisung *Looking on his hands* ist vielleicht nicht im Sinne Sh.'s hinzugefügt, wenn sich *sorry sight* = trauriger Anblick, auf das bezieht, was Macbeth in Duncan's Schlafzimmer gesehen und was ihm noch so gegenwärtig erscheint, dass er im Präsens davon redet. — Das einen traurigen Anblick zu nennen, ist für die Lady ein närrischer Einfall. 10) Sie sprachen ihr Gebet, um ruhiger als bisher zu schlafen, und machten sich *(address'd them)* wieder zum Schlaf fertig. 11) Ein spöttischer Zusatz der Lady zu Macbeth's letzten Worten, etwa des Sinnes: Wenn sie sich wieder zum Schlaf zurechtgelegt, so sind dort in der Kammer Zwei zusammen hingestreckt. — *to lodge* = hinstrecken, zu Boden strecken, kommt auch A. 4, Sc. 1 vor: *though bladed corn be lodg'd.* 12) *as*, wie oft bei Sh., für *as if:* als ob sie mich gesehen mit diesen Händen, die so blutig, wie eines Scharfrichters Hand. 13) *to listen* = auf Etwas lauschen, ist bei Sh. und seinen Zeitgenossen transitives Verbum. Indem Macbeth der unbestimmten Furcht der Kämmerlinge lauschte, wie sie sich in ihrem Stossgebet *(God bless us)* aussprach, konnte er doch das dazu gehörige Amen nicht aus der Kehle bringen. 14) In der Verdammniss, die er sich eben durch die Mordthat zugezogen hatte. 15) *so*, als elliptischer Nachsatz bei Sh. sehr gewöhnlich, steht hier als elliptischer Vordersatz: Wenn das geschieht, wenn man in solcher Weise über solche Thaten nachgrübelt, so macht uns das toll. — Für *thought* liest Hanmer *thought on.* 16) Die meisten Hgg. fassen auch das Folgende bis *life's feast* als von der Stimme gerufen, die Macbeth zu vernehmen geglaubt hatte. Es sind aber wohl eher Macbeth's eigene Betrachtungen, veranlasst durch den Ruf *Macbeth does murder sleep.* 17) Die Sorgen des Tages werden einem verwirrten Knäuel roher Seide verglichen, welchen erst der Schlaf zu einem ordentlichen Gewebe verarbeitet, also zunächst entwirrt. 18) Dieselben Gleichnisse ungefähr gebraucht Sidney in seinem, Sh. bekannten, Astrophel and Stella: *Come, sleep, O sleep, the certain knot of peace,* || *The bathing place of wits, the balm of woe.* 19) Dass unter *second course* hier die als zweiter Speisegang zugleich auf den Tisch gesetzten Gerichte verstanden werden, erhellt aus dem folgenden *chief nourisher.* Dieser zweite Gang, den die Natur im Schlafe uns darbietet, ist derjenige, der hauptsächlich uns ernährt, mehr als der erste, d. h. die Zeit des Wachens. 20) Auch hier fassen die Hgg. die beiden folgenden Zeilen als das von der Stimme dem ganzen Hause Zugerufene, während Sh. wahrscheinlich darin abermals nur Betrachtungen Macbeth's ausdrücken wollte. 21) *Glamis, Cawdor, Macbeth* sind hier keine tautologische Bezeichnungen, sondern erinnern an das stufenweise Emporsteigen, um dessentwillen eben der Mord vollbracht war. In dieser Steigerung steht als der dritte Grad *Macbeth*, der Name des Königs, wie *Glamis* und *Cawdor* Namen des Thane sind. Macbeth wird so wenig als König, wie als Thane, wieder schlafen können. 22) *to unbend;* das Gegentheil brauchte Macbeth A. 1, Sc. 7: *bend up* || *Each corporal agent to this terrible feat.* 23) Die Dolche der Kämmerlinge, welche, als Zeugnisse gegen die angeblichen Urheber der Mordthat, in der Schlafkammer liegen bleiben mussten, hat Macbeth in seiner Bestürzung mit herausgebracht. 24) d. h. *I dare not look on it again.* — *look* ist vorangestellt als Gegensatz zu *think.*

That fears a painted devil.[25] If he do bleed,
I 'll gild the faces of the grooms withal,
For it must seem their guilt.[26]
*[Exit. — Knocking within.*
*Macb.* Whence is that knocking?[27] —
How is 't with me, when every noise appals me?
What hands are here?[28] Ha! they pluck out mine eyes.
Will all great Neptune's ocean wash this blood
Clean from my hand? No, this my hand will rather
The multitudinous seas[29] incarnadine,[30]
Making the green one red.[31]

*Re-enter Lady* MACBETH.

*Lady M.* My hands are of your colour; but I shame
To wear a heart so white.[32] *[Knock.]* I hear a knocking
At the south entry: — retire we to our chamber.
A little water clears us of this deed:
How easy is it then![33] Your constancy
Hath left you unattended.[34] — *[Knock.]* Hark! more knocking.
Get on your night-gown, lest occasion call us,
And show us to be watchers.[35] — Be not lost
So poorly in your thoughts.
*Macb.* To know my deed, 't were best not know myself.[36] *[Knock.*
Wake Duncan with thy knocking: I would thou couldst![37] *[Exeunt.*

## SCENE III.

The Same.

*Enter a Porter.*
*[Knocking within.*

*Porter.* Here 's a knocking, indeed! If a man were porter of hell-gate, he should have old turning the key.[1] *[Knocking.]* Knock, knock, knock. Who 's there, i' the name of Belzebub? — Here 's a farmer, that hanged himself on the expectation of plenty:[2] come in time;

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Schon vor dem Gedanken an seine That scheut sich Macbeth, geschweige denn vor dem Anblick. 25) Da *to fear* sowohl in der Bedeutung von »fürchten«, als auch von »schrecken«, bei Sh. vorkommt, so lässt sich *a painted devil* entweder als Object, oder als Subject des Relativsatzes auffassen. Die letztere Deutung scheint die poetischere. — Als Parallelstelle citiren die Cambridge Edd. aus Webster's White Devil: *Terrify babes, my lord, with painted devils.* 26) Das Wortspiel zwischen *gild* und *guilt* gebraucht Sh. auch in K. Henry IV. Second Part (A. 4, Sc. 4) *England shall double gild his treble guilt,* und das Beschmieren mit Blut bezeichnet er als ein »Vergolden« auch in K. John (A. 2, Sc. 2) *all gilt with Frenchmen's blood.* 27) Es sind Macduff und Lenox, welche von draussen an das Thor des Hofes oder der Halle klopfen (vgl. A. 2, Sc. 1, Anm. 1). 28) Er erkennt seine eigenen, vom Blute entstellten Hände nicht, und ihr entsetzlicher Anblick droht ihn blind zu machen, als ob sie ihm gleichsam die Augen ausreissen wollten. 29) *multitudinous* = reich an Menge, liesse sich in Verbindung mit *seas*, da es doch schwerlich bloss so viel wie *numerous seas* bedeuten soll, auf die Menge der Wellen oder der Bewohner der See beziehen, welche, die Einen oder die Andern, wenn nicht Beide, mit den Meeren zugleich roth gefärbt werden. — Steevens citirt sehr passend aus Heywood's Robert Earl of Huntington die Stelle, welche Sh. vorgeschwebt haben mag: *The multitudes of seas dyed red with blood.* 30) *to incarnadine* = roth färben, scheint von Sh. aus dem adjectivischen, veralteten *incarnadine* = rothgefärbt, gebildet zu sein. *carnadine* ist das jetzige *carnation.* — Die Lesart der Fol.: *incarnardine*, ist ein bei einem so seltenen Worte leicht erklärlicher Druckfehler. — Die italienische Grundform ist *incarnadino* und *incarnatino.* 31) Manche Hgg. interpungiren: *making the green one, red,* was, da sich *one* nicht auf den Plural *seas* beziehen lässt, als Neutrum bedeuten würde: das Grüne roth machend, also nicht mehr, als was vorher schon viel gewählter mit *incarnadine* gegeben war. Eher ist wohl *one,* das neben *the green* müssig stände, mit *red* zu verbinden: das Grün der Meere zu einem Roth, ganz zum Roth machen. Es wäre dann *one* zugleich der Gegensatz zu *multitudinous.* — Steevens citirt dazu Hamlet (A. 2, Sc. 2) *head to foot now is he total gules.* — In diesem Sinne interpungirt Staunton deutlicher: *Making the green — one red.* 32) Wenn meine Hände auch so roth vom Blut sind, wie die Deinigen, so ist mein Herz doch nicht so weiss, wie Deines. Die weisse Farbe, von Herz und Leber gebraucht, kommt bei Sh. oft als Symptom der Feigheit vor. — *I shame* ist nicht = ich schäme mich, da in der That die Lady sich rühmt, kein so feiges Herz zu haben, sondern = ich halte es für eine Schmach, ich verschmähe es. 33) *How easy is it then!* wird von den meisten Hggn. als Fragesatz behandelt und mit einem Fragezeichen versehen, vielleicht nach dem Vorgange der Fol., wo indess das Fragezeichen sehr häufig die Stelle des Ausrufungszeichens vertritt. 34) Deine Standhaftigkeit hat Dich nicht begleitet, hat Dich ohne die von ihr zu erwartende Begleitung im Stiche gelassen. 35) Wenn Macbeth, durch einen Anlass herbeigerufen, nicht in seinem Nachtkleide erschiene, sondern in dem Tageskleide, das er jetzt noch trägt, so würde ein solcher Anlass damit zugleich verrathen, dass Macbeth wach geblieben sei, sich nicht zu Bett begeben habe. — Genau genommen, bezieht sich *lest* nur auf den zweiten Theil des Satzes: *show us etc.*, da das Anlegen des Nachtkleides natürlich nur diesem, nicht aber dem Herbeirufen Macbeth's vorbeugen kann. 36) Wenn ich von meiner That weiss oder wissen muss, wäre es am besten, von mir selbst nicht zu wissen. 37) Da in der Fol. die Bejahungspartikel wie das Pronomen der ersten Person geschrieben wird, = *I*, so möchte Steevens hier lesen *Ay, 'would thou couldst!* Doch ist die gewöhnliche Lesart, als weniger gesucht, vielleicht hier besser an ihrer Stelle.

1) Ueberflüssig viel Schlüsselumdrehen. — In diesem Sinne kommt *old* oft bei Sh. und seinen Zeitgenossen vor, z. B. in Merchant of Venice (A. 4, Sc. 2) *we shall have old swearing.* — *hell-gate* steht ohne Artikel, wie *hell* selbst, weil darunter nur das eine Thor der Hölle verstanden wird, das es giebt. — In dem Folgenden stellt sich der humoristische Pförtner bei jedem neuen Klopfen einen neuen Ankömmling vor, der in die Hölle Einlass begehrt. 2) Es war ein auf Misswachs speculirender Kornwucherer, den die Aussicht auf eine gesegnete Ernte zur Verzweiflung brachte. — Das folgende *come in time* = Ihr seid gerade zu rechter Zeit gekommen,

have napkins enough about you; here you 'll sweat for 't.[3] *[Knocking.]* Knock, knock. Who 's there, i' the other devil's name?[4] — 'Faith, here 's an equivocator,[5] that could swear in both the scales against either scale; who committed treason enough for God's sake, yet could not equivocate to heaven:[6] O! come in, equivocator. *[Knocking.]* Knock, knock, knock. Who 's there? — 'Faith, here 's an English tailor come hither for stealing out of a French hose:[7] come in, tailor; here you may roast your goose.[8] *[Knocking.]* Knock, knock. Never at quiet! What are you? — But this place is too cold for hell. I 'll devil-porter it[9] no further: I had thought to have let in some of all professions, that go the primrose way to the everlasting bonfire.[10] *[Knocking.]* Anon, anon: I pray you, remember the porter.[11]

*[Opens the gate.*

*Enter* MACDUFF *and* LENOX.

*Macd.* Was it so late, friend, ere you went to bed,
That you do lie so late?

*Port.* 'Faith, Sir, we were carousing till the second cock;[12]
And drink, Sir, is a great provoker of three things.

*Macd.* What three things does drink especially provoke?

*Port.* Marry, Sir, nose-painting, sleep, and urine. Lechery, Sir, it provokes, and unprovokes: it provokes the desire, but it takes away the performance. Therefore, much drink may be said to be an equivocator with lechery:[13] it makes him, and it mars[14] him; it sets him on, and it takes him off; it persuades him, and disheartens him; makes him stand to, and not stand to: in conclusion, equivocates[15] him in a sleep, and, giving him the lie,[16] leaves him.

*Macd.* I believe, drink gave thee the lie last night.

*Port.* That it did, Sir, i' the very throat o' me: but I requited him for his lie;[17] and, I think, being too strong for him, though he took up my legs sometime, yet I made a shift to cast him.[18]

*Macd.* Is thy master stirring?

*Enter* MACBETH.

Our knocking has awak'd him; here he comes.

*Len.* Good morrow, noble Sir!

*Macb.* Good morrow, both!

*Macd.* Is the king stirring, worthy thane?

*Macb.* Not yet.

*Macd.* He did command me to call timely on him:
I have almost slipp'd the hour.

*Macb.* I 'll bring you to him.

*Macd.* I know, this is a joyful trouble to you;[19]
But yet 't is one.

*Macb.* The labour we delight in physics pain.[20]
This is the door.

*Macd.* I 'll make so bold to call,
For 't is my limited service.[21] *[Exit.*

*Len.* Goes the king hence to-day?

*Macb.* He does: — he did appoint so.

*Len.* The night has been unruly: where we lay,
Our chimneys were blown down; and, as they say,

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interpungirt Staunton *come in, Time* und fasst *Time* als scherzhafte Benennung des angeredeten Kornwucherers, wie nachher *come in, Equivocator* und *come in, Tailor.* 3) Er wird Taschentücher *(napkins)* genug nöthig haben, um den Schweiss, den das Höllenfeuer ihm auspresst, sich abzutrocknen. — Auf die Taschentücher bringt ihn der Einfall, dass der *farmer* sich mit einem solchen erhängt habe und noch mit diesem um den Hals am Thor der Hölle erscheine. 4) *i' the other devil's name* sagt er, da er den Namen des zweiten Teufels, bei dem er den zweiten Ankömmling beschwört, nicht weiss. — Der erste Teufel hiess *Belzebub.* 5) Warburton's Vermuthung, dass unter *equivocator* ein Jesuit zu verstehen sei, — *an order so troublesome to the state in Queen Elizabeth and King James the First's time*, wie er hinzufügt, — beruht wohl auf dem folgenden *who committed treason enough for God's sake.* Indess ist *equivocator* hier vielleicht von dem Pförtner ohne solche Zeitanspielung eben so allgemein verstanden, wie in seinem folgenden Gespräche mit Macduff. — *both the scales* sind die Schalen an der Wage, welche die Gerechtigkeit in Händen hält. Es kommt dem *equivocator* nicht darauf an, ob er für die eine oder die andere Partei meineidig wird. 6) Trotz seiner Doppelzüngigkeit konnte er nicht in den Himmel gelangen, sondern muss nun in die Hölle kommen. 7) Eine Hose nach französischer Mode, also sehr weit, so dass ein Schneider wohl dabei Zeug erübrigen konnte. Auf diese Mode wird auch in Merchant of Venice satyrisch angespielt (A. 1, Sc. 2) *I think, he bought his doublet in Italy, his round hose in France etc.* 8) *goose* = Gans, und = Bügeleisen. 9) *to devil-porter it* = den Teufelspförtner spielen, nach Analogie von *to lord it, to queen it* (Winter's Tale, A. 4, Sc. 3) und ähnlichen. 10) *everlasting bonfire* = ewiges Freudenfeuer, scherzhaft für das höllische Feuer. 11) Mit *anon, anon* = gleich, gleich! sucht er die Ungeduld der Klopfenden zu beschwichtigen; mit den folgenden Worten bittet er die Eintretenden um ein Trinkgeld für seine Bemühung. 12) Sie haben also bis drei Uhr Morgens gezecht. Dass diese Stunde dem »zweiten Hahnenschrei« entspricht, scheint aus Romeo and Juliet (A. 4, Sc. 4) hervorzugehen: *the second cock hath crow'd,* || *The curfew bell hath rung, 't is three o'clock.* — Diese Antwort des Pförtners zerfällt in zwei regelmässige sechsfüssige Jamben und ist in der Fol. mit Recht so gedruckt. 13) Das Zechen spielt der Buhlerei gegenüber eine doppelzüngige, zweideutige Rolle. Vgl. Anm. 5 dieser Scene. — *lechery* ist hier als männlich personificirt gedacht, daher *makes him etc.* 14) *to make* und *to mar* = schaffen und vernichten; ein Gegensatz, der bei Sh. häufig wiederkehrt. 15) Wie *to equivocate* oben (vgl. Anm. 6) intransitiv: sich durch Doppelzüngigkeit in den Himmel bringen, bedeutete, so hier transitiv: Jemanden dadurch in den Schlaf *(in* für *into* ist bei Sh. gewöhnlich) bringen. 16) Ein Wortspiel zwischen »Jemanden Lügen strafen« und »ihn zum Liegen, zu Falle bringen,« das in dem Folgenden weiter erörtert wird. 17) Für die Lüge, deren er mich zieh. — *him* bezieht sich auf *drink*, wofür bisher *it* stand. 18) *to cast* ist zugleich = hinwerfen, z. B. in einem Ringkampfe, worauf auch die Worte *he took up my legs* zielen, und = ausspeien, im Erbrechen von sich geben. 19) Unter *joyful trouble* versteht Macduff die gastliche Aufnahme Duncan's in Macbeth's Schloss, nicht Macbeth's Geleit zu Duncan's Schlafgemach. — Von letzterem liesse sich schwerlich mit solcher Emphase reden, wie Macbeth und Macduff thun. 20) Eine Mühe, die uns Freude macht, verliert durch diese Freude das Gefühl der Mühseligkeit, das sonst mit ihr verbunden ist. — Mit den folgenden Worten deutet Macbeth auf die Thür, welche zu Duncan's Schlafgemach führt.

Lamentings heard i' the air; strange screams of death,
And prophesying[22] with accents terrible
Of dire combustion,[23] and confus'd events,
New hatch'd to the woful time.[24]
The obscure bird[25] clamour'd the livelong night:
Some say, the earth was feverous, and did shake.[26]
*Macb.* 'T was a rough night.
*Len.* My young remembrance cannot parallel[27]
A fellow to it.

*Re-enter* MACDUFF.

*Macd.* O horror! horror! horror! Tongue, nor heart,[28]
Cannot conceive, nor name thee!
*Macb., Len.* What 's the matter?
*Macd.* Confusion now hath made his master-piece!
Most sacrilegious murder hath broke ope
The Lord's anointed temple, and stole thence
The life o' the building.[29]
*Macb.* What is 't you say? the life?
*Len.* Mean you his majesty?
*Macd.* Approach the chamber, and destroy your sight
With a new Gorgon.[30] — Do not bid me speak:
See, and then speak yourselves. —
*[Exeunt* MACBETH *and* LENOX.
Awake! awake! —
Ring the alarum-bell. — Murder, and treason!
Banquo, and Donalbain! Malcolm! awake!
Shake off this downy sleep, death's counterfeit,
And look on death itself! — up, up, and see
The great doom's image![31] — Malcolm! Banquo!
As from your graves rise up, and walk like sprites,
To countenance this horror! Ring the bell.[32]
*[Bell rings.*

*Enter Lady* MACBETH.

*Lady M.* What 's the business,
That such a hideous trumpet calls to parley
The sleepers of the house?[33] speak, speak!
*Macd.* O gentle lady!
'T is not for you to hear what I can speak:
The repetition, in a woman's ear,[34]
Would murder as it fell.

*Enter* BANQUO.

O Banquo! Banquo!
Our royal master 's murder'd!
*Lady M.* Woe, alas!
What! in our house?
*Ban.* Too cruel, any where.[35]
Dear Duff, I pr'ythee, contradict thyself,
And say, it is not so.

*Re-enter* MACBETH *and* LENOX.

*Macb.* Had I but died an hour before this chance,
I had liv'd a blessed time; for, from this instant,
There 's nothing serious in mortality;[36]
All is but toys: renown, and grace, is dead;
The wine of life is drawn, and the mere lees
Is left this vault[37] to brag of.

*Enter* MALCOLM *and* DONALBAIN.

*Don.* What is amiss?
*Macb.* You are,[38] and do not know 't:
The spring, the head, the fountain of your blood
Is stopp'd; the very source of it is stopp'd.[39]
*Macd.* Your royal father 's murder'd.
*Mal.* O! by whom?

21) Macduff darf den König wecken, da das ein ihm ausdrücklich vorgeschriebener, ihm vorzugsweise übertragener Dienst ist. 22) *prophesying*, wofür Hanmer *prophecyings* las, ist Substantiv. 23) *combustion* = Brand, ist hier wohl eben so metaphorisch, wie an der andern Stelle, wo Sh. das Wort gebraucht: in K. Henry VIII. (A. 5, Sc. 3) *for kindling such a combustion in the state.* 24) Wirre, stürmische Ereignisse, neu ausgebrütet der schlimmen Zeit, die uns bevorsteht. 25) d. h. die Eule, der Vogel der Dunkelheit. 26) Das Beben der Erde wird auch in Coriolanus (A. 1, Sc. 4) mit fast denselben Worten als Symptom eines Fiebers aufgefasst: *Thou mad'st thine enemies shake, as if the world || Were feverous and did tremble.* 27) *to parallel* = als Parallele ziehen, zur Seite stellen. 28) Die Auslassung des *neither* vor *tongue* ist bei Sh. eben so gewöhnlich, wie die darauf folgende Häufung der Negationen. 29) Wie der Mord als ein Kirchenräuber, so wird hier Duncan's Leib als der von einem solchen beraubte Tempel dargestellt, Duncan's Leben als das daraus geraubte Gut. Da sich der Tempel selbst nicht eigentlich als »gesalbt« bezeichnen lässt, sondern nur Duncan *the Lord's Anointed* = der Gesalbte des Herrn, heissen kann, so ist hier eine Vermischung des Bildes und des Gegenstandes zu bemerken. 30) Wie der Anblick des Gorgonenhauptes den Beschauer zu Stein verwandelte, so wird der Anblick von Duncan's Leiche auch die Sehkraft der Nahenden vernichten. 31) Was sie sehen sollen, ist so entsetzlich, als sei es ein Abbild des jüngsten Gerichtes. So fragen beim Anblick der erhängten Cordelia, in K. Lear (A. 5, Sc. 3), Kent und Edgar: *Is this the promis'd end? — Or image of that horror?* — In der folgenden Aufforderung an Malcolm und Banquo, als Geister umherzuziehen, um dieses Grausen zu unterstützen, diesem Grausen gemäss zu erscheinen, führt Macduff diesen Gedanken an das Weltende fort. 32) Manche Hgg. lassen *Ring the bell*, womit Macduff das vorhergehende *Ring the alarum-bell* nachdrücklich wiederholt, hier fort, weil sie die Worte für eine aus Versehen in den Text der Fol. gerathene Bühnenweisung halten. Eine solche folgt aber unmittelbar nachher auch in der Fol.: *Bell rings.* 33) Die Trompete, welche die Schläfer zur Unterhandlung ruft, — ein dem Feldzug oder der Belagerung entlehntes Bild, — ist eben die Lärmglocke. 34) Wenn ich das Geschehene wiederholen wollte, so würde die Kunde, so wie sie in Euer Ohr fiele, einen Mord verursachen. 35) Die Lady findet das Entsetzliche der Mordthat darin, dass sie in ihrem Hause geschehen, Banquo darin, dass sie überhaupt geschehen, ganz abgesehen von dem Orte, wo sie geschah. — *Duff* ist eine vertrauliche Abkürzung des Namens *Macduff*, die nur an dieser Stelle vorkommt. — In der Fol. tritt dann ausser Macbeth und Lenox auch Rosse auf. Wenn diese Bühnenweisung richtig ist, so geschah es nur, um ein möglichst grosses Personal zu versammeln. 36) In dieser irdischen, vergänglichen Welt giebt es nichts mehr, was ernst zu nehmen ist, worauf Gewicht zu legen ist. 37) *vault* = Gewölbe, bezeichnet in dem von Macbeth gebrauchten Gleichniss das Kellergewölbe, das den jetzt abgezapften Wein beherbergte, und nur noch mit den zurückgebliebenen Hefen prahlen kann, dann aber auch den gewölbten Erdball, dem nichts übrig geblieben ist. 38) scil. *you are amiss* = mit Euch steht es schlimm. 39) *spring, head, fountain,*

*Len.* Those of his chamber, as it seem'd, had done 't:
Their hands and faces were all badg'd with blood;[40]
So were their daggers, which, unwip'd, we found
Upon their pillows:
They star'd, and were distracted; no man's life
Was to be trusted with them.[41]
*Macb.* O! yet I do repent me of my fury,
That I did kill them.
*Macd.* Wherefore did you so?
*Macb.* Who can be wise, amaz'd, temperate and furious,
Loyal and neutral,[42] in a moment? No man:
The expedition of my violent love
Outrun the pauser reason.[43] — Here lay Duncan,
His silver skin lac'd with his golden blood;[44]
And his gash'd stabs look'd like a breach in nature
For ruin's wasteful entrance:[45] there, the murderers,
Steep'd in the colours of their trade, their daggers
Unmannerly breech'd[46] with gore. Who could refrain,
That had a heart to love, and in that heart
Courage, to make 's love known?
*Lady M.* Help me hence, ho![47]
*Macd.* Look to the lady.
*Mal.* Why do we hold our tongues,[48]
That most may claim this argument for ours?
*Don.* What should be spoken
Here, where our fate, hid in an auger-hole,
May rush, and seize us?[49] Let 's away: our tears
Are not yet brew'd.[50]
*Mal.* Nor our strong sorrow
Upon the foot of motion.[51]
*Ban.* Look to the lady: —
*[Lady* Macbeth *is carried out.*[52]
And when we have our naked frailties hid,
That suffer in exposure,[53] let us meet,
And question this most bloody piece of work,
To know it further. Fears and scruples shake us:
In the great hand of God I stand; and, thence,
Against the undivulg'd pretence I fight
Of treasonous malice.[54]
*Macd.* And so do I.
*All.* So all.
*Macd.* Let 's briefly put on manly readiness,[55]
And meet i' the hall together.
*All.* Well contented.
*[Exeunt all but* Malcolm *and* Donalbain.
*Mal.* What will you do? Let 's not consort with them:
To show an unfelt sorrow is an office
Which the false man does easy. I 'll to England.
*Don.* To Ireland, I: our separated fortune
Shall keep us both the safer; where we are,
There 's daggers in men's smiles: the near' in blood,
The nearer bloody.[56]
*Mal.* This murderous shaft that 's shot
Hath not yet lighted,[57] and our safest way
Is to avoid the aim: therefore, to horse;
And let us not be dainty of[58] leave-taking,

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*source* — vier Synonyme, die hier zusammengestellt sind, um den ihnen gemeinschaftlichen Begriff zu potenziren. 40) *to badge* = mit einem Abzeichen, wie es Diener und Officianten tragen, versehen. 41) Man hätte ihrer Hut keines Menschen Leben anvertrauen können oder sollen. 42) Wie *wise* und *amazed*, *temperate* und *furious*, so bilden auch *loyal* und *neutral* (unbetheiligt, gleichgültig) einen Gegensatz. 43) Die Vernunft wird hier personificirt als ein Zauderer *(pauser)*. — Für *outrun* als Präteritum setzte Johnson *outran*. 44) Duncan's todblasse Haut wird hier einem Silberstoffe verglichen, auf den das Blut als ein goldener Besatz aufgetragen ist. — Zur Erläuterung dient in Much Ado about Nothing (A. 3, Sc. 4) *cloth o' gold, and cuts, and laced with silver*. Vgl. auch A. 2, Sc. 2, Anm. 26. 45) Wie die Zerstörung durch eine Mauerbresche in eine eroberte Stadt eindringt, so ist sie durch die natürliche Bresche *(breach in nature)* der klaffenden Wunden in Duncan's Leib eingedrungen. 46) Die Dolche waren mit geronnenem Blute, wie mit einem Beinkleide, einer Hülle, bedeckt. Solche Verhüllung, die sonst anständig ist *(mannerly)*, des Anstandes halber geschieht, ist in diesem Falle aber das Gegentheil *(unmannerly)*. 47) Die Lady fingirt eine Ohnmacht. 48) Das Gespräch zwischen Malcolm und Donalbain findet statt, ohne dass die übrigen Anwesenden daran Theil nehmen. — Den Stoff, den die Uebrigen ihren Reden zum Grunde legen, nämlich Duncan's Ermordung, können vorzugsweise die beiden Söhne, als ihnen gehörig, in Anspruch nehmen. 49) Das uns, wie unserm Vater, drohende Schicksal ist vielleicht so nahe, dass es aus irgend einem Bohrloch der Wand, worin es versteckt ist, hervorstürzen kann, uns zu erfassen. 50) Diese Metapher ist weiter ausgeführt in Titus Andronicus (A. 3, Sc. 2) *she drinks no other drink but tears,* || *Brew'd with her sorrow, mash'd upon her cheeks.* 51) Unser Schmerz über den Tod unseres Vaters kann sich, durch die Umgebungen gehemmt, noch nicht frei, in seiner ganzen Stärke, bewegen. 52) Diese Bühnenweisung fügte zuerst Rowe hinzu. 53) Wie aus einer früheren Stelle (vgl. A. 2, Sc. 2, Anm. 35) erhellt, erscheint hier Macbeth im Nachtgewande; ebenso sind die Uebrigen, durch die Lärmglocke herbeigerufen, halbbekleidet herbeigeeilt. Die Gebrechlichkeit der menschlichen Natur leidet in dieser Blossstellung. Die Verbindung ist poetisch frei, da *hid* sich eigentlich nicht auf *frailties*, sondern auf *naked* bezieht; denn nicht die Gebrechlichkeit, sondern wegen derselben die Nacktheit soll verhüllt, bekleidet werden. Der Plural *frailties* steht, weil von der *frailty* Mehrerer, aller Anwesenden, die Rede ist. 54) Banquo nennt hier Duncan's Ermordung einen noch unenthüllten Anschlag hochverrätherischer Tücke, den er von seinem Standpunkte aus in Gottes Hand bekämpfen will. 55) Wie bei Sh. *unready* = halbbekleidet, im Negligé, bedeutet, so ist hier *manly readiness* die vollständige, fertige Kleidung und Rüstung, wie sie dem Manne ansteht, der Gegensatz zu dem vorhergehenden *naked frailties*. 56) Je näher die Menschen uns im Blute, in Blutsverwandtschaft sind, um so eher sind sie blutig, blutdürstig. Die elliptische Haltung des Satzes, sowie die doppelsinnige Antithese von *blood* und *bloody*, *near'* und *nearer*, verdunkeln das Verständniss einigermassen. — Jedenfalls drückt Donalbain, freilich verhüllt, seinen Argwohn gegen seinen nahen Blutsverwandten Macbeth aus. — *the near'* ist Comparativ, wie gleich darauf *the nearer*, und kommt auch anderswo in dieser Abkürzung vor: in K. Richard II. (A. 5, Sc. 1) *Better far off, than near, be ne'er the near'*, was die Hgg. richtig erklären: *be never the nigher*. — So auch in dem, von Sh. benutzten, Barnaby Riche his Farewell to Military Profession: *much were I the neare my purpose.* — *there is* steht öfter bei Sh. mit einem Plural verbunden, wie hier *there 's daggers*. 57) Der Pfeil, der Duncan getroffen hat, ist noch

But shift away. There 's warrant in that theft
Which steals itself, when there 's no mercy left.[59]
*[Exeunt.*

## SCENE IV.

Without the Castle.

*Enter* Rosse *and an old Man.*

*Old M.* Threescore and ten[1] I can remember well;
Within the volume of which time I have seen
Hours dreadful, and things strange, but this sore night
Hath trifled[2] former knowings.
*Rosse.* Ah! good father,
Thou seest, the heavens, as troubled with man's act,[3]
Threaten his bloody stage: by the clock 't is day,
And yet dark night strangles the travelling lamp.[4]
Is 't night's predominance, or the day's shame,[5]
That darkness does the face of earth entomb,
When living[6] light should kiss it?
*Old M.* 'T is unnatural,
Even like[7] the deed that 's done. On Tuesday last,
A falcon, towering in her pride of place,[8]
Was by a mousing owl hawk'd at, and kill'd.
*Rosse.* And Duncan's horses (a thing most strange and certain),
Beauteous and swift, the minions of their race,[9]
Turn'd wild in nature,[10] broke their stalls, flung out,
Contending 'gainst obedience, as they would make
War with mankind.
*Old M.* 'T is said, they eat each other.
*Rosse.* They did so; to th' amazement of mine eyes,
That look'd upon 't. Here comes the good Macduff. —

*Enter* Macduff.

How goes the world, Sir, now?[11]
*Macd.* Why, see you not?
*Rosse.* Is 't known, who did this more than bloody deed?
*Macd.* Those that Macbeth hath slain.
*Rosse.* Alas, the day![12]
What good could they pretend?[13]
*Macd.* They were suborn'd.
Malcolm, and Donalbain, the king's two sons,
Are stol'n away and fled; which puts upon them
Suspicion of the deed.
*Rosse.* 'Gainst nature still:[14]
Thriftless ambition, that wilt ravin up
Thine own life's means! — Then 't is most like

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nicht niedergefallen, kann also auch uns treffen, namentlich wenn wir in der Nähe des Zieles, auf das er sich richtet, verweilen. 58) *dainty of* = delicat in Etwas, übertrieben zartfühlend im Abschiednehmen. Sie wollen ohne Abschied sich wegstehlen. 59) *to steal* = stehlen, und = sich wegstehlen, wird in Verbindung mit dem entsprechenden *theft* = Diebstahl, und = das Wegstehlen, auch sonst von Sh. in diesem Sinne gebraucht; so in All's well that ends well (A. 2, Sc. 1) *I 'll steal away. There 's honour in the theft.*

1) d. h. siebenzig Jahre. — Diese Art zu zählen ist Sh. geläufig, so in K. Henry IV. First Part (A. 2, Sc. 2) *threescore and ten miles;* ebenso die Auslassung von *years*, z. B. in dem genannten Drama (A. 2, Sc. 4) *his age some fifty, or, by 'r lady, inclining to threescore.* 2) *to trifle* = zu Kleinigkeiten, zum Kinderspiel machen. — Was Sh. als Phänomen dieser einen Mordnacht *(this sore night)* aufzählt, fand er bei Holinshed erwähnt, als nach der Ermordung des schottischen Königs Duffe während der folgenden Monate geschehen. 3) *act* ist zugleich »das Thun« überhaupt und eine »schauspielerische Darstellung«. Letztere Bedeutung gehört dem hier angewandten Bilde an, in das auch *the heavens*, der technische Ausdruck für den Plafond der Sh.'schen Bühne, hineingehört. Wie dieser bei der Aufführung eines Trauerspieles schwarz verhängt war (vgl. eine ähnliche Anspielung in K. Henry VI. First Part (A. 1, Sc. 1) *hung be the heavens with black)*, so blickt der Himmel schwarz auf die von Duncan's Ermordung blutige Erdenbühne nieder. 4) Die Fol. hat *travailing lamp*, was die gegen das Dunkel vergeblich sich abmühende Lampe bezeichnen würde. Da indess hier die Sonne gemeint ist, von der Holinshed sagt (vgl. Anm. 2): *for the space of six months together there appeared no sun by day — in any part of the realm*, so ist die Aenderung *travelling* zum Verständniss dieses Sinnes hier durchaus nothwendig, und überdies bei der beständigen Verwechselung dieser Synonyme äusserst leicht. Auch haben schon die späteren Folioausgg. *travelling*. 5) Der Tag schämt sich, die Gräuel anzusehen, und verhüllt sich deshalb. 6) *living* ist als Gegensatz zu dem in *entomb* steckenden Begriff des Todten gesetzt. 7) Ganz wie *(even like)* die Mordthat unnatürlich. 8) Der Falke schwang sich, stolz auf die Höhe seines Flugs *(place)*, in die Luft. — *to tower* gebraucht Sh. auch sonst in diesem Sinne; so in K. Henry VI. Second Part (A. 2, Sc. 1) *No marvel — — || My lord protector's hawks do tower so well.* — Ebenso ist *place* der technische Ausdruck der Falkenjagd zur Bezeichnung der Höhe, zu welcher der Vogel emporsteigt. — Im Gegensatz zu diesem stolz aufsteigenden Falken steht dann die Eule, welche sonst nur Mäuse erbeutet, jetzt aber, unnatürlicher Weise und zum bösen Omen, einen Falken erwürgt hat. — Sh. fand bei Holinshed: *there was a sparhawk strangled by an owl.* Das Wort *strangled* wandte er dann besser schon oben an: *dark night strangles etc.* 9) Duncan's Pferde waren wegen ihrer Schönheit gleichsam unter ihrem Geschlecht zu Lieblingen erkoren; sie waren das unter den Pferden, in ihrem Geschlecht, was unter den Menschen Lieblinge sind: schön und zierlich. — Auch hier benutzt Sh. den Chronisten theilweise wörtlich: *horses of singular beauty and swiftness did eat their own flesh.* 10) Der Zusatz *in nature* deutet an, dass ihre Wildheit keine zufällige und vorübergehende, sondern dass ihre ganze Natur plötzlich eine andere geworden war. 11) Dieselbe Frage nach Neuigkeiten kommt u. A. in Taming of the Shrew (A. 4, Sc. 1) vor: *how goes the world?* 12) Der elliptische Ausruf *alas, the day!* ist wie der synonyme *alack, the day!* zu erklären: Wehe über den Tag, da das und das geschah! 13) Welchen Vortheil konnten die Kämmerlinge bei der Ermordung Duncan's für sich beabsichtigen? — *to pretend* wird oft in diesem Sinne bei Sh. gebraucht. 14) Fortwährend gegen die Natur! Alles gegen die Natur! ruft Rosse, indem er in Gedanken den vermeintlichen Vatermord der Söhne Duncan's den unnatürlichen Erscheinungen anreiht, die er vorher mit dem Greise besprochen hatte. Er macht diese Anwendung auf den Ehrgeiz, der von seinem Thun selbst kein Gedeihen, keinen

The sovereignty will fall upon Macbeth.[15]
*Macd.* He is already nam'd, and gone to Scone[16]
To be invested.
*Rosse.* Where is Duncan's body?
*Macd.* Carried to Colme-kill,[17]
The sacred storehouse of his predecessors,
And guardian of their bones.
*Rosse.* Will you to Scone?
*Macd.* No, cousin: I 'll to Fife.[18]
*Rosse.* Well, I will thither.
*Macd.* Well, may you see things well done there: — adieu! —
Lest our old robes sit easier than our new![19]
*Rosse.* Farewell, father.
*Old M.* God's benison go with you; and with those
That would make good of bad, and friends of foes!
*[Exeunt.*

# ACT III.

## SCENE I.

Fores. A Room in the Palace.

*Enter* Banquo.

*Ban.* Thou hast it now, king, Cawdor, Glamis, all,
As the weird women[1] promis'd; and, I fear,
Thou play'dst most foully for 't; yet it was said,
It[2] should not stand in thy posterity;
But that myself should be the root and father
Of many kings. If there come truth from them,
(As upon thee, Macbeth, their speeches shine,)[3]
Why, by the verities on thee made good,[4]
May they not be my oracles as well,
And set me up in hope? But, hush; no more.

*Sennet sounded.*[5] *Enter* Macbeth, *as king; Lady* Macbeth, *as queen;* Lenox, Rosse, *Lords, and Attendants.*[6]

*Macb.* Here 's our chief guest.
*Lady M.* If he had been forgotten,
It had been as a gap in our great feast,
And all-thing unbecoming.[7]
*Macb.* To-night we hold a solemn supper, Sir,
And I 'll request your presence.
*Ban.* Let your highness[8]
Command upon me, to the which my duties
Are with a most indissoluble tie
For ever knit.
*Macb.* Ride you this afternoon?
*Ban.* Ay, my good lord.
*Macb.* We should have else desir'd your good advice
(Which still hath been both grave and prosperous)
In this day's council; but we 'll take to-morrow.[9]
Is 't far you ride?
*Ban.* As far, my lord, as will fill up the time
'Twixt this and supper: go not my horse the better,[10]
I must become a borrower of the night,
For a dark hour, or twain.
*Macb.* Fail not our feast.
*Ban.* My lord, I will not.
*Macb.* We hear, our bloody cousins are bestow'd[11]
In England, and in Ireland; not confessing
Their cruel parricide, filling their hearers[12]

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Vortheil hat *(thriftless ambition)*, weil Duncan's Söhne durch ihre Flucht dessen verlustig gehen, was sie durch die Ermordung ihres Vaters bezweckt haben konnten. Die nähere Erläuterung von *thriftless* giebt dann der Relativsatz *that wilt ravin up etc.* = der Du gierig verschluckst, was Du um Deines Daseins willen erhalten müsstest. 15) Vgl. A. 1, Sc. 4, Anm. 18. 16) Die alte schottische Krönungsstadt Scone in der Nähe des jetzigen Perth fand Sh. bei Holinshed an der entsprechenden Stelle erwähnt: *he* (d. h. Macbeth) *caused himselfe to be proclaimed king, and foorthwith went unto Scone, where (by common consent) he received the investure of the kingdome according to the accustomed maner.* 17) *Colme-kill*, d. h. Zelle des heil. Columban, das Kloster auf der Hebrideninsel Iona, wo die schottischen Könige begraben wurden. — Holinshed sagt: *The bodie of Duncane was first conveied unto Elgine, — — but afterwards it was removed and conveied unto Colmekill, and there laid in a sepulture amongst his predecessors.* — Es war nicht nur die Begräbnissstätte *(guardian of their bones)*, sondern auch die durch die kirchliche Weihe geschützte Schatzkammer der schottischen Könige *(the sacred storehouse).* 18) Macduff war Thane von Fife. Indem er also nach Hause zurückkehrte, statt, wie Rosse, der Krönung Macbeth's in Scone beizuwohnen, regte er den ersten Verdacht des neuen Königs gegen sich an. 19) Dasselbe Bild, welches Macduff hier von dem Wechsel der Regierung gebraucht, hatte Banquo (A. 1, Sc. 3) auf die Ehren angewandt, die Macbeth zu Theil geworden: *New honours come upon him,* || *Like our strange garments etc.*

1) *weyard women* hat hier die Fol. Vgl. A. 1, Sc. 3, Anm. 15. 2) *it* ist hier allgemein zu fassen, wie vorher in *Thou hast it now, king, etc.* 3) Die Reden der Hexen leuchten an Macbeth als glänzend in Erfüllung gegangene Prophezeiungen. 4) Nach Massgabe der an Dir bewährten Wahrheiten. — *verities* steht im Plural, weil drei Voraussagungen sich erfüllt haben. 5) *sennet*, wofür bei zeitgenössischen Schriftstellern sich auch *senet* und *signate* findet, eine von Trompeten und Hörnern geblasene Fanfare, welche hier das feierliche Auftreten des neuen Königs und seines Hofes bezeichnet. In Dekker's Satiromastix (1602) wird es von dem gewöhnlicheren, vielleicht einfach kürzeren, *flourish* unterschieden: *Trumpets sound a flourish, and then a sennet.* — Sh. wendet diese Bühnenweisung, die in seinem Text nicht vorkommt, nur bei besonders feierlichen Gelegenheiten an. 6) Die Hgg. lassen im Gefolge auch Ladies auftreten, wovon die alten Ausgg. nichts wissen. 7) *all-thing* ist adverbial, synonym mit *in every way* zu fassen. 8) *your highness* ist hier nicht so sehr Macbeth's Titel, als vielmehr im wörtlichen Sinne ein Attribut des neuen Königs: Lasst Eure königliche Hoheit über mich befehlen, verfügt über mich, kraft oder im Namen Eurer Hoheit. — *to command* ist intransitives Verbum. 9) *to-morrow* ist Object zu *take:* wir wollen den morgenden Tag zur Berathung nehmen, statt der heutigen Rathssitzung *(this day's council).* 10) Der Comparativ enthält hier eine Beziehung auf den Nachsatz: Wenn nicht mein Pferd deswegen, oder in Berücksichtigung dieses Uebelstandes, um so besser geht, so werde ich der Nacht ein Paar Stunden abborgen müssen, so werde ich in die Nacht hinein reiten müssen. 11) *to be bestowed* = untergebracht, geborgen sein. 12) Nach Sh.'scher Zusammenfassung für *filling the ears of their hearers* gesagt. 13) Er be-

With strange invention. But of that to-morrow,
When, therewithal, we shall have cause of state,
Craving us jointly. [13] Hie you to horse: adieu,
Till you return at night. Goes Fleance with you?
*Ban.* Ay, my good lord: our time does call upon 's. [14]
*Macb.* I wish your horses swift, and sure of foot;
And so I do commend you to their backs. [15]
Farewell. — *[Exit* Banquo.
Let every man be master of his time
Till seven at night, to make society
The sweeter welcome: [16] we will keep ourself
Till supper-time alone: while then, God be with you.
*[Exeunt Lady* Macbeth, *Lords, etc.*
Sirrah, a word with you. Attend those men
Our pleasure? [17]
*Atten.* They are, my lord, without the palace gate.
*Macb.* Bring them before us. *[Exit Attendant.]* —
To be thus is nothing,
But to be safely thus. [18] — Our fears in Banquo
Stick deep, and in his royalty of nature
Reigns that which would be fear'd: [19] 't is much he dares;
And, to [20] that dauntless temper of his mind,
He hath a wisdom that doth guide his valour
To act in safety. There is none but he
Whose being I do fear: and under him [21]
My genius is rebuk'd; as, it is said,
Mark Antony's was by Cæsar. He chid the sisters, [22]
When first they put the name of king upon me,
And bade them speak to him; then, prophet-like,
They hail'd him father to a line of kings.
Upon my head they plac'd a fruitless crown,
And put a barren sceptre in my gripe,
Thence to be wrench'd with an unlineal hand, [23]
No son of mine succeeding. If 't be so,
For Banquo's issue have I fil'd [24] my mind;
For them the gracious Duncan have I murder'd;
Put rancours in the vessel of my peace, [25]
Only for them; and mine eternal jewel [26]
Given to the common enemy of man,
To make them kings, the seed [27] of Banquo kings!
Rather than so, come, fate, into the list,
And champion me to the utterance! [28] — Who 's there? —

*Re-enter Attendant, with Two Murderers.*

Now, go to the door, and stay there till we call.
*[Exit Attendant.*
Was it not yesterday we spoke together?
*1. Mur.* It was, so please your highness.
*Macb.* Well then, now
Have you consider'd of my speeches? Know,
That it was he, in the times past, which held you
So under fortune, [29] which, you thought, had been
Our innocent self. This I made good to you
In our last conference; pass'd in probation with you, [30]
How you were borne in hand; [31] how cross'd; the instruments;

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zieht sich auf die schon vorher angedeutete morgende Rathssitzung, worin ausser dieser Angelegenheit *(therewithal)* auch Staatssachen vorkommen werden, welche ihrer Beider Gegenwart, Theilnahme, erheischen. 14) *us* ist Banquo und Fleance, welche die Zeit zur Eile drängt. 15) d. h. ich entlasse Euch, damit Ihr Eure Pferde besteiget; ich übermache Euch dem Rücken Eurer Pferde. — In K. John (A. 2, Sc. 1) *sits on his horseback*, d. h. auf dem Rücken seines Pferdes. 16) Die Interpunction der Fol. verbindet richtig *to make society the sweeter welcome* mit dem vorhergehenden Satze, nicht mit dem folgenden, wie die Hgg. willkürlich ändern. Macbeth spricht als herablassender, freundlicher Wirth: damit Jeder die Gesellschaft nachher um so willkommener begrüsse, solle Jeder vorher, bis sieben Uhr, Herr seiner Zeit bleiben. Die Hgg. lassen Macbeth diese Rücksicht auf seine Gäste nicht in's Auge fassen, wenn er nach ihrer Construction sagt, er wolle bis dahin allein bleiben, um die Gesellschaft nachher desto schmackhafter zu finden. 17) Macbeth hatte die Leute, die er meint *(those men)*, herbestellt, und fragt den Diener, ob sie seines Beliebens gewärtig seien. 18) In solcher Lage sich zu befinden, ist nichts, wenn nicht sicher in solcher Lage sich befinden; d. h. König zu sein ist werthlos für mich, wenn ich nicht mit Sicherheit König sein kann. Was diese Sicherheit bis jetzt noch verhindert, verräth schon der folgende Satz des Monologs. 19) In Banquo's angeborener, natürlicher, königlicher Art *(royalty of nature)* ist ein Etwas mächtig, das von selbst solche Furcht hervorruft, wie ich sie vor ihm hege. 20) *to* ist hier = zu, in potenzirtem Sinne, also = ausser, in Verbindung mit. 21) *under him*, d. h. unter der Gewalt, die er über meinen Genius ausübt, zieht sich dieser, gleichsam gescholten, gemeistert, in sich zurück. — Sh. fand die Thatsache, worauf Macbeth hier anspielt, im Plutarch erzählt, und benutzte dessen Worte in Antony and Cleopatra (A. 2, Sc. 3), wo ein Wahrsager den Antonius so vor Octavianus warnt: *Thy demon (that 's thy spirit) which keeps thee is || Noble, courageous, high, unmatchable, || Where Cæsar's is not; but near him thy angel || Becomes a fear, as being o'erpower'd etc.* — Dem *demon* und *angel* ist Macbeth's *genius* synonym. 22) Abgekürzt für *weird sisters*. 23) *to wrench* bezeichnet die gewaltthätige Weise, in der das unfruchtbare, sich nicht fortpflanzende, Scepter aus Macbeth's Griff vermittelst einer nicht seinem Stamme angehörigen Hand herausgerissen werden soll. 24) *to file* = beflecken, kommt auch bei Sh.'s Zeitgenossen vor, so in Marlowe's Massacre of Paris: *will you file your hands with churchmen's blood?* Dass es nicht etwa, des Verses wegen, aus *defile* abgekürzt ist, zeigt North's von Sh. vielfach benutzter Plutarch, wo auch in Prosa *file* oder *fyle* steht: *But few of them would fyle their hands with any labour.* 25) In das Gefäss, worin sonst sein innerer Frieden bewahrt war, d. h. in seiner Seele, hat er, wie ein störendes Element, bittern Groll und Hass hineingelegt. — Dass *rancours* hier »Gift« bedeuten könne, wie manche Hgg. erklären, lässt sich aus dem Worte selbst nicht beweisen. 26) *mine eternal jewel* ist seine ewige Seligkeit, die Macbeth durch Duncan's Ermordung dem Teufel dahin gegeben hat. 27) Die Fol. hat *seeds*, von Pope verbessert. 28) *to the utterance*, oder gewöhnlicher *to utterance*, = auf's äusserste, auf Leben und Tod, wird von einem Gefecht, und, wie hier, von einer Herausforderung zu solchem Gefecht, von Sh.'s Zeitgenossen häufig gebraucht. Von einer Vertheidigung auf Leben und Tod gebraucht Sh. *at utterance* in Cymbeline (A. 3, Sc. 1). — *rather than so* ist zu ergänzen: eher, als dass ich das zugebe, komme das Schicksal etc. 29) Banquo war es in vergangener Zeit, der *(which* Sh.'sch für *who)* Euch so unterdrückte, dass Ihr das Euch bestimmte Glück nicht erreichen konntet. 30) Zu *pass'd* ist *I* zu suppliren: ich brachte es bei Euch

Who wrought with them; and all things else, that might,
To half a soul, and to a notion craz'd,[32]
Say, »Thus did Banquo.«
*1. Mur.* You made it known to us.
*Macb.* I did so; and went further, which is now
Our point of second meeting. Do you find
Your patience so predominant in your nature,
That you can let this go? Are you so gospell'd,[33]
To pray for this good man, and for his issue,
Whose heavy hand hath bow'd you to the grave,
And beggar'd yours for ever?[34]
*1. Mur.* We are men, my liege.
*Macb.* Ay, in the catalogue ye go for men;[35]
As hounds, and greyhounds, mongrels, spaniels, curs,
Shoughs,[36] water-rugs, and demi-wolves, are clept[37]
All by the name of dogs: the valu'd file[38]
Distinguishes the swift, the slow, the subtle,
The housekeeper,[39] the hunter, every one
According to the gift which bounteous nature
Hath in him clos'd; whereby he does receive
Particular addition, from the bill
That writes them all alike;[40] and so of men.
Now, if you have a station in the file,[41]
Not i' the worst rank of manhood, say it;
And I will put that business in your bosoms,
Whose execution takes your enemy off,[42]
Grapples you to the heart and love of us,
Who wear our health but sickly in his life,
Which in his death were perfect.[43]
*2. Mur.* I am one, my liege,
Whom the vile blows and buffets of the world
Have[44] so incens'd, that I am reckless what
I do, to spite the world.
*1. Mur.* And I another,
So weary with disasters, tugg'd with fortune,[45]
That I would set my life on any chance,
To mend it, or be rid on 't.
*Macb.* Both of you
Know, Banquo was your enemy.
*2. Mur.* True, my lord.
*Macb.* So is he mine; and in such bloody distance,[46]
That every minute of his being thrusts
Against my near'st of life: and though I could
With bare-fac'd power sweep him from my sight,
And bid my will avouch it,[47] yet I must not,
For[48] certain friends that are both his and mine,
Whose loves I may not drop, but wail his fall[49]
Who I myself struck down: and thence it is
That I to your assistance do make love,[50]
Masking the business from the common eye,
For sundry weighty reasons.
*2. Mur.* We shall, my lord,
Perform what you command us.
*1. Mur.* Though our lives —[51]
*Macb.* Your spirits shine through you. Within this hour, at most,
I will advise you where to plant yourselves,
Acquaint you with the perfect spy o' the time,
The moment on 't;[52] for 't must be done to-night,

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zum Beweise, liess es bei Euch zum Beweise gelangen, wie Ihr etc. 31) *to bear in hand* = Jemanden hinhalten und täuschen. — Das Folgende ist elliptisch, und zu suppliren: wie Ihr gehindert wurdet; welches die Werkzeuge solcher Täuschung und Hemmniss waren; wer mit denselben arbeitete. 32) Einem Menschen, der nur eine halbe Seele und einen zerrütteten Verstand hätte. 33) *to gospel* = im Evangelium unterrichten, ein von Sh., wie es scheint, gebildetes Verbum. Doch kommt schon vor ihm *gospeller* = ein Lehrer des Evangeliums, vor. Macbeth fragt ironisch: Befolgt Ihr so treu die evangelische Vorschrift, für Eure Feinde zu beten? 34) Und der die Eurigen, Weib und Kind, an den Bettelstab gebracht hat. Das Subject zu diesem Relativsatz ist aus *whose heavy hand* zu suppliren. — In Holinshed fand Sh., dass Macbeth beim Antritt seiner Regierung Diebe und andere Uebelthäter auf's eifrigste verfolgt und ausgerottet habe. 35) *to go for* = für Etwas gelten, als Etwas passiren. — Was hier *catalogue* heisst, wird weiterhin als *the bill that writes them all alike* bezeichnet. 36) *shough*, das jetzige *shock*, = eine Art Pudel. 37) Das schon veraltende *to clepe* = benennen, wendet Sh., ernsthaft gemeint, wie hier, nur noch in Hamlet (A. 1, Sc. 4) an. Ausserdem kommt es bei ihm in affectirter Redeweise in Love's Labour's Lost (A. 5, Sc. 1) vor: *he clepeth a calf, caulf.* — Die Fol. hat *clipt* für *clept*, wofür Theobald *cleped* setzte. 38) Die abgeschätzte, taxirte Liste, das Verzeichniss, in welchem die Hunde nach ihrer verschiedenen Begabung abgeschätzt und geordnet sind. 39) Der Kettenhund, der das Haus bewacht; *hunter* = der Jagdhund. 40) *particular addition* bezieht sich auf *from:* ein besonderer auszeichnender Beiname zum Unterschied von dem Verzeichniss, das alle Hunde nur als solche einträgt oder notirt. 41) scil. *valued file* (vgl. Anm. 38). 42) Vgl. A. 1, Sc. 7, Anm. 13. 43) *perfect* = in sich fest, abgeschlossen, steht als Epitheton zu *health* = Befinden, im Gegensatz zu *sickly*. 44) Die Fol. liest *hath*, von Rowe verbessert. Vgl. A. 2, Sc. 1, Anm. 32. 45) Missgeschick hat ihn so müde gemacht, und das Glück ihn so hin- und hergezaust, dass er sein Leben auf jeden Zufall setzen möchte, um in Folge dessen es in eine bessere Lage zu bringen, oder es los zu werden. — *on 't* für *of it*. In solchen Zusammenziehungen wird aus euphonischen Gründen *of* mit *on* vertauscht. 46) *bloody distance* = eine gegenseitige Entfremdung, die so lebensgefährlich ist, dass jede Minute, welche Banquo noch am Leben bleibt, gleichsam dem innersten, unmittelbarsten Leben Macbeth's einen Stoss versetzt. 47) *it* ist »das Geschehene«. — Er könnte zur Rechtfertigung einer offenen Wegräumung Banquo's erklären, dass es sein Wille gewesen sei. 48) *for* ist bei Sh. sowohl *because*, = weil, als auch *because of*, = wegen; hier das Letztere. — *loves* steht, weil von der Anhänglichkeit Mehrerer die Rede ist. 49) Auf *wail* lässt sich nur ungenau das vorhergehende *may* beziehen; eher ist ein *must* zu suppliren: ich muss den Tod Desjenigen beklagen, den ich doch selbst zu Boden schlug. — *who* gebraucht Sh. öfter für *whom*, was Pope hier setzte. 50) *to make love to* = schön thun mit Etwas, sich um Etwas bewerben. 51) Die Betheuerung des ersten Mörders, welche vollständig etwa lauten würde: wenn auch unser Leben dabei in Gefahr geräth, unterbricht Macbeth mit der Versicherung, dass er den Muth der Beiden ohnehin erkenne, dass er denselben gleichsam durch sie durchleuchten sehe. 52) *I will* gehört zu *acquaint you*, wie zu *advise you*. — Macbeth will sie in höchstens einer Stunde benachrichtigen, wo sie sich in den Hinterhalt zu legen haben; zugleich will er sie bekannt machen mit der sichern Erspähung der Zeit, mit dem Augenblicke der Zeit (*on 't* für *of it*, scil. *of the time*), wann

And something from the palace;[53] always thought,
That I require a clearness: and with him,
(To leave no rubs, nor botches, in the work,)
Fleance his son, that keeps him company,
Whose absence[54] is no less material to me
Than is his father's, must embrace the fate
Of that dark hour. Resolve yourselves apart;[55]
I 'll come to you anon.
*2. Mur.* We are resolv'd, my lord.
*Macb.* I 'll call upon you straight: abide within. —
*[Exeunt Murderers.*
It is concluded: Banquo, thy soul's flight,
If it find heaven, must find it out to-night.[56] *[Exit.*

## SCENE II.

The Same. Another Room.

*Enter Lady* Macbeth *and a Servant.*

*Lady M.* Is Banquo gone from court?
*Serv.* Ay, Madam, but returns again to-night.
*Lady M.* Say to the king, I would attend his leisure
For a few words.
*Serv.* Madam, I will. *[Exit.*
*Lady M.* Nought 's had, all 's spent,
Where our desire is got without content:[1]
'T is safer to be that which we destroy,
Than by destruction dwell in doubtful joy.

*Enter* Macbeth.

How now, my lord? why do you keep alone,
Of sorriest[2] fancies your companions making,
Using those thoughts, which should indeed have died
With them they think on? Things without all remedy
Should be without regard:[3] what 's done is done.
*Macb.* We have scotch'd[4] the snake, not kill'd it:
She 'll close, and be herself; whilst our poor malice[5]
Remains in danger of her former tooth.
But let the frame of things disjoint,[6] both the worlds suffer,
Ere we will eat our meal in fear, and sleep
In the affliction of these terrible dreams,
That shake us nightly. Better be with the dead,
Whom we, to gain our peace, have sent to peace,[7]
Than on the torture of the mind[8] to lie
In restless ecstacy.[9] Duncan is in his grave;
After life's fitful fever he sleeps well;
Treason has done his worst: nor steel, nor poison,
Malice domestic, foreign levy,[10] nothing
Can touch him further!
*Lady M.* Come on:
Gentle my lord, sleek o'er your rugged looks;
Be bright and jovial among your guests to-night.
*Macb.* So shall I, love; and so, I pray, be you.
Let your remembrance[11] apply to Banquo:
Present him eminence, both with eye and tongue:[12]
Unsafe the while,[13] that we
Must lave our honours in these flattering streams,
And make our faces vizards to our hearts,
Disguising what they are.
*Lady M.* You must leave this.
*Macb.* O! full of scorpions is my mind, dear wife!
Thou know'st that Banquo, and his Fleance, lives.
*Lady M.* But in them nature's copy 's not eterne.[14]

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sie die That zu vollführen haben. — Andere fassen persönlich *the perfect spy* = der sichere Kundschafter. Vgl. A. 3, Sc. 3, Anm. 1. Johnson vermuthete in diesem Sinne *a perfect spy*. 53) Etwas entfernt von dem Palast. — *from* ist oft = fern von. — Das folgende *always thought* steht absolut, = indem immer bedacht wird, d. h. indem Ihr immer bedenkt, dass ich Reinheit von Verdacht gebrauche. 54) *absence* = Ausbleiben, ist hier ein euphemistischer Ausdruck für Tod. 55) *to resolve one's self* = sich berathen, sich besprechen über einen Beschluss, als Gegensatz zu *to be resolved* = entschlossen sein. 56) Wenn Deine Seele auf ihrem Flug in den Himmel gelangt, so gelangt sie in dieser Nacht dahin.

1) Die Worte der Lady, welche Sh., um sie als Sentenzen hervorzuheben, in Reime gefasst hat, beziehen sich auf die melancholische Stimmung ihres Gemahls, der seinen Wunsch erlangt hat, ohne zufrieden zu sein. In solcher Lage, sagt die Lady, ist nichts erlangt, vielmehr Alles verthan, Alles umsonst gethan. 2) *sorry* = traurig, melancholisch. Vgl. A. 2, Sc. 2, Anm. 9. 3) *regard* ist hier in passivem Sinne eine Berücksichtigung oder Betrachtung, welche die Dinge erfahren, die doch nicht geändert werden können. 4) So nach Theobald's Verbesserung der Fol., welche *scorch'd* liest. — Sh. gebraucht dasselbe Wort in Coriolanus (A. 4, Sc. 5) *he scotched him and notched him like a carbonado.* 5) *poor malice:* weil die Bosheit nichts gegen die Schlange ausrichten kann, die geheilt und ganz die alte geworden ist. — *poor* = ärmlich. 6) Der Bau, welcher alles Erschaffene zusammenhält, möge aus den Fugen gehen. In Hamlet (A. 1, Sc. 2) steht *Our state to be disjoint and out of frame*, und auch die folgenden Worte finden sich ebendaselbst (A. 4, Sc. 5) *both the worlds I give to negligence.* An beiden Stellen versteht Sh. unter *both the worlds* die irdische und die überirdische Welt. 7) So die Fol. mit einer zugespitzten Antithese, wie Sh. sie liebt: Macbeth hat, um selbst in seinem ehrgeizigen Gemüthe Frieden und Ruhe zu gewinnen, den Todten, d. h. Duncan, zur Ruhe gesandt. — Manche Hgg. lesen mit der zweiten Folioausg. von 1632 *our place*, ziemlich matt: um unsere Stellung zu gewinnen. 8) So stand A. 2, Sc. 1 *dagger of the mind.* 9) *ecstacy* erklärt Steevens mit Recht als *any violent emotion of the mind.* Sh. bezeichnet damit jeden aussergewöhnlichen Seelenzustand, von leidenschaftlicher Aufregung der Freude, des Schmerzes und des Staunens bis zum Wahnsinn. 10) Zu der Gefahr, die im Innern und von Unterthanentücke droht *(malice domestic)*, tritt noch eine zweite Gefahr von Aussen in der Kriegsrüstung äusserer Feinde *(foreign levy).* 11) *remembrance* ist hier viersylbig zu lesen: *remem-be-rance*, wie auch in K. John (A. 5, Sc. 2) *And keep it safe for our remembrance.* — Vgl. A. 1, Sc. 5, Anm. 17. 12) Lady Macbeth soll in Mienen und Reden Banquo als den Vornehmsten vor den übrigen Gästen auszeichnen. 13) So lange, die Zeit über, sind wir nicht sicher, als wir unsere Königsehren, gleichsam um sie rein und glänzend zu erhalten, in den Strömen solcher Schmeichelei waschen müssen, wie Du sie dem Banquo gewähren wirst. — *unsafe the while* steht elliptisch, in freier Verbindung als Apposition zu dem folgenden *we.* Manche Hgg. beziehen es auf *our honours.* — Vielleicht ist Etwas ausgefallen vor *unsafe.* 14) In ihnen ist die von der Natur ihnen auf's Leben ausgestellte Urkunde

*Macb.* There 's comfort yet; they are assailable:
Then be thou jocund. Ere the bat hath flown
His cloister'd flight;[15] ere to black Hecate's[16] summons
The shard-borne beetle,[17] with his drowsy hums,
Hath rung night's yawning peal,
There shall be done a deed of dreadful note.[18]
*Lady M.* What 's to be done?
*Macb.* Be innocent of the knowledge, dearest chuck,[19]
Till thou applaud the deed. Come, seeling night,[20]
Scarf up the tender eye of pitiful day,
And, with thy bloody and invisible hand,
Cancel, and tear to pieces, that great bond[21]
Which keeps me pale! — Light thickens;[22] and the crow
Makes wing to the rooky wood;[23]
Good things of day begin to droop and drowse,
Whiles night's black agents to their preys do rouse.
Thou marvell'st at my words: but hold thee still;
Things bad begun make strong themselves by ill.
So, pr'ythee, go with me.[24] *[Exeunt.*

## SCENE III.

The Same. A Park, with a Road leading to the Palace.

*Enter Three Murderers.*

*1. Mur.* But who did bid thee join with us?[1]
*3. Mur.* Macbeth.
*2. Mur.* He needs not our mistrust; since he delivers
Our offices, and what we have to do,
To the direction just.[2]
*1. Mur.* Then stand with us.
The west yet glimmers with some streaks of day:
Now spurs the lated[3] traveller apace,
To gain the timely inn;[4] and near approaches
The subject of our watch.
*3. Mur.* Hark! I hear horses.
*Ban. [Within.]* Give us a light there, ho![5]
*2. Mur.* Then it is he: the rest
That are within the note of expectation,[6]
Already are i' the court.
*1. Mur.* His horses go about.
*3. Mur.* Almost a mile; but he does usually,
So all men do, from hence to the palace gate
Make it their walk.

*Enter* Banquo, *and* Fleance, *with a torch.*[7]

*2. Mur.* A light, a light!
*3. Mur.* 'T is he.
*1. Mur.* Stand to 't.
*Ban.* It will be rain to-night.
*1. Mur.* Let it come down. *[Assaults* Banquo.[8]
*Ban.* O, treachery![9] Fly, good Fleance, fly, fly, fly!
Thou may'st revenge[10] — O slave!
*[Dies.* Fleance *escapes.*
*3. Mur.* Who did strike out the light?

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*(copy)* keine ewige, sondern eine, die ablaufen wird. Banquo und Fleance haben von der Natur keine Bürgschaft auf ein ewiges Dasein erhalten. — Das zu Sh.'s Zeit schon veraltete *eterne* kommt bei ihm nur hier und in Hamlet (A. 2, Sc. 2) vor. 15) *cloister'd flight* = ein Flug, der sich auf die Klostergänge beschränkt. — *to cloister* = in ein Kloster einschliessen, gebraucht Sh. in K. Richard II. (A. 5, Sc. 1). 16) Vgl. A. 2, Sc. 1, Anm. 24. 17) Der Käfer, von seinen hartschaligen Flügeldecken getragen. — So kommt in Cymbeline (A. 3, Sc. 3) *the sharded beetle* im Gegensatze zu *full-wing'd eagle*, und das jetzt veraltete Wort *shard* in Antony and Cleopatra (A. 3, Sc. 2) vor: *They are his shards, and he their beetle.* 18) Eine That, deren Kunde Schrecken verbreiten würde. — *note* gebraucht Sh. für *notice.* 19) Ein Liebkosungsausdruck, wahrscheinlich aus *chick* entstellt. 20) *to seel*, eigentlich der technische Ausdruck vom Blenden der zur Jagd abzurichtenden Falken, gebraucht Sh. häufig in übertragenem Sinne, wie hier, wo die folgende Zeile den Commentar zu *seeling night* liefert. 21) Banquo's Leben ist die ihm auf die Dauer des Lebens ausgestellte Urkunde, mit deren Zerreissung Macbeth von seiner Furcht befreit wird. So in K. Richard III. (A. 4, Sc. 4) *Cancel his bond of life, dear God! I pray.* — Vgl. auch das vorhergehende *nature's copy* (Anm. 14). 22) *to thicken*, eigentlich = dicht, dick werden, z. B. von der Luft gebraucht, ist dann, auf das Tageslicht angewandt, = weniger durchsichtig, trübe werden. So in Antony and Cleopatra (A. 2, Sc. 3) *thy lustre thickens, when he shines by.* 23) *rooky wood*, ein Wald, der von Saatkrähen *(rooks)* voll ist. — *crow* und *rooky* werden hier synonym gefasst, so dass der Sinn ist: die Krähe fliegt ihrem heimathlichen Gehölze zu. — Andere halten *rooky* für identisch mit *roky* von *roke*, also = *misty, gloomy wood.* 24) In diesen letzten Worten liegt schwerlich eine Aufforderung an die Lady, mit ihm zu gehen, d. h. die Bühne zu verlassen, sondern, an das Vorhergehende anknüpfend, die Bitte, ihm beizustimmen, ihn ruhig gewähren zu lassen in seinem Vorhaben. So in K. Lear (A. 1, Sc. 1) *But goes thy heart with this?*

1) Der erste Mörder fragt misstrauisch den dritten aus, den Macbeth zur grösseren Sicherheit des Erfolges den beiden anderen zugesellt hat. Wie aus den folgenden Worten des zweiten Mörders erhellt, hat der dritte zugleich in Macbeth's Auftrage ihnen die näheren Weisungen über Ort und Zeit der Ermordung Banquo's überbracht. Vgl. A. 3, Sc. 1, Anm. 52. 2) *just* gehört entweder als Adjectiv zu *direction: to the just direction*, oder als Adverbium zu *delivers;* erstere Construction erscheint als die natürlichere. 3) *lated* = verspätet, von der Nacht überfallen, gebraucht Sh. auch in Antony and Cleopatra (A. 3, Sc. 9) *I am so lated in the world, that I Have lost my way for ever.* 4) Die zu rechter Zeit kommende, willkommene Herberge. 5) Banquo lässt sich von einem der ihn zu Pferde begleitenden Diener eine Fackel geben, weil er mit seinem Sohne den näheren Fussweg einschlagen will, während seine Begleiter mit den Pferden einen Umweg machen. 6) Die übrigen Gäste, von denen man weiss, dass sie erwartet werden, sind schon im Schlosse. — Ueber *note* vgl. A. 3, Sc. 2, Anm. 18. 7) So die Fol. — Wie A. 2, Sc. 1, trägt auch hier Fleance seinem Vater die Fackel vor, nicht ein Diener, den die meisten Hgg. hier eben so ungehörig auftreten lassen, wie dort. 8) Die Bühnenweisung ist modern, und ergiebt sich aus den vorhergehenden Worten des ersten Mörders, die doppelsinnig sich zugleich auf Banquo's *It will be rain to-night* beziehen, und die beiden andern Mörder auffordern, ihre Streiche auf Banquo niederfallen zu lassen. Richtiger vielleicht lautet Rowe's Bühnenweisung: *They fall upon Banquo and kill him; in the scuffle Fleance escapes.* In beiden fehlt jedoch die Notiz, dass der erste Mörder die Fackel ausschlägt, so dass Fleance unter dem Schutze der Dunkelheit entwischt. 9) d. h. Hinterlist von Seiten Macbeth's, als dessen Werkzeuge

*1. Mur.* Was 't not the way?
*3. Mur.* There 's but one down: the son is fled.
*2. Mur.* We have lost
Best half of our affair.
*1. Mur.* Well, let 's away, and say how much is done.
*[Exeunt.*

## SCENE IV.

A Room of State in the Palace.

*A banquet*[1] *prepared. Enter* MACBETH, *Lady* MACBETH, ROSSE, LENOX, *Lords, and Attendants.*

*Macb.* You know your own degrees, sit down: at first and last,
The hearty welcome.[2]
*Lords.* Thanks to your majesty.
*Macb.* Ourself will mingle with society,
And play the humble host.[3]
Our hostess keeps her state; but, in best time,
We will require her welcome.
*Lady M.* Pronounce it for me, Sir, to all our friends;
For my heart speaks, they are welcome.

*Enter First Murderer, to the door.*

*Macb.* See, they encounter thee with their hearts' thanks.[4]
Both sides[5] are even: here I 'll sit i' the midst.
Be large in mirth;[6] anon, we 'll drink a measure[7]
The table round. — There 's blood upon thy face.
*Mur.* 'T is Banquo's then.
*Macb.* 'T is better thee without, than he within.[8]
Is he despatch'd?
*Mur.* My lord, his throat is cut; that I did for him.
*Macb.* Thou art the best o' the cut-throats; yet he 's good,[9]
That did the like for Fleance: if thou didst it,
Thou art the nonpareil.
*Mur.* Most royal Sir,
Fleance is 'scap'd.
*Macb.* Then comes my fit again: I had else been perfect;[10]
Whole as the marble, founded as the rock,
As broad and general as the casing air:[11]
But now, I am cabin'd,[12] cribb'd, confin'd, bound in
To saucy[13] doubts and fears. — But Banquo 's safe?
*Mur.* Ay, my good lord, safe in a ditch he bides,
With twenty trenched gashes on his head;[14]
The least a death to nature.[15]
*Macb.* Thanks for that. —
There the grown serpent lies: the worm,[16] that 's fled,
Hath nature that in time will venom breed,
No teeth for the present. — Get thee gone; to-morrow
We 'll hear ourselves again.[17] *[Exit Murderer.*
*Lady M.* My royal lord,
You do not give the cheer:[18] the feast is sold,
That is not often vouch'd, while 't is a-making,
'T is given with welcome.[19] To feed were best at home;

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Banquo die Mörder erkennt. 10) Das hinter *revenge* zu erwartende Object, *me* oder *my death*, bringt Banquo nicht mehr hervor. — Der Ausruf *O slave!* gilt dem Mörder, der ihm noch den letzten Streich versetzt.

1) *banquet* bezeichnet gewöhnlich bei Sh. einen Imbiss, aus Früchten, Süssigkeiten u. s. w. bestehend, der als Dessert, getrennt von der eigentlichen Mahlzeit, eingenommen wurde. Hier lässt sich jedoch darunter nur das *solemn supper* verstehen, zu welchem (A. 3, Sc. 1) Macbeth den Banquo eingeladen hatte, also = Festmahl. 2) Zum ersten und letzten Mal, ein Mal für alle, herzliches Willkommen. 3) Macbeth will sich nicht auf den für ihn bestimmten erhöhten Thronsessel niederlassen, den er vielmehr der Lady allein überlässt *(our hostess keeps her state)*, sondern sich wie ein demüthiger Wirth unter die Gesellschaft mischen, sich nachher mitten unter sie setzen. 4) Den Willkommgruss, den die Lady mit ihrem Herzen spricht, erwiedern die Gäste in gleicher Weise mit dem Danke ihrer Herzen, d. h. stumm, pantomimisch. Es ist anzunehmen, dass auf die Worte der Lady die Gäste sich vor ihr verneigen, und dass darauf Macbeth's *See, they encounter thee etc.* sich bezieht. 5) d. h. beide Seiten der Tafel. 6) *large* = zwanglos, ausgelassen. 7) *measure* = Rundtrank, wo ein Pokal am Tische kreist, aus dem Jeder ein bestimmtes Mass zu leeren hat. — Das *anon* bezieht sich darauf, dass Macbeth in diesem Augenblick den an der Thür stehenden Mörder gewahr wird und ihn abfertigen will, ehe er den Becher kreisen lässt. 8) Banquo's Blut ist besser draussen an Dir, als drinnen in ihm. — Der Gegensatz *thee without* hat die Assonanz *he within* veranlasst, wie Sh. auch sonst manchmal *he* für *him* setzt, sobald es getrennt von dem Verbum steht. So in Cymbeline (A. 2, Sc. 3) *that I kiss aught but he.* — Andere Hgg. erklären jedoch, mit geringerer Beobachtung der Antithese: *than he in this room.* 9) *good* ist Gegensatz zu dem vorhergehenden *best*. Beides vereinigt bildet dann das über alle Steigerung hinausgehende *nonpareil*, das Unvergleichliche, das Muster. Sh. gebraucht *nonpareil* immer, wie hier, mit dem bestimmten Artikel, nur in Tempest (A. 3, Sc. 2) steht *calls her a nonpareil.* 10) Vgl. A. 3, Sc. 1, Anm. 43. — *whole* = ganz, aus einem Stück, ohne Spalt und Riss. 11) Er hätte sich frei überall hinbewegen, Allen zugänglich sein können, wie die Alles umfangende Luft. Wie drückend ihm der entgegengesetzte Zustand ist, in welchem er sich befindet, bezeichnet er energisch durch synonyme Ausdrücke, welche alle eine Haft oder Einengung verschiedener Art bedeuten. 12) *to cabin*, hier = in eine Hütte einsperren, bedeutet bei Sh. an der andern Stelle, wo es vorkommt, Titus Andronicus (A. 4, Sc. 2): in einer solchen Hütte wohnen. — Dem entsprechend ist *to crib* = in einen Pferch einsperren, also noch enger; *confined* ist dann = in Gefängnisshaft, und *bound in* = in Ketten und Banden, so dass also die Steigerung vollständig durchgeführt erscheint. 13) *saucy* = zudringlich, rücksichtslos. — *to saucy doubts etc.*, auf *cabin'd etc.* bezüglich, bezeichnet die Genossen solcher Haft und Einengung. 14) Zwanzig klaffende Wunden, die in seinen Kopf eingeschnitten sind. — *to trench* = einen Einschnitt machen, eingraben, kommt auch in Two Gentlemen of Verona (A. 3, Sc. 2) vor: *like a figure trenched in ice.* 15) Auch hier ist *nature* = Leben. Vgl. A. 2, Sc. 2, Anm. 6. 16) *worm* = Schlangenbrut, unausgewachsene Schlange, im Gegensatze zu *grown serpent*. So in Antony and Cleopatra (A. 5, Sc. 2) *Hast thou the pretty worm of Nilus there,* || *That kills and pains not?* 17) d. h. morgen wollen wir uns weiter sprechen, wollen wir wieder einander hören. — Die Hgg. trennen zum Theil *ourselves again* von dem Uebrigen, als ob Macbeth von sich allein redend sagte: morgen will ich hören, wenn ich wieder ich selbst bin. In dem Falle würde Sh. wohl *ourself* geschrieben haben. 18) *cheer* ist die gastliche Stimmung, die zum Mahl gehört. 19) Das Mahl, von dem der Wirth, während es seinen Fortgang hat, nicht wiederholt bekräftigt, dass es gern gegeben wird, ist

From thence, the sauce to meat is ceremony;[20]
Meeting were bare without it.
*Macb.* Sweet remembrancer! —
Now, good digestion wait on appetite,
And health on both!
*Len.* May it please your highness sit?

*The Ghost of* BANQUO *enters, and sits in* MACBETH'S *place.*[21]

*Macb.* Here had we now our country's honour roof'd,
Were the grac'd person of our Banquo present;
Who may I rather challenge for unkindness,
Than pity for mischance![22]
*Rosse.* His absence, Sir,
Lays blame upon his promise. Please it your highness
To grace us with your royal company?
*Macb.* The table 's full.[23]
*Len.* Here is a place reserv'd, Sir.
*Macb.* Where?
*Len.* Here, my good lord. What is 't that moves your highness?
*Macb.* Which of you have done this?
*Lords.* What, my good lord?
*Macb.* Thou canst not say, I did it: never shake
Thy gory locks at me.
*Rosse.* Gentlemen, rise; his highness is not well.
*Lady M.* Sit, worthy friends. My lord is often thus,
And hath been from his youth: pray you, keep seat;
The fit is momentary; upon a thought[24]
He will again be well. If much you note him,
You shall offend him, and extend his passion;[25]
Feed, and regard him not. — Are you a man?
*Macb.* Ay, and a bold one, that dare look on that
Which might appal the devil.
*Lady M.* O proper stuff!
This is the very painting of your fear:
This is the air-drawn dagger, which, you said,
Led you to Duncan.[26] O! these flaws, and starts,
(Impostors to true fear,)[27] would well become
A woman's story at a winter's fire,
Authoriz'd by her grandam.[28] Shame itself!
Why do you make such faces? When all 's done,
You look but on a stool.
*Macb.* Pr'ythee, see there! behold! look! lo! how say you?[29] —
Why, what care I? If thou canst nod, speak too. —
If charnel-houses, and our graves, must send
Those that we bury, back, our monuments
Shall be the maws of kites.[30] *[Ghost disappears.*
*Lady M.* What! quite unmann'd in folly?
*Macb.* If I stand here, I saw him.
*Lady M.* Fie! for shame!
*Macb.* Blood hath been shed ere now, i' th' olden time,
Ere human statute purg'd the gentle weal;[31]
Ay, and since too, murders have been perform'd
Too terrible for the ear: the time has been,
That, when the brains were out, the man would die,
And there an end;[32] but now, they rise again,
With twenty mortal murders on their crowns,[33]
And push us from our stools. This is more strange
Than such a murder is.
*Lady M.* My worthy lord,
Your noble friends do lack you.
*Macb.* I do forget. —
Do not muse at me,[34] my most worthy friends;
I have a strange infirmity, which is nothing
To those that know me. Come, love and health to all;

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keine Gabe, sondern wie eine Waare, die man den Gästen verkauft. 20) Fern von Hause, wenn man nicht zu Hause isst, muss höflicher Anstand das Essen würzen; ohne einen solchen wäre die Geselligkeit kahl, schmucklos. 21) Nach dieser Bühnenweisung tritt Banquo's Geist hinter dem Vorhange zur Seite oder im Hintergrunde der Sh.'schen Bühne hervor und setzt sich auf den Platz, den Macbeth vorher als den seinigen bezeichnet hatte *(here I'll sit i' the midst).* — Damit stimmt auch Forman's Bericht von der Aufführung im Jahre 1610 überein: *the ghost of Banquo came, and sat down in his chair behind him.* Manche Hgg. lassen, der späteren Bühnenpraxis gemäss, den Geist aus dem Boden aufsteigen, und setzen *rises* für *enters.* 22) Macbeth will sich Banquo's Abwesenheit lieber aus einer Unfreundlichkeit, die er anklagen, als aus einem Missgeschick, das er bedauern müsste, erklären. 23) Indem Macbeth sich der Tafel zuwendet, sieht er im ersten Hinschauen nur, dass sämmtliche Plätze besetzt sind; wer auf seinem Platze sitzt, erkennt er erst, wenn Lenox auf den für ihn freigelassenen Stuhl hindeutet, und in der Meinung, dass die Uebrigen den blutbedeckten Banquo so gut sehen, wie er, fragt er: *Which of you have done this?* 24) In einem Nu, so schnell, wie man denken kann. So steht in K. Henry IV. First Part (A. 2, Sc. 4) fast in demselben Sinne: *with a thought* = zugleich mit dem Moment des Denkens, während *upon* bedeutet: unmittelbar nachher. 25) *passion* ist leidenschaftliche Aufregung und deren Ausdruck in Mienen und Worten. 26) So wie der Dolch, den Macbeth sah (A. 2, Sc. 1), kein wirklicher Dolch war, sondern nur in der Luft gezeichnet oder gemalt, so mag, nach der Meinung der Lady, auch die Erscheinung, welche ihn jetzt beunruhigt, ein Phantasiegebilde sein. — *air-drawn* liesse sich auch = in der Luft gezückt, deuten, doch spricht die Zusammenstellung mit *painting of your fear* für obige Erklärung. 27) Heuchler, die im Vergleich zu wirklichem Schrecken nur den leeren Schein davon annehmen, hinter denen nichts steckt. 28) Die Erzählerin beruft sich für die Wahrheit ihrer Gespenstergeschichten, die sie am Kamin erzählt, auf das Zeugniss ihrer Grossmutter. — *to authorize* betont Sh. auf der zweiten Sylbe. 29) Was sagst Du zu dem Anblick? — Die folgende Zeile ist an Banquo's ihm zunickenden Geist gerichtet. 30) Sh. fand in der Cornelia seines Vorgängers Kyd die Stelle: *the vultures and the crowes,* || *Lyons and beares, are their best sepulchres.* — *monument* ist vorzugsweise »Grabmal« bei Sh. — Die folgende Bühnenweisung fehlt in der Fol. Die Folioausg. von 1632 hat zuerst *Exit Ghost.* 31) Das Epitheton *gentle* gehört zu *weal* nur insofern, als das Gemeinwesen, durch menschliche Satzung curirt, freundlich und gesittet wurde. — Aehnlich ist in K. Lear (A. 1, Sc. 4) *in the tender of a wholesome weal.* — *to purge* gebraucht Sh. = in die Cur nehmen, heilen. — Für *human* setzen die Cambridge Edd. *humane,* auf der ersten Sylbe betont, wie die Fol., welche zwischen *human* und *humane* nicht unterscheidet. 32) Elliptisch: und damit hatte die Sache ein Ende. — Die Fol. hat *the times has been,* woraus die späteren Folioausgg. *the times have been* machen. 33) Macbeth spricht in Bezug auf das von dem Mörder Erzählte: *With twenty trenched gashes on his head;* || *The least a death to nature.* 34) *to muse* ist nicht

Then, I 'll sit down. — Give me some wine: fill full: —
I drink to the general joy of the whole table,
And to our dear friend Banquo, whom we miss;
'Would he were here! to all, and him, we thirst, [35]
And all to all.
*Lords.* Our duties, and the pledge.

*Re-enter Ghost.*

*Macb.* Avaunt! and quit my sight! Let the earth hide thee!
Thy bones are marrowless, thy blood is cold;
Thou hast no speculation [36] in those eyes,
Which thou dost glare with.
*Lady M.* Think of this, good peers,
But as a thing of custom: 't is no other;
Only it spoils the pleasure of the time.
*Macb.* What man dare, I dare: [37]
Approach thou like the rugged Russian bear, [38]
The arm'd rhinoceros, or the Hyrcan tiger; [39]
Take any shape but that, and my firm nerves
Shall never tremble: or, be alive again,
And dare me to the desert with thy sword;
If trembling I inhabit then, [40] protest me
The baby of a girl. Hence, horrible shadow!
Unreal mockery, [41] hence! *[Ghost disappears.]* — Why, so; — being gone,
I am a man again. — Pray you, sit still.

*Lady M.* You have displac'd the mirth, broke the good meeting,
With most admir'd disorder. [42]
*Macb.* Can such things be,
And overcome us [43] like a summer's cloud,
Without our special wonder? You make me strange
Even to the disposition that I owe, [44]
When now I think you can behold such sights,
And keep the natural ruby of your cheeks,
When mine is blanch'd with fear. [45]
*Rosse.* What sights, my lord?
*Lady M.* I pray you, speak not: he grows worse and worse;
Question enrages him. At once, good night: —
Stand not upon the order of your going,
But go at once. [46]
*Len.* Good night, and better health
Attend his majesty!
*Lady M.* A kind good night to all!
*[Exeunt Lords and Attendants.*
*Macb.* It will have blood, they say; blood will have blood: [47]
Stones have been known to move, and trees to speak;
Augurs, and understood relations, [48] have
By magot-pies, and choughs, and rooks, brought forth
The secret'st man of blood. — What is the night?
*Lady M.* Almost at odds with morning, which is which. [49]

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einfach = sich verwundern, sondern zugleich = über den Gegenstand der Verwunderung grübeln, nachsinnen. 35) Mich dürstet, d. h. mich verlangt zu trinken auf das Wohl Aller und auf sein Wohl *(to all and him)*, und in diesem Zutrinken Allen Alles zu wünschen *(all to all)*. — Die Lords erwiedern diesen Trinkspruch mit der Versicherung ihrer Ergebenheit *(our duties)*, und indem sie auf seinen Trunk Bescheid thun. — Das Wort *the pledge* wird dann zugleich mit dem wirklichen Bescheidthun, dem Austrinken der Becher, verbunden. 36) *speculation* = Sehkraft, gebraucht Sh. in demselben Sinne in Troilus and Cressida (A. 3, Sc. 3) *For speculation turns not to itself.* 37) So sagte Macbeth A. 1, Sc. 7: *I dare do all that may become a man.* 38) Der russische Bär kommt als besonders gefährlich auch in K. Henry V. (A. 3, Sc. 7) vor. 39) Dafür steht in Hamlet (A. 2, Sc. 2) *Hyrcanian beast.* Auch in K. Henry VI. Third Part (A. 1, Sc. 4) werden *tigers of Hyrcania* erwähnt. — Die kürzere Form *Hyrcan* fand Sh. u. A. in Daniel's Sonetten (1594) und in Holland's Uebersetzung des Plinius: *Hyrcan tigers* und *Hyrcan sea.* 40) *to inhabit* = wohnen bleiben, im Hause bleiben, also nicht in die Wüste, wohin er zum Zweikampf gefordert war, hinausgehen. Die meisten Hgg. lesen dafür *inhibit thee*, ohne zu berücksichtigen, dass *to inhibit* = verbieten, hindern vermittelst höherer Autorität, zu dem *trembling* wenig passt. — Die Cambridge Edd., welche *inhabit* in dem angegebenen Sinne fassen, schlagen vor, *here* für *then* zu lesen. — *baby* ist vielleicht = Puppe, Püppchen. 41) *mockery* = Blendwerk, von *to mock* = Jemanden äffen. 42) *disorder* = geistige Störung, über die man sich zum höchsten gewundert hat. 43) *to overcome* hat hier den ungewöhnlichen Sinn von *to come over*, = über uns kommen, uns überziehen. 44) Du machst mich an mir selbst, an meinem eigenen Naturell *(disposition)* irre, wenn ich sehe, wie Du so ruhig Gesichte sehen kannst, welche mich so sehr erschüttern. Macbeth hatte sich für muthig gehalten, und zweifelt an seinem Muth, wenn er sieht, dass der Muth seiner Gattin besser Stand hält, als der seinige. — Andere fassen *disposition* = augenblickliche Stimmung, so dass also Macbeth zu den Versammelten sagte: Ihr macht mich fast irre an der Aufregung, in der ich mich befinde. Indess passt der Zusatz *I owe* weniger zu dieser Deutung. 45) *mine* bezieht sich auf *natural ruby*, wozu aus dem vorhergehenden *of your cheeks* das Uebrige zu suppliren ist. Die Hgg., Sh.'s freie Construction verkennend, setzen für das *is* der Fol. hier *are*. 46) Beobachtet nicht die herkömmliche Ordnung des Weggehens, sondern geht auf einmal, ohne weitere Ceremonie. 47) Die Fol. verbindet richtig *they say* mit dem vorhergehenden Satze, die meisten Hgg. verkehrt mit dem folgenden. — *Blood will have blood* ist eine Sentenz, die bei Sh.'s Zeitgenossen öfter vorkommt, so in Peele's Battle of Alcazar (1594) *Blood will have blood, foul murther scape no scourge.* Auf das Sprichwörtliche derselben bezieht sich Macbeth's *they say.* — Den Uebergang zu den folgenden Beispielen von Entdeckung einer Mordthat bildet der Gedanke, dass sein Blut für das von ihm vergossene Blut fliessen werde, indem auch seine Mordthat, wie jede noch so verborgene, an's Licht komme. 48) Wie Sh. häufig durch die Copula *and* Wörter verbindet, die einander subordinirt, nicht coordinirt sind, so ist *augurs and understood relations* auch aufzufassen = die von den Augurn verstandenen Beziehungen. — *augur*, wofür Sh. sonst das Wort *augurer* gebraucht, ist hier in eigentlichem Sinne zu verstehen, da sie aus den Bewegungen der Vögel die Mordthat entdeckten. — Die Cambridge Edd. behalten aus der Fol. *augures* bei und fassen es = *auguries*. Indess passt die persönliche Deutung des Wortes besser zu dem folgenden *have — — brought forth the secret'st man etc.* 49) Die Nacht stösst schon so auf den Morgen, trifft so nahe mit ihm zusammen, dass sie mit einander streiten, wer der Eine und wer der

*Macb.* How say'st thou, that Macduff denies his person,
At our great bidding? [50]
*Lady M.* Did you send to him, Sir?
*Macb.* I hear it by the way; but I will send.
There 's not a one of them, [51] but in his house
I keep a servant fee'd. I will to-morrow
(And betimes I will) to the weird sisters:
More shall they speak; for now I am bent to know,
By the worst means, the worst. For mine own good,
All causes [52] shall give way: I am in blood
Stepp'd in so far, that, should I wade no more,
Returning were as tedious as go o'er. [53]
Strange things I have in head, that will to hand,
Which must be acted, ere they may be scann'd. [54]
*Lady M.* You lack the season of all natures, sleep. [55]
*Macb.* Come, we 'll to sleep. My strange and self-abuse [56]
Is the initiate fear, [57] that wants hard use:
We are yet but young in deed. [58] *[Exeunt.*

## SCENE V.

The Heath.

*Thunder. Enter the Three Witches, meeting* HECATE. [1]

*1. Witch.* Why, how now, Hecate? you look angerly. [2]
*Hec.* Have I not reason, beldams as you are,
Saucy, and overbold? How did you dare
To trade and traffic with Macbeth,
In riddles, and affairs of death;
And I, the mistress of your charms,
The close contriver of all harms, [3]
Was never call'd to bear my part,
Or show the glory of our art?
And, which is worse, all you have done
Hath been but for a wayward [4] son,
Spiteful, and wrathful; who, as others do,
Loves for his own ends, not for you.
But make amends now: get you gone,
And at the pit of Acheron [5]
Meet me i' the morning: thither he
Will come to know his destiny.
Your vessels, and your spells, provide,
Your charms, and every thing beside.
I am for the air; [6] this night I 'll spend
Unto a dismal and a fatal end:
Great business must be wrought ere noon.
Upon the corner of the moon
There hangs a vaporous drop profound; [7]
I 'll catch it ere it come to ground:
And that, distill'd by magic sleights, [8]
Shall raise such artificial sprites,
As, by the strength of their illusion,
Shall draw him on to his confusion.
He shall spurn fate, scorn death, and bear
His hopes 'bove wisdom, grace, and fear;
And you all know, security
Is mortals' chiefest enemy. [9]

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Andere ist. 50) *how say'st thou* = was sagst Du dazu? — Nach dem Zusammenhange und nach einer Stelle in A. 3, Sc: 6 muss *great bidding* hier die Aufforderung zu dem statthabenden Festmahl sein. — Nach Holinshed's Erzählung weigerte sich Macduff, bei dem von Macbeth befohlenen Schlossbau von Dunsinane in Person zu erscheinen und sandte nur seine Werkleute. 51) d. h. nicht Einer von den Edelleuten, in dessen Hause ich nicht u. s. w. — Holinshed sagt nämlich deutlicher: *for Makbeth had in everie noble mans house, one slie fellow or other in fee with him, to reveale all that was said or doone within the same* (vgl. Einleitung pag. 301). 52) Alle sonstigen Motive, die mich etwa zurückhalten könnten. 53) *go o'er* = hinübergehen, durch den Blutstrom bis an's andre Ufer. 54) *to scan* = genau erforschen, ist dem *to act* = zur Ausführung bringen, so entgegengestellt, wie *in head* dem *to hand*. 55) Der Schlaf wird hier als die Würze, das Erhaltungsmittel jeder Lebenskraft bezeichnet. 56) Der Gebrauch der Copula *and* rechtfertigt sich dadurch, dass Sh. *self* als Adjectiv gebraucht, und nicht *self-abuse* = Selbsttäuschung, d. h. die Vision, welche Macbeth in dieser Scene gehabt, als ein Wort auffasst. 57) Obgleich *initiate* adjectivisch, = neulingsmässig, zu *fear* gehört, so bezieht sich das relative *that* doch darauf, wie auf ein substantivisches *initiate* = Neuling. 58) *in deed* = im Handeln. So in Hamlet (A. 4, Sc. 7) *To show yourself your father's son in deed,* || *More than in words.* — Die Lesart der Fol., *indeed*, verwandelt diesen bedeutsamen Zusatz in eine blosse Betheuerung: wir sind in der That nur noch jung. Theobald trennte zuerst *in deed.*

1) Vgl. A. 2, Sc. 1, Anm. 24. 2) *angerly* ist sowohl Adjectiv, als Adverbium. Sh. hat das Wort auch in K. John (A. 4, Sc. 1) *Nor look upon the iron angerly.* 3) Das Epitheton *close* deutet an, dass aller Schaden nur dem Anschein nach von den Hexen, die ihn an den Menschen vollführen, ausgeht, in der That aber von ihrer Oberin, der Hekate, als der heimlichen Anstifterin, herrührt. 4) *wayward* ist, der eigensüchtig und eigensinnig seinen eigenen Weg verfolgt. — *son* bezeichnet im Gegensatz dazu das söhnliche Verhältniss, das sich der Mutter unterordnen sollte. Die Hexen haben an Macbeth keinen folgsamen, sondern einen widerspenstigen, ungerathenen Sohn, der eine anhängliche Liebe nur um seiner eigenen Zwecke willen, nicht um der Hexen willen kennt (*Loves for his own ends, not for you*). — *to love* ist hier intransitivisch, = Liebe hegen, Theilnahme empfinden. — Halliwell vermuthet *lives* für *loves*. 5) Wie Hekate selbst aus der griechischen Mythologie in den occidentalischen Hexenglauben hinübergenommen ist, so wird auch der Fluss der griechischen Unterwelt, Acheron, hier als ein Pfuhl dargestellt, an welchem die Hexen ihre Rendez-vous halten. — Er kommt bei Sh. auch in Midsummer-Night's Dream (A. 3, Sc. 2) vor: *With drooping fog, as black as Acheron.* 6) »Ich muss in die Luft,« nämlich um den am Monde hangenden Tropfen aufzufangen, ehe er niederfällt, und ihn für die Verblendung Macbeth's zu verwenden. 7) Ein aus Dünsten gebildeter Tropfen voll tiefgeheimer Kraft. — Solche Tropfen sollten das Kraut, auf welches sie vom Monde her niederfielen, vergiften. In diesem Falle soll das darin steckende Gift noch durch magische Destillation potenzirt werden, um kräftiger auf Macbeth zu wirken. — Andere fassen *profound* = tiefhängend, also im Begriff niederzufallen, was die folgende Zeile deutlicher sagt. 8) *sleight* = List, Kunstgriff, kommt auch in K. Henry VI. Third Part (A. 4, Sc. 2) vor: *with sleight and manhood.* 9) In der Fol. folgt hier die Bühnenweisung *Music and a Song*, und hinter den Worten *stays for me* folgt dann

*[Song, within: „Come away, come away," etc.*
Hark! I am call'd: my little spirit, see,
Sits in a foggy cloud, and stays for me. *[Exit.*
*1. Witch.* Come, let 's make haste: she 'll soon be back again. *[Exeunt.*

## SCENE VI.

Fores. A Room in the Palace.

*Enter* LENOX *and another Lord.*

*Len.* My former speeches have but hit your thoughts,
Which can interpret further: [1] only, I say,
Things have been strangely borne. The gracious Duncan
Was pitied of Macbeth: — marry, he was dead: —
And the right-valiant Banquo walk'd too late;
Whom, you may say, if 't please you, Fleance kill'd,
For Fleance fled. Men must not walk too late.
Who cannot want the thought, [2] how monstrous [3]
It was for Malcolm, and for Donalbain,
To kill their gracious father? damned fact! [4]
How it did grieve Macbeth! did he not straight,
In pious rage, the two delinquents tear, [5]
That were the slaves of drink, and thralls of sleep?
Was not that nobly done? Ay, and wisely too;
For 't would have anger'd any heart alive
To hear the men deny it. So that, I say,
He has borne all things well: and I do think,
That, had he Duncan's sons under his key,
(As, an 't please heaven, he shall not, [6]) they should find
What 't were to kill a father; so should Fleance.
But, peace! — for from broad words, [7] and 'cause he fail'd
His presence at the tyrant's feast, [8] I hear,
Macduff lives in disgrace. Sir, can you tell
Where he bestows himself?
*Lord.* The son of Duncan, [9]
From whom this tyrant holds the due of birth,
Lives in the English court; and is receiv'd
Of the most pious Edward [10] with such grace,
That the malevolence of fortune nothing
Takes from his high respect. [11] Thither Macduff
Is gone to pray the holy king, [12] upon his aid
To wake Northumberland, and warlike Siward; [13]
That, by the help of these, (with Him above
To ratify the work,) we may again
Give to our tables meat, sleep to our nights,
Free from our feasts and banquets bloody knives, [14]
Do faithful homage, and receive free honours, [15]
All which we pine for now. And this report
Hath so exasperate the king, [16] that he
Prepares for some attempt of war.

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noch einmal: *Song within: Come away, come away etc.*, d. h. hinter der Scene sollte der also beginnende populäre Hexenreim gesungen werden, welcher, da er hinlänglich bekannt sein mochte, als Sh. sein Drama schrieb, hier für die Schauspieler nur angedeutet, nicht aber ganz hergesetzt zu werden brauchte. Mehr davon findet sich in Middleton's Drama The Witch (vgl. Einleitung pag. 304): Song. *Come away, come away;* || *Heccat, Heccat, come away.* — Hec. *I come, I come,* || *With all the speed I may.*

1) Lenox überlässt es vorsichtiger Weise seinem Gefährten, das, was er nur andeutet, in Gedanken weiter auszudeuten, so wie Lenox' frühere Reden diese Gedanken des Andern nur angeregt haben. Er combinirt in dem Folgenden das seltsame Zusammentreffen, dass bei Duncan's und Banquo's Ermordung ein geflissentlich verbreiteter Verdacht auf die entflohenen Söhne gefallen sei, ohne dass er selbst jedoch diesen Verdacht theilt. 2) Wie Sh. die Negationen *not, nor, never* u. s. w. häuft, um eine einfache Negation auszudrücken, so fügt er sie auch sonstigen negativen Verben oder Partikeln noch hinzu, ohne Modification des Sinnes. Es sollte hier *who can want the thought* stehen = wem kann der Gedanke fehlen? wer muss nicht denken? So verstärkt in Winter's Tale (A. 3, Sc. 2) *That any of these bolder vices wanted*||*Less impudence*, und in Cymbeline (A. 1, Sc. 5) *a beggar without less quality* das negative *less* nur die Negation, die in *wanted* und in *without* schon steckt. 3) *monstrous* ist dreisylbig *(monsterous)* zu lesen. Vgl. A. 3, Sc. 2, Anm. 11. 4) *fact* gebraucht Sh. überall von böser That, Missethat, nirgends als blossen Gegensatz der Wirklichkeit gegen eine Vermuthung oder Behauptung. 5) *to tear* ist, als hyperbolischer, zu *rage* passender Ausdruck, nicht in wörtlichem Sinne zu verstehen. 6) Das in Parenthese Gestellte soll nur Lenox' eigentliche Gedanken den Zuschauern verrathen, nicht aber von seinem Mitredner vernommen werden. 7) Doch still! unterbricht sich Lenox selbst, damit es mir nicht gehe, wie dem Macduff, der wegen dreister Reden *(broad words)* in Ungnade gefallen ist. — Von nun an scheint Lenox die bisher geübte Vorsicht im Reden nicht mehr zu beobachten, so dass der Ton, den er im Vorigen anschl g, gegen das Folgende gehalten, von dem Lord nunmehr nur als ein ironischer aufgefasst werden kann. 8) Vgl. A. 3, Sc. 4, Anm. 50. — *to fail* = fehlen lassen, unterlassen. 9) Der Lord beantwortet die Frage nach dem muthmasslichen Aufenthaltsorte Macduff's ausführlicher, indem er Malcolm's Asyl am englischen Hofe erwähnt, und damit zugleich den Grund angiebt, weshalb Macduff sich gleichfalls dahin geflüchtet habe. — Die folgenden Auseinandersetzungen sind wohl nicht so sehr zur Aufklärung des Lenox, als des Sh.'schen Publicums hier angefügt. — Die Fol. liest verkehrt *sonnes of Duncan*, was Theobald verbesserte. 10) Die freundliche Aufnahme Malcolm's am Hofe Eduard's des Bekenners, sowie Macduff's später erfolgte Flucht dahin, fand Sh. in Holinshed erzählt. — *of* steht Sh.'sch hinter *is receiv'd*, wie vorher hinter *was pitied*, für das jetzt gebräuchliche *by*. 11) Die Bosheit des Geschicks, das ihn der Krone beraubt hat, entzieht doch nichts dem königlichen Ansehen, das er am Hofe Eduard's geniesst. 12) *the holy king* = der fromme König Eduard. — *upon his aid* = zu seiner Hülfe. 13) Northumberland und Siward, die hier als zwei verschiedene Personen angeführt werden, sind bei Holinshed ein und derselbe. Er sagt: *Malcolme purchased such favor at king Edwards hands, that old Siward earle of Northumberland was appointed with ten thousand men to go with him into Scotland, to support him in this enterprise, for recoverie of his right* (vgl. Einleitung pag. 302). 14) *to free* muss, da nicht die blutigen Messer von den Gastmahlen, sondern diese von jenen befreit werden sollen, hier »lösen, losmachen, entlassen« sein. — Er denkt an den Mörder, der bei Macbeth's Gastmahl als Berichterstatter über Banquo's Ermordung erschien. 15) *free honours* sind Ehren, die durch kein sklavisches Benehmen, wie Macbeth es von den Grossen verlangt, erkauft werden. 16) *this report* bezieht sich nicht gerade auf das über Macduff Berichtete, von dessen Flucht nach

*Len.* Sent he to Macduff?[17]
*Lord.* He did: and with an absolute »Sir, not I,«
The cloudy messenger turns me his back,[18]
And hums, as who should say, »You 'll rue the time
That clogs me with this answer.«
*Len.* And that well might[19]
Advise him to a caution, to hold what distance
His wisdom can provide. Some holy angel
Fly to the court of England, and unfold
His message ere he come,[20] that a swift blessing
May soon return to this our suffering country
Under a hand accurs'd![21]
*Lord.* I 'll send my prayers with him.
*[Exeunt.*

# ACT IV.

## SCENE I.

**A dark Cave. In the middle, a boiling Cauldron.**

*Thunder. Enter the Three Witches.*

*1. Witch.* Thrice the brinded cat hath mew'd.
*2. Witch.* Thrice and once the hedge-pig whin'd.[1]
*3. Witch.* Harpier[2] cries: — 'T is time, 't is time.
*1. Witch.* Round about the cauldron go;
In the poison'd entrails throw. —
Toad, that under cold stone[3]
Days and nights has thirty-one
Swelter'd venom, sleeping got,[4]
Boil thou first i' the charmed pot.
*All.* Double, double toil and trouble:
Fire,[5] burn; and, cauldron, bubble.
*2. Witch.* Fillet of a fenny snake,
In the cauldron boil and bake;
Eye of newt, and toe of frog,
Wool of bat,[6] and tongue of dog,
Adder's fork,[7] and blind-worm's sting,
Lizard's leg, and howlet's wing,
For a charm of powerful trouble,[8]
Like a hell-broth boil and bubble.
*All.* Double, double toil and trouble:
Fire, burn; and, cauldron, bubble.
*3. Witch.* Scale of dragon, tooth of wolf;
Witches' mummy;[9] maw, and gulf,
Of the ravin'd[10] salt-sea shark;
Root of hemlock, digg'd i' the dark;
Liver of blaspheming Jew;
Gall of goat, and slips of yew,[11]
Sliver'd in the moon's eclipse;
Nose of Turk, and Tartar's lips;
Finger of birth-strangled babe,
Ditch-deliver'd[12] by a drab,
Make the gruel thick and slab:
Add thereto a tiger's chaudron,[13]
For the ingredients of our cauldron.
*All.* Double, double toil and trouble:
Fire, burn; and, cauldron, bubble.

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England Macbeth erst später hört, sondern auf die Aufnahme Malcolm's in England, sowie auf Macduff's Wegbleiben und verdächtige Stellung überhaupt. — *exasperate* für *exasperated*, wie Sh. häufig die Adjective auf — *ate* für die Participia auf — *ated* gebraucht. So kommen *consummate*, in Measure for Measure (A. 5, Sc. 1), *contaminate*, in Comedy of Errors (A. 2, Sc. 2), *frustrate*, in Antony and Cleopatra (A. 5, Sc. 1), vor. — *the king* setzte Hanmer für *their king* der Fol. Ein Anonymus vermuthet *our king* dafür. 17) Lenox, der nur von dem Ausbleiben Macduff's (vgl. Anm. 8) unterrichtet ist, erkundigt sich nun, ob Macbeth, dadurch argwöhnisch gemacht, in Folge dieses Ausbleibens und vor Macduff's Entweichung noch zu demselben gesandt, ihn zu sich beschieden habe. 18) Der von Macbeth an Macduff abgesandte Bote kehrte mit der bestimmten Antwort des Letzteren: Ich komme nicht, mit unheilverkündendem Aussehen *(cloudy)* zurück. — Das *me* soll nur die Lebhaftigkeit der Erzählung verstärken, ohne dass es so zu verstehen wäre, als ob der Bote dem Erzähler den Rücken zugekehrt habe. So in K. Henry IV. First Part (A. 4, Sc. 3) *He presently — — || Steps me a little higher than his vow.* 19) Lenox findet nach solcher Abfertigung des Boten Macduff's Flucht sehr erklärlich, und sagt deshalb: Und das, nämlich die drohende Miene des Boten, mochte dem Macduff mit Recht zu einer Vorsichtsmassregel rathen. — *might* ist der Indicativ des Präteritums. 20) *his* und *he* beziehen sich, wie das vorhergehende *him* und *his*, auf Macduff. 21) d. h. *our country suffering under an accursed hand.*

1) Die Hgg. trennen *thrice* von *and once* durch ein Semicolon, indem sie annehmen, dass mit ersterem Worte die zweite Hexe nur bestätige, dass der Hausgeist der ersten Hexe, die gefleckte Katze, allerdings dreimal miaut habe, um sie, wie früher (A. 1, Sc. 1) an das Weggehen, so hier an den Hexenkessel zu mahnen. — Natürlicher scheint es, dass jede Hexe nur auf den Ruf ihres eigenen Begleiters achtet, dass also die zweite Hexe von ihrem, in Gestalt eines Igels ihr zugesellten, Geiste sagt, er habe nicht dreimal, wie die Katze der ersteren, sondern viermal sie schon gerufen. 2) So die Fol. — Steevens vermuthet in diesem Eigennamen des Begleiters der dritten Hexe einen Druckfehler für *Harpie* = Harpye. Die meisten Hgg. ändern dafür *Harper*. 3) Die Hgg. lesen, um den scheinbar mangelhaften Vers zu vervollständigen, theils *coldest*, theils *the cold*. Vielleicht wurde, um die Consonantenhäufung weniger fühlbar zu machen, zwischen *cold* und *stone* eine unwillkürliche Pause gesetzt, ähnlich wie in Midsummer-Night's Dream (A. 2, Sc. 1) *Swifter than the moon's sphere* eine solche Pause zwischen *moon's* und *sphere* anzunehmen ist. 4) Die Kröte hat unter dem kalten Stein ein und dreissig Tage und Nächte Gift ausgeschwitzt *(to swelter)*, das sie schlafend zu Stande gebracht hat. — Andere verbinden *has* mit *got*, und fassen *swelter'd* als Epitheton zu *venom*. 5) *fire* ist bei Sh., je nach dem Verse, bald einsylbig, bald zweisylbig. 6) *wool of bat* = Haar der Fledermaus. — Reginald Scot (vgl. Einleitung pag. 304) erwähnt unter den Ingredienzen eines Hexengebräues *the blood of flitter-mouse*. 7) *fork* ist hier die gabelförmig gespaltene Zunge der Natter. 8) Damit ein Zauber daraus werde, der gewaltige Störung verursacht. — *howlet's* ist die ältere Orthographie der Fol., wofür Pope *owlet's* setzt. 9) *witches' mummy* ist Mumiensaft, wie ihn die Hexen bereiten oder gebrauchen. 10) *ravin'd*, von *to ravin* = sich vollfressen; also Magen und Schlund eines Haifisches, der sich vollgefressen hat. 11) Der auf Kirchhöfen gepflanzte Eibenbaum kommt als ein unheimlicher Zauberbaum auch in Titus Andronicus (A. 2, Sc. 3) vor: *they told me, they would bind me here || Unto the body of a dismal yew.* 12) Die Metze hat ihr Kind in einem Graben zur Welt gebracht, und es gleich nach der Geburt erdrosselt.

2. *Witch.* Cool it with a baboon's blood;
Then the charm is firm and good.

*Enter* HECATE. [14]

*Hec.* O, well done! I commend your pains,
And every one shall share i' the gains.
And now about the cauldron sing,
Like elves and fairies in a ring,
Enchanting all that you put in.
*[Music and a Song, „Black spirits," etc.* [15]
2. *Witch.* By the pricking of my thumbs, [16]
Something wicked this way comes. — *[Knocking.*
Open, locks,
Whoever knocks.

*Enter* MACBETH.

*Macb.* How now, you secret, black, and midnight hags!
What is 't you do?
*All.* A deed without a name.
*Macb.* I conjure you, by that which you profess,
Howe'er you come to know it, [17] answer me:
Though you untie the winds, and let them fight
Against the churches; though the yesty waves
Confound and swallow navigation up;
Though bladed corn be lodg'd, [18] and trees blown down;
Though castles topple on their warders' heads;
Though palaces, and pyramids, do slope
Their heads to their foundations; though the treasure
Of nature's germen [19] tumble all together,
Even till destruction sicken, [20] answer me
To what I ask you.

1. *Witch.* Speak.
2. *Witch.* Demand.
3. *Witch.* We 'll answer.
1. *Witch.* Say, if thou 'dst rather hear it from our mouths,
Or from our masters?
*Macb.* Call 'em; let me see 'em.
1. *Witch.* Pour in sow's blood, that hath eaten
Her nine farrow; [21] grease, that 's sweaten
From the murderer's gibbet, throw
Into the flame.
*All.* Come, high, or low; [22]
Thyself, and office, deftly show. [23]

*Thunder. First Apparition, an armed Head.* [24]

*Macb.* Tell me, thou unknown power, —
1. *Witch.* He knows thy thought:
Hear his speech, but say thou nought.
1. *App.* Macbeth! Macbeth! Macbeth! beware Macduff;
Beware the thane of Fife. — Dismiss me. — Enough.
*[Descends.*
*Macb.* Whate'er thou art, for thy good caution, thanks:
Thou hast harp'd [25] my fear aright. — But one word more: —
1. *Witch.* He will not be commanded. Here 's another,
More potent than the first.

*Thunder. Second Apparition, a bloody Child.*

2. *App.* Macbeth! Macbeth! Macbeth! —
*Macb.* Had I three ears, I 'd hear thee. [26]
2. *App.* Be bloody, bold, and resolute: laugh to scorn

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13) *chaudron* = Kaldaunen. 14) Die Bühnenweisung der Fol.: *Enter Hecat and the other three witches*, kann nur den Sinn haben, dass die Hexen, nachdem sie den Kessel gefüllt, ihrer Oberin, der Hekate, entgegengehen, und mit ihr wieder auftreten. Da Hekate selbst eine Hexe ist, heisst es deshalb: Hekate und die übrigen drei Hexen, eigentlich die drei, welche ausser Hekate allein in dem Drama erscheinen. Dass aber zu den anwesenden drei noch drei kommen sollten, also im Ganzen sechs, und, die Hekate mitgezählt, gar sieben Hexen erscheinen sollten, ist undenkbar. — Auch Middleton's Drama The Witch hat seinen Namen von der Hekate, die neben und mit anderen Hexen darin auftritt. 15) Der in der Fol. nur mit den ersten Worten angedeutete Hexengesang (vgl. A. 3, Sc. 5, Anm. 9) ist in Middleton's Drama vollständig zu finden, betitelt: *A charme Song, about a vessell*, und lautet, so weit er auch von Sh. benutzt sein mag, ohne Middleton's Zuthaten: *Black spiritts, and white: Red spiritts, and gray;‖Mingle, mingle, mingle, you that mingle may.‖Round, arounl, around, about, about;‖All ill come running in, all good keepe out!* (Vgl. Einleitung pag. 305.) — Nachher scheint Hekate zu verschwinden, da im Gespräche mit Macbeth nicht sie, sondern die erste Hexe das Wort führt, und Macbeth selbst nur die ihm bekannten drei Hexen vor sich hat. — Dass die Geister u. A. auch nach ihren Farben, wie oben, classificirt werden, fand Sh. bei Reginald Scot. 16) Das Jucken der Daumen zeigt ihr Macbeth's Nähe an, und auf ihren Befehl öffnen sich von selbst die Schlösser des Thores der Höhle. 17) Wie Andere bei Gott beschworen werden, so beschwört Macbeth die Hexen bei der ihm unbekannten Macht, zu der sie sich bekennen, der sie sich unterordnen, ihm zu antworten. — *howe'er you come to know it* bezieht sich auf *answer me*. — *to conjure* betont Sh. auf der ersten Sylbe auch da, wo die Bedeutung dem jetzt auf der zweiten Sylbe betonten *conjure* entspricht. 18) *bladed* = in Halmen aufgeschossen. — *to lodge* = hinstrecken, hinlegen. Vgl. A. 2 Sc. 2, Anm. 11. 19) Die verkehrte Lesart der Fol.: *Germaine*, kann nichts anderes sein, als das Wort *germen*, das Sh. auch in K. Lear (A. 3, Sc. 2) gebraucht in einer Stelle, die dieser parallel ist: *all germens spill at once, that make ungrateful man.* Auch hier mit den Hggn. *germens* zu lesen, ist unnöthig, da *germen* collectiv steht: der Schatz aller Zeugungskraft der Natur, alles dessen, was die Natur hervorbringt. — *all together* verbessere Pope das *altogether* der Fol. 20) Bis dass die Zerstörung selbst, ihres Werkes überdrüssig, matt werde, und nicht im Stande sei, weiter zu wüthen. 21) d. h. *a sow that hath eaten her farrow of nine*, = ihren aus neun Ferkeln bestehenden Wurf. 22) Vornehm oder gering. 23) Die erste Erscheinung wird beschworen, sich selbst zu zeigen *(thyself)*, und zugleich ihren der Beschwörung gebührenden pflichtmässigen Gehorsam *(office)* gehörig *(deftly)* an den Tag zu legen. Zu *office* ist *thy* zu suppliren. Die Fol. druckt auch *thy Selfe and Office*. 24) Die Erscheinungen werden, wie sie auf einander folgen, in der Fol. numerirt. — Steevens deutet die erste als Macbeth's eigenes, von Macduff später abzuschlagendes Haupt, die zweite als Macduff *untimely ripped from his mother's womb* (A. 5, Sc. 7), die dritte als Malcolm, dessen Truppen mit Zweigen in der Hand gegen Dunsinane vorrücken. — Ob Sh. diesen Sinn damit verband, ist wohl zweifelhaft. 25) *to harp*, gewöhnlich bei Sh. intransitiv mit *on*, wird hier transitiv in demselben Sinne gebraucht, = berühren, wie die Saiten einer Harfe, so dass sie

The power of man, for none of woman born
Shall harm Macbeth. *[Descends.*

*Macb.* Then live, Macduff: what need I fear of thee?
But yet I 'll make assurance double sure,
And take a bond of fate:[27] thou shalt not live;
That I may tell pale-hearted[28] fear it lies,
And sleep in spite of thunder. —

*Thunder. Third Apparition, a Child crowned, with a tree in his hand.*

What is this,
That rises like the issue of a king;
And wears upon his baby brow the round
And top of sovereignty?[29]

*All.* Listen, but speak not to 't.

*3. App.* Be lion-mettled, proud, and take no care
Who chafes, who frets, or where conspirers are:
Macbeth shall never vanquish'd be, until
Great Birnam wood to high Dunsinane hill[30]
Shall come against him. *[Descends.*

*Macb.* That will never be:
Who can impress the forest;[31] bid the tree
Unfix his earth-bound root? Sweet bodements! good!
Rebellious head,[32] rise never, till the wood
Of Birnam rise; and our high-plac'd Macbeth
Shall live the lease of nature,[33] pay his breath
To time, and mortal custom.[34] — Yet my heart
Throbs to know one thing: tell me (if your art
Can tell so much), shall Banquo's issue ever
Reign in this kingdom?

*All.* Seek to know no more.

*Macb.* I will be satisfied:[35] deny me this,
And an eternal curse fall on you! Let me know. —
Why sinks that cauldron? and what noise is this?[36]
*[Hautboys*

*1. Witch.* Show!
*2. Witch.* Show!
*3. Witch.* Show!

*All.* Show his eyes,[37] and grieve his heart;
Come like shadows, so depart.

*A show*[38] *of Eight Kings, the last with a glass in his hand;* Banquo *following.*

*Macb.* Thou art too like the spirit of Banquo: down!
Thy crown does sear mine eye-balls: — and thy hair,
Thou other gold-bound brow, is like the first:[39] —
A third is like the former: — filthy hags!
Why do you show me this? — A fourth? — Start, eyes![40]
What! will the line stretch out to the crack of doom?[41]
Another yet? — A seventh? — I 'll see no more: —
And yet the eighth appears, who bears a glass,
Which shows me many more; and some I see,
That two-fold balls and treble scepters carry.[42]
Horrible sight! — Now, I see, 't is true;
For the blood-bolter'd[43] Banquo smiles upon me,
And points at them for his. — What! is this so?

*1. Witch.* Ay, Sir, all this is so: — but why
Stands Macbeth thus amazedly? —
Come, sisters, cheer we up his sprites,[44]
And show the best of our delights.
I 'll charm the air to give a sound,

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erklingen. 26) Macbeth ist so begierig, die Worte der Erscheinung zu hören, dass ihm kaum seine beiden Ohren dazu genügend scheinen, dass er, wenn er noch ein drittes Ohr besässe, auch dieses darauf verwenden würde. — Den Inhalt der drei Warnungen und Ermuthigungen fand Sh. in Holinshed, die Verbindung derselben mit den Erscheinungen gehört jedoch dem Dichter an. 27) Durch die Wegräumung Macduff's sichert Macbeth sich gleichsam contractlich die Ausführung des Schicksalschlusses, lässt sich vom Schicksal darüber eine Urkunde ausstellen. 28) Vgl. A. 2, Sc. 2, Anm. 32. — Er will die Furcht, die ihn grundlos und wider Willen befällt, Lügen strafen. 29) *round* (Reif) und *top* (Deckel) bilden zusammen die Krone, und werden deshalb hier als Attribut königlicher Würde *(of sovereignty)* bezeichnet. — Für *top* vermuthet Theobald *type.* 30) *Birnam wood* ist zwölf englische Meilen von Macbeth's hochgelegenem, befestigtem Schlosse Dunsinane entfernt. 31) *to impress* = werben, zum Kriegsdienst pressen, so dass also der Wald wie eine Truppenmacht gegen Dunsinane anrücken könnte. 32) Theobald verbesserte mit Recht das *dead* der Fol. in *head,* und erklärt: *let rebellion never make head against me till a forest move.* — Dyce zieht dagegen Hanmer's Lesart *rebellion's head* vor. 33) *lease of nature,* eigentlich die von der Natur bewilligte Frist des Niessbrauches, ein eben solches notarielles Gleichniss, wie *nature's copy* (vgl. A. 3, Sc. 2, Anm. 14) und *take a bond* (vgl. Anm. 27 dieser Scene). 34) *mortal custom* ist das Herkommen, nach dem alle Menschen sterblich sind, das herkömmliche Gesetz der Sterblichkeit. 35) *to be satisfied* = Gewissheit erlangen. 36) Die feierliche Musik *(noise)* der Hoboen leitet, zugleich mit dem Verschwinden des Kessels und des damit verknüpften gemeineren Hexenspuks, die erhabenern Geistererscheinungen der Zukunft ein, welche auf Banquo's königliche Nachkommen auf dem Throne Schottlands und dann auch Englands hindeuten. 37) Zeigt Euch seinen Augen. 38) *show* ist in der Theatersprache ein feierlicher Aufzug, eine Pantomime, deren Darsteller stumm bleiben, daher gewöhnlich *dumb-show* genannt. — Die Bühnenweisung der Fol.: *A show of eight Kings, and Banquo last, with a glasse in his hand,* ist ungenau, und nur so zu rechtfertigen, dass *last* von *Banquo* getrennt und als Adjectiv auf *Kings* bezogen wird, denn nicht Banquo, sondern der achte, letzte König trägt den Spiegel, in welchem sich die ihm vorangehende Reihe von künftigen Herrschern in's Unbestimmte verlängert und vervielfältigt. 39) Macbeth redet, mit poetischer Freiheit, nicht die Königserscheinung selbst, sondern deren vom goldnen Reif eingefasste Stirn an, und spricht von dem »Haar« dieser Stirn. — Die Hgg. lesen grösstentheils *air.* Auch *heir* und *hair* verwechselt die Orthographie der Fol. bisweilen. 40) Macbeth mag nicht mehr hinblicken, und heisst deshalb seine Augen scheu abspringen von diesem Schauspiel oder aus ihren Augenhöhlen. 41) *crack of doom* ist die krachende Vernichtung der Erde am Tage des jüngsten Gerichts. 42) Einen doppelten Reichsapfel und ein dreifaches Scepter trugen Banquo's Nachkommen, als König Jacob von Schottland nach Elisabeth's Tode den Thron von England und Irland bestieg. 43) *blood-boltered* ist Der, dessen Haar, von dem vergossenen Blut beschmutzt, wirr und struppig zusammenklebt. — *to bolter* wurde vorzugsweise von dem Fell und Haar schweisstriefender Thiere gebraucht. — Banquo erscheint hier also mit denselben *gory locks,* wie bei Macbeth's Festmahl (A. 3, Sc. 4). 44) *sprites* ist bei Sh. = *spirits,* Lebensgeister. Jetzt kommt *sprite* nur in beschränkterer Anwendung vor. 45) Zu dem grotesken Rundtanz *(antick round),* mit

While you perform your antick round;[45]
That this great king may kindly say,
Our duties did his welcome pay.
*[Music. The Witches dance, and vanish.*
*Macb.* Where are they? Gone? — Let this pernicious hour
Stand aye[46] accursed in the calendar! —
Come in, without there!

*Enter* LENOX.

*Len.* What 's your grace's will?
*Macb.* Saw you the weird sisters?
*Len.* No, my lord.
*Macb.* Came they not by you?[47]
*Len.* No, indeed, my lord.
*Macb.* Infected be the air whereon they ride,
And damn'd all those that trust them! — I did hear
The galloping of horse: who was 't came by?
*Len.* 'T is two or three, my lord, that bring you word,
Macduff is fled to England.
*Macb.* Fled to England?
*Len.* Ay, my good lord.
*Macb.* Time, thou anticipat'st my dread exploits:[48]
The flighty purpose never is o'ertook,
Unless the deed go with it.[49] From this moment,
The very firstlings of my heart[50] shall be
The firstlings of my hand. And even now,
To crown my thoughts with acts, be it thought and done:
The castle of Macduff I will surprise;
Seize upon Fife;[51] give to the edge o' the sword
His wife, his babes, and all unfortunate souls
That trace him in his line.[52] No boasting like a fool;[53]
This deed I 'll do, before this purpose cool:
But no more sights![54] — Where are these gentlemen?[55]
Come, bring me where they are. *[Exeunt.*

## SCENE II.

Fife. A Room in MACDUFF's Castle.

*Enter Lady* MACDUFF, *her Son, and* ROSSE.

*L. Macd.* What had he done, to make him fly the land?[1]
*Rosse.* You must have patience, Madam.
*L. Macd.* He had none:
His flight was madness: when our actions do not,
Our fears do make us traitors.[2]
*Rosse.* You know not,
Whether it was his wisdom, or his fear.
*L. Macd.* Wisdom! to leave his wife, to leave his babes,
His mansion, and his titles,[3] in a place
From whence himself does fly? He loves us not:
He wants the natural touch;[4] for the poor wren,
The most diminutive of birds, will fight,
Her young ones in her nest,[5] against the owl.
All is the fear, and nothing is the love;
As little is the wisdom, where the flight
So runs against all reason.
*Rosse.* My dearest coz,
I pray you, school yourself:[6] but, for your husband,
He is noble, wise, judicious, and best knows
The fits o' the season.[7] I dare not speak much further:
But cruel are the times, when we are traitors,
And do not know ourselves;[8] when we hold rumour
From what we fear, yet know not what we fear,[9]
But float upon a wild and violent sea,

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dem die Hexen Macbeth aufheitern wollen, soll die verzauberte Luft eine Melodie ertönen lassen. So sagt in Middleton's Witch die Hekate: *Come, my sweet sisters, let the air strike our tune.* — Solch ein von Possenreissern aufgeführter Tanz war dem damaligen Theaterpublicum sehr bekannt. In Greene's James IV. findet sich die Bühnenweisung *Enter three Anticks who dance round.* — Für die jetzt in Orthographie und Accent geschiedenen Adjective *antick* und *antique* hat die Fol. nur das eine, stets auf der ersten Sylbe betonte *antique.* 46) Die Stunde möge als eine verwünschte im Kalender für ewige Zeiten verzeichnet stehen. 47) Lenox hatte den Macbeth zur Höhle der Hexen begleitet und vor dem Thore derselben (vgl. Anm. 16 dieser Scene) auf dessen Wiederherauskommen gewartet. 48) *to anticipate* = zuvorkommen, verhindern. — *my dread exploits* ist die beabsichtigte Ermordung Macduff's, die jetzt nicht mehr möglich ist. 49) Die Ausführung holt den schnellen Vorsatz nie ein, wenn sie nicht zugleich mit ihm sich in Bewegung setzt. 50) Die »Erstlinge des Herzens und der Hand« ist das, was das Herz zuerst denkt und die Hand zuerst ausführt. So spricht der Prolog zu Troilus and Cressida von *the vaunt and firstlings of those broils.* 51) Macduff's Besitzthum, die Thanschaft Fife. 52) Alle, die zu dem Stamme gehören, dessen Haupt er ist, also nicht bloss seine Kinder, die schon in *his babes* erwähnt sind. 53) Macbeth unterbricht sich selbst in den Drohungen, die er ausstösst, indem er sie als grossprahlerisch bezeichnet: Ich will nicht prahlen, wie ein Narr, sondern u. s. w. 54) d. h. solche Gesichte, wie er sie von den Hexen sich zeigen liess. 55) Die »zwei bis drei«, welche von Macduff's Flucht Nachricht gebracht hatten.

1) Er hatte nicht nöthig, landesflüchtig zu werden. — Das ist der Sinn des Satzes, der nicht so aufzufassen ist, als wolle Lady Macduff wissen, was denn ihr Gemahl begangen habe. 2) Die Furcht, die sich in Macduff's Flucht zeigt, lässt ihn als Hochverräther erscheinen, wozu ihn seine Thaten nicht machen. 3) *titles*, eigentlich das Anrecht, an Würden und Besitzthümer, bezeichnet auch diese selbst. 4) *natural touch* = natürliche Empfindung, ist mit dem vorhergehenden *he loves us not* zu verbinden. 5) Wenn seine Jungen in seinem Neste sind, gegen die Eule, welche dasselbe bedroht. 6) Auf *yourself* liegt der Nachdruck: nehmet Euch selbst in die Zucht, wegen Eurer masslosen Reden, nicht aber Euren Gatten. 7) Die Launen der Jahreszeit, die plötzlichen Wetterveränderungen, hier im staatlich politischen Sinne zu verstehen. 8) Rosse motivirt damit die Flucht Macduff's, der in so grausamer Zeit leicht ein Hochverräther sein, d. h. für einen Hochverräther gelten konnte, ohne selbst sich als solchen zu kennen; der deshalb trotz des Bewusstseins seiner Unschuld sehr wohl fliehen konnte. 9) *to hold rumour* = gerüchtweise vernehmen oder annehmen, ist dem *to know* = bestimmt erfahren, bestimmt wissen, entgegengesetzt. So hat Macduff, ohne bestimmt zu wissen, was er zu fürchten hätte, Gerüchte empfangen und geglaubt von Besorgniss einflössender Seite her, und ist deshalb geflohen. — Derselbe Gegensatz findet sich in K. John (A. 4, Sc. 2) *Possess'd with rumours, full of idle dreams,* || *Not knowing, what they fear, but*

Each way, and move.[10] — I take my leave of you:
Shall not be long but I 'll be here again.
Things at the worst will cease, or else climb upward
To what they were before.[11] — My pretty cousin,
Blessing upon you!

*L. Macd.* Father'd he is, and yet he 's fatherless.

*Rosse.* I am so much a fool, should I stay longer,
It would be my disgrace, and your discomfort:[12]
I take my leave at once. *[Exit.*

*L. Macd.* Sirrah, your father 's dead:
And what will you do now? How will you live?

*Son.* As birds do, mother.

*L. Macd.* What, with worms and flies?

*Son.* With what I get, I mean; and so do they.

*L. Macd.* Poor bird! thou 'dst never fear the net, nor lime,
The pit-fall, nor the gin.

*Son.* Why should I, mother? Poor birds they are not set for.[13]
My father is not dead, for all your saying.

*L. Macd.* Yes, he is dead: how wilt thou do for a father?[14]

*Son.* Nay, how will you do for a husband?

*L. Macd.* Why, I can buy me twenty at any market.

*Son.* Then you 'll buy 'em to sell again.

*L. Macd.* Thou speak'st with all thy wit;
And yet, i' faith, with wit enough for thee.

*Son.* Was my father a traitor, mother?[15]

*L. Macd.* Ay, that he was.

*Son.* What is a traitor?

*L. Macd.* Why, one that swears and lies.

*Son.* And be all traitors that do so?

*L. Macd.* Every one that does so is a traitor, and must be hanged.

*Son.* And must they all be hanged that swear and lie?

*L. Macd.* Every one.

*Son.* Who must hang them?

*L. Macd.* Why, the honest men.

*Son.* Then the liars and swearers are fools; for there are liars and swearers enough to beat the honest men, and hang up them.

*L. Macd.* Now God help thee,[16] poor monkey! But how wilt thou do for a father?

*Son.* If he were dead, you 'd weep for him: if you would not, it were a good sign that I should quickly have a new father.

*L. Macd.* Poor prattler, how thou talk'st!

*Enter a Messenger.*

*Mess.* Bless you, fair dame! I am not to you known,
Though in your state of honour I am perfect.[17]
I doubt, some danger does approach you nearly:
If you will take a homely man's advice,
Be not found here; hence, with your little ones.
To fright you thus, methinks, I am too savage;
To do worse to you were fell cruelty,
Which is too nigh your person.[18] Heaven preserve you!
I dare abide no longer. *[Exit.*

*L. Macd.* Whither should I fly?
I have done no harm. But I remember now
I am in this earthly world, where, to do harm,
Is often laudable; to do good, sometime,
Accounted dangerous folly: why then, alas!
Do I put up that womanly defence,[19]
To say, I have done no harm? What are these faces?

*Enter Murderers.*[20]

*Mur.* Where is your husband?

*L. Macd.* I hope, in no place so unsanctified,[21]
Where such as thou may'st find him.

*Mur.* He 's a traitor.

*Son.* Thou liest, thou shag-hair'd villain![22]

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*full of fear.* 10) Es kann zweifelhaft erscheinen, ob *move* hier Substantiv oder Verbum ist, ob es also mit *each way* zu verbinden ist = in jeder Richtung und Bewegung, oder mit *float:* wir treiben auf stürmischem Meere und bewegen uns, kommen nicht zur Ruhe. — Die Cambridge Edd. haben die sinnreiche Conjectur *none* für *move:* wir treiben nach jeder Richtung hin und doch nach keiner. 11) *at the worst* bezeichnet die unterste Stufe, welcher als ein Wiederbesserwerden der Sachlage die höhere früher innegehabte Stufe entgegengestellt wird, zu der die Dinge wieder emporsteigen müssen. 12) Der Sinn dieser Rede scheint der zu sein, dass Rosse bei längerem Verweilen seine Thränen über das Schicksal der Lady und ihres Söhnchens thörichter Weise nicht würde zurückhalten können; diese Thränen würden ihm, dem Manne, zur Schande gereichen, die Lady aber nur noch trostloser und unruhiger machen; deshalb will er ohne weiteren Abschied gehen. 13) *they* ist blosse Wiederholung von *poor birds:* Armen Vögeln wird nicht nachgestellt. — Der Nachdruck liegt auf *poor.* 14) Wie willst Du es machen, um wieder einen Vater zu bekommen? 15) Der Kleine hatte sich das ihm neue Wort *traitor* aus dem Gespräche seiner Mutter mit Rosse gemerkt. — In der Definition, welche die Lady dann von *traitor* giebt, ist *swears and lies* in Verbindung zu fassen: Einer, der lügt, wenn er den Eid der Treue schwört. Der Knabe fasst aber *to swear* und *to lie* im gewöhnlichen Sinne als getrennte Begriffe. 16) Ein Ausruf des Mitleids über Einen, der etwas Thörichtes oder Irriges spricht oder meint. 17) Ich bin ganz unterrichtet über den Ehrenrang, den Ihr einnehmt. — *to be perfect in* = in Etwas fest, sicher sein. 18) *to do worse* steigert ebenso das vorhergehende *to fright you,* wie *fell cruelty* das *too savage* steigert. Der Bote, der sich schon grausam vorkommt, indem er die Lady so erschreckt, meint jedoch zu seiner Rechtfertigung, ihr Schlimmeres zufügen, d. h. sie nicht erschrecken, also der nahen Gefahr preisgeben, würde eine noch ärgere Grausamkeit sein, die ohnehin ihr schon nahe genug von anderer Seite wäre, d. h. durch die von Macbeth ausgesandten Mörder. — Andere fassen *to do worse to you* = Euch noch länger aufhalten durch genauer detaillirten Bericht der Gefahr, so dass Ihr Euch nicht mehr retten könntet. — Diese Deutung erscheint indess zu gesucht. 19) *womanly defence* ist eine Schutzwaffe oder Vertheidigung, wie ein Weib sie anwendet, also eine unkräftige. 20) Die Zahl der Mörder ist in der Fol. nicht angegeben. Wahrscheinlich waren es die beiden, welche Macbeth (A. 3, Sc. 1) zur Ermordung Banquo's geworben hatte. 21) *unsanctified* ist ein Ort, der so wenig geheiligt ist, dass ein Mörder Zutritt zu ihm hätte. Die Lady hofft, die Heiligkeit des Ortes, wo Macduff verweile, werde ihren Gatten vor dem Mörder, der dorthin nicht kommen dürfe, bewahren. 22) *shag-haired* = struppköpfig, wie die Mörder auf dem Sh.'schen Theater dargestellt wurden. Sh. gebraucht dasselbe Epitheton von den wilden, räuberischen irischen Kerns in K. Henry VI. Second Part (A. 3, Sc. 1) *shag-hair'd crafty kern.* — Die Lesart der Fol.: *shagge-ear'd,* ist

*Mur.* What, you egg! *[Stabbing him.*
Young fry of treachery!
*Son.* He has kill'd me, mother: run away, I pray you. *[Dies.*
*[Exit Lady* MACDUFF, *crying murder, and pursued by the Murderers.*[23]

## SCENE III.

England. A Room in the King's Palace.[1]

*Enter* MALCOLM *and* MACDUFF.

*Mal.* Let us seek out some desolate[2] shade, and there
Weep our sad bosoms empty.
*Macd.* Let us rather
Hold fast the mortal[3] sword, and like good men
Bestride our down-fall'n birthdom.[4] Each new morn,
New widows howl, new orphans cry; new sorrows
Strike heaven on the face, that it resounds
As if it felt with Scotland, and yell'd out
Like syllable of dolour.[5]
*Mal.* What I believe, I 'll wail;
What know, believe; and what I can redress,
As I shall find the time to friend,[6] I will.
What you have spoke, it may be so, perchance.
This tyrant, whose sole name blisters our tongues,[7]
Was once thought honest: you have lov'd him well;
He hath not touch'd you yet. I am young; but something
You may deserve of him through me,[8] and wisdom[9]
To offer up a weak, poor, innocent lamb,
To appease an angry God.
*Macd.* I am not treacherous.
*Mal.* But Macbeth is.
A good and virtuous nature may recoil,
In an imperial charge.[10] But I shall crave your pardon:
That which you are my thoughts cannot transpose;
Angels are bright still, though the brightest fell:[11]
Though all things foul would wear the brows of grace,
Yet grace must still look so.
*Macd.* I have lost my hopes.
*Mal.* Perchance even there where I did find my doubts.[12]
Why in that rawness[13] left you wife and child,
(Those precious motives,[14] those strong knots of love,)
Without leave-taking? — I pray you,
Let not my jealousies[15] be your dishonours,
But mine own safeties: you may be rightly just,
Whatever I shall think.
*Macd.* Bleed, bleed, poor country!
Great tyranny, lay thou thy basis sure,
For goodness dare not check thee! wear thou thy wrongs;

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wohl aus *shagge-hear'd* verdruckt, wie *hair* in jener Zeit oft *heare* geschrieben wurde. 23) Die Bühnenweisung der Fol. lautet nur: *Exit crying Murther.*

1) Ob diese von den Hggn. ergänzte Bühnenweisung richtig sei, erscheint doch ziemlich zweifelhaft. Die ersten Worte Malcolm's, sowie die Frage, die er nachher an den auftretenden Arzt richtet: *Comes the king forth, I pray you?* machen es eher wahrscheinlich, dass Sh. sich diese Scene ausserhalb des Palastes, etwa in einem Garten, gedacht habe. — In der That bezeichnen Dyce und Staunton diese Scene: *Before the King's Palace.* 2) *desolate shade*, um ohne Zeugen zu weinen. 3) *mortal* = Tod bringend. 4) *birthdom*, ein Sh.'sches Wort, nach Analogie von *Christendom* u. s. w. gebildet, ist entweder = Geburtsland, oder = Geburtsrecht. Das Eine oder das Andere wird aufgefasst wie ein in der Schlacht zu Boden gesunkener Kämpfer, über den schützend ein Genosse mit dem Schwerte hintritt. In diesem Sinne wendet Sh. *to bestride* öfter an, so in K. Henry IV. First Part (A. 5, Sc. 1) *Hal, if thou see me down in the battle, and bestride me, so; etc.*, und in demselben Gleichniss, wie hier, in K. Henry IV. Second Part (A. 1, Sc. 1) *he doth bestride a bleeding land, gasping for life.* — Für *down-fall'n* hat die Fol. *downfall.* 5) Einen gleichen Schmerzenslaut. — *syllable* ist ein Wort, das nur aus einer Sylbe besteht. — Für das Folgende hat Sh. ausführlich und stellenweise wörtlich ein in Holinshed aufgezeichnetes Zwiegespräch zwischen Malcolm und Macduff benutzt (vgl. Einleitung pag. 301 u. 302). 6) *to friend* ist hier substantivisch = zum Freunde, zu fassen. Staunton erklärt es mit *propitious, favourable*, und citirt dazu zwei andere Sh.'sche Stellen, in Cymbeline (A. 1, Sc. 5) *had I admittance, and opportunity to friend*, und in Julius Cæsar (A. 3, Sc. 1) *I know that we shall have him well to friend.* — Die Construction ist dieselbe wie in Tempest (A. 3, Sc. 3) *Destiny,* || *That hath to instrument this lower world.* 7) Macbeth ist so verderblich, dass schon die blosse Nennung seines Namens die Zunge mit Blattern bedeckt. So in Romeo and Juliet (A. 3, Sc. 2) *blister'd be thy tongue for such a wish!* 8) Trotz meiner Jugend mag dem Macbeth daran gelegen sein, meiner habhaft zu werden, und durch meine Auslieferung könnt Ihr Euch um ihn verdient machen. — Die Lesart der Fol.: *discerne*, hat Theobald mit Recht in *deserve* verbessert. 9) Die einfachste Ergänzung zu dem elliptisch stehenden *wisdom* wäre *is it.* 10) Eine gute und tugendhafte Art, wie sie Macduff vielleicht eigen ist, mag sich verstecken, zurückweichen, wenn es sich um einen königlichen Befehl handelt, wie ihn Macbeth vielleicht dem Macduff in Betreff Malcolm's ertheilt hat. — Ueber *imperial* für *royal* vgl. A. 1, Sc. 3, Anm. 51. 11) Obgleich der Fall des glänzendsten Engels, des Lucifer, zeigt, dass dieser äussere Glanz kein sicherer Beweis innerer Güte ist, so können doch die übrigen Engel, ihrer Natur nach, diesen Glanz nicht ablegen, müssen sich vielmehr gefallen lassen, ihn mit dem Lucifer zu theilen. Ebenso muss Macduff es sich gefallen lassen, dass Andere seine tugendhafte Miene mit geringerem Rechte tragen, als er, und dadurch auch ihn dem Verdacht aussetzen, der eigentlich nur jene Anderen treffen sollte. — Denselben Gedanken spricht auch die folgende Zeile aus, wo *all things foul* dem *brows of grace* = Antlitz sittlicher und geistiger Schönheit und Reinheit, gegenübergestellt wird. 12) d. h. in dem für Malcolm überraschenden, für Macduff entmuthigenden Zusammentreffen Beider am englischen Hofe. 13) *rawness* = Unreifheit, Unüberlegtheit, als Gegensatz zu *maturity.* 14) *motive* gebraucht Sh. häufig von Personen. Hier ist es vielleicht, wie *knots*, mit *of love* zu verbinden, obschon es auch für sich allein verständlich ist. 15) *jealousies* = Argwohn. Der Plural bezeichnet hier den wiederholt und grundsätzlich gegen Ankömmlinge aus Schottland geübten Argwohn, nicht allein den gegenwärtig gegen Macduff ausgesprochenen. Dieser eine Plural hat dann die beiden anderen, *dishonours* und *safeties*, veran-

The title is affeer'd![16] — Fare thee well, lord:
I would not be the villain that thou think'st
For the whole space that 's in the tyrant's grasp,
And the rich East to boot.[17]
*Mal.* Be not offended:
I speak not as in absolute fear[18] of you.
I think our country sinks beneath the yoke;
It weeps, it bleeds; and each new day a gash
Is added to her wounds: I think, withal,
There would be hands uplifted in my right;
And here, from gracious England,[19] have I offer
Of goodly thousands: but, for all this,
When I shall tread upon the tyrant's head,
Or wear it on my sword, yet my poor country
Shall have more vices than it had before,
More suffer, and more sundry ways than ever,
By him that shall succeed.
*Macd.* What should he be?
*Mal.* It is myself I mean; in whom I know
All the particulars of vice[20] so grafted,
That, when they shall be open'd, black Macbeth
Will seem as pure as snow; and the poor state
Esteem him as a lamb, being compar'd
With my confineless harms.[21]
*Macd.* Not in the legions
Of horrid hell can come a devil more damn'd
In evils, to top Macbeth.
*Mal.* I grant him bloody,
Luxurious, avaricious, false, deceitful,
Sudden,[22] malicious, smacking of every sin
That has a name; but there 's no bottom, none,
In my voluptuousness: your wives, your daughters,
Your matrons, and your maids, could not fill up
The cistern of my lust;[23] and my desire
All continent[24] impediments would o'erbear,
That did oppose my will: better Macbeth,
Than such a one to reign.
*Macd.* Boundless intemperance
In nature is a tyranny;[25] it hath been
The untimely emptying of the happy throne,
And fall of many kings. But fear not yet
To take upon you what is yours: you may
Convey[26] your pleasures in a spacious plenty,
And yet seem cold, the time you may so hoodwink.[27]
We have willing dames enough; there cannot be
That vulture in you, to devour so many
As will to greatness dedicate themselves,
Finding it so inclin'd.[28]
*Mal.* With this, there grows
In my most ill-compos'd affection such
A stanchless avarice, that, were I king,
I should cut off the nobles for their lands;
Desire his jewels, and this other's house:[29]
And my more-having[30] would be as a sauce
To make me hunger more; that I should forge
Quarrels unjust against the good and loyal,
Destroying them for wealth.
*Macd.* This avarice
Sticks deeper, grows with more pernicious root
Than summer-seeming lust;[31] and it hath been
The sword of our slain kings:[32] yet do not fear;
Scotland hath foisons[33] to fill up your will,
Of your mere own. All these are portable,[34]
With other graces weigh'd.
*Mal.* But I have none: the king-becoming graces,
As justice, verity, temperance, stableness,
Bounty, perseverance,[35] mercy, lowliness,
Devotion, patience, courage, fortitude,
I have no relish of them;[36] but abound

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lasst. 16) Macbeth's Tyrannei mag sich jetzt fest begründen, da die Tugend ihr nicht entgegenzutreten wagt; sie mag das Unrecht, das sie vollführt, dreist zur Schau tragen, da das gute Recht dazu ihr nunmehr durch Malcolm's Resignation rechtskräftig zugesichert ist. — *to affeer* ist ein gerichtlicher Ausdruck. — Für *the title* lesen die meisten Hgg. ohne sonderliche Modification des Sinnes *thy title*, in Bezug auf *great tyranny*. 17) *to boot* = als Zugabe, zum Ueberschuss. 18) *absolute* = entschieden, zweifellos. In diesem Sinne gebraucht Sh. das Wort von Personen, wie von Sachen. So in Cymbeline (A. 4, Sc. 2) *I am absolute, 't was very Cloten.* 19) *England* = der König Eduard von England. 20) Alle einzelnen Arten des Lasters. — Dem *grafted* = gepfropft, wie von Setzlingen einer Pflanze gebraucht, ist dann *opened* = entfaltet, in demselben Tropus angefügt. 21) Das Unheil, das ich anrichten würde, liesse sich in keine Schranken bannen. 22) *sudden* = plötzlich auffahrend, jähzornig. — *luxurious* = wollüstig, geil. 23) *cistern*, als ein Behälter stehenden Wassers, hat bei Sh. immer den Nebenbegriff des Widerlichen. So in Othello (A. 4, Sc. 2) *Or keep it as a cistern, for foul toads || To knot and gender in.* 24) *continent*, als Substantiv = Schranke, als Adjectiv = Schranken setzend, ist bei Sh. gewöhnlich. 25) *in nature* gehört zu *tyranny*, da solche gleichsam organische Gewaltsamkeit verglichen wird mit der z. B. von Macbeth geübten politischen Tyrannei. 26) *to convey* = heimlich einrichten, heimlich besorgen, als Gegensatz von *to seem* = öffentlich als Etwas erscheinen. — Das Wort findet sich an der entsprechenden Stelle bei Holinshed (vgl. Einleitung pag. 302). 27) So könnt Ihr die Zeit täuschen, den Leuten gleichsam eine Binde um die Augen legen, dass sie Eure Heimlichkeit nicht erkennen. — *time* = Mitwelt. (Vgl. A. 1, Sc. 5, Anm. 33.) 28) *so* bezieht sich auf *to devour*, also *finding greatness inclined to devour them.* — *greatness* ist hier = Majestät, d. h. Malcolm als König. 29) *his* ist dem *this other's* entgegengesetzt: die Juwelen des Einen und das Haus des Andern. 30) Die Vermehrung meines Besitzthums *(more-having)* würde auf mich wirken, wie eine die Esslust vermehrende Würze. 31) *summer-seeming* = wie der Sommer erscheinend, sommerlich, der Gluth des Sommers entsprechend. — Die Hgg. lesen zum Theil *summer-seeding* und *summer-teeming*, Beides überflüssig. 32) d. h. das Schwert, durch welches unsere habsüchtigen Könige gefallen sind. Die entsprechende Stelle bei Holinshed lautet *for that crime the most part of our kings have beene slaine and brought to their finall end.* 33) *foison* = Ueberfluss, Vorrath, zunächst von der Ernte gebraucht. So in Antony and Cleopatra (A. 2, Sc. 7) *if dearth or foison follow.* 34) *portable*, das jetzt nur im eigentlichen Sinne von tragbaren Lasten gebraucht wird, steht bei Sh. auch in übertragenem Sinne, wie *supportable* = erträglich. So in K. Lear (A. 3, Sc. 6) *How light and portable my pain seems now.* — Alle diese Fehler sind erträglich, wenn sie mit anderen Vorzügen aufgewogen werden. 35) Wie Sh. *to persever* auf der zweiten Sylbe betont, so auch *perseverance.* 36) Ich habe keinen Beigeschmack davon, es ist keine Spur davon an mir.

In the division [37] of each several crime,
Acting it many ways. Nay, had I power, I should
Pour the sweet milk [38] of concord into hell,
Uproar the universal peace, confound
All unity on earth.
*Macd.* O Scotland, Scotland!
*Mal.* If such a one be fit to govern, speak:
I am as I have spoken.
*Macd.* Fit to govern!
No, not to live. — O nation miserable,
With an untitled tyrant bloody-scepter'd, [39]
When shalt thou see thy wholesome days again,
Since that the truest issue of thy throne
By his own interdiction stands accurs'd,
And does blaspheme his breed? [40] Thy royal father
Was a most sainted king: the queen, that bore thee,
Oft'ner upon her knees than on her feet,
Died every day she liv'd. [41] Fare thee well!
These evils thou repeat'st upon thyself
Have banish'd me from Scotland. — O my breast,
Thy hope ends here!
*Mal.* Macduff, this noble passion,
Child of integrity, hath from my soul
Wip'd the black scruples, reconcil'd [42] my thoughts
To thy good truth and honour. Devilish Macbeth
By many of these trains [43] hath sought to win me
Into his power, and modest [44] wisdom plucks me
From over-credulous haste: but God above
Deal between thee and me! [45] for even now
I put myself to thy direction, and
Unspeak mine own detraction; here abjure
The taints and blames I laid upon myself,
For strangers to my nature. I am yet
Unknown to woman; never was forsworn;
Scarcely have coveted what was mine own; [46]
At no time broke my faith: would not betray
The devil to his fellow; [47] and delight
No less in truth, than life: [48] my first false speaking
Was this upon myself. What I am truly,
Is thine, and my poor country's, to command:
Whither, indeed, before thy here-approach, [49]
Old Siward, with ten thousand warlike men,
Already at a point, [50] was setting forth.
Now, we 'll together, and the chance of goodness
Be like our warranted quarrel. [51] Why are you silent?
*Macd.* Such welcome and unwelcome things at once,
'T is hard to reconcile.

*Enter a Doctor.*

*Mal.* Well; more anon. — Comes the king forth, I pray you?
*Doct.* Ay, Sir; there are a crew of wretched souls,
That stay his cure: [52] their malady convinces [53]
The great assay of art; but at his touch,
Such sanctity hath heaven given his hand,
They presently amend.
*Mal.* I thank you, doctor. *[Exit Doctor.*
*Macd.* What 's the disease he means?
*Mal.* 'T is call'd the evil: [54]
A most miraculous work in this good king,
Which often, since my here-remain in England,
I have seen him do. How he solicits heaven, [55]

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Ebenso stand vorher: *smacking of every sin that has a name.* 37) *division* ist die Theilung in einzelne Theile, also die Vervielfältigung jedes ohnehin schon vereinzelten Lasters *(of each several crime).* 38) Vgl. A. 1, Sc. 5, Anm. 8. — Wenn Malcolm König wäre, würde es mit dem Frieden und der Eintracht auf Erden vorbei sein. — *to uproar* = in Aufruhr versetzen, kommt als Verbum sonst kaum vor. 39) *bloody-scepter'd* ist Apposition zu *nation miserable:* ein blutiges Scepter habend, blutig regiert von einem unrechtmässigen Tyrannen. 40) Da der Satz seine Erklärung erst durch den folgenden erhält, so darf er nicht, wie die Hgg. thun, durch einen Gedankenstrich davon getrennt werden. 41) *died every day she liv'd* bezeichnet die täglich mit Kasteiungen geübte Abtödtung ihres Fleisches, so dass sie nur noch geistig lebte. So kommt A. 5, Sc. 2 *the mortified man* in demselben Sinne vor. — Sidney Walker weist nach, dass *fare* bei Sh. öfter zweisylbig gebraucht wird. 42) *to reconcile to* = mit Etwas befreunden, mit Etwas vertraut machen. Malcolm's bisher misstrauische Gedanken glauben jetzt an Macduff's Wahrheit und Ehrenhaftigkeit. 43) *these trains* = solche Anschläge oder Listen, wie die Absendung eines scheinbaren Flüchtlings, der in der That eine Creatur Macbeth's war. 44) *modest* ist bei Sh. alles Masshaltende, also hier = überlegsam, besonnen. 45) Ein biblischer Ausdruck, mit welchem Malcolm den mit Macduff jetzt zu schliessenden Bund in Gottes Schutz stellt. 46) Zu ergänzen ist: geschweige denn das Gut Anderer. 47) Den Teufel, dem man keine Treue zu halten braucht, an einen andern Teufel, seinen Genossen, zu verrathen, wäre der geringste und verzeihlichste Treubruch, aber selbst den würde Malcolm nicht begehen. 48) Die Wahrhaftigkeit ist ihm so werth, wie das Leben selbst. 49) Eine ähnliche Zusammensetzung folgt bald nachher: *since my here-remain in England.* — Die Fol. hat den Druckfehler *they heere approach*, verbessert in der zweiten Folioausg. 50) *at a point* erklären die Hgg. theils = an einem bestimmten Punkte, theils = fertig, vollständig, wie in Hamlet (A. 1, Sc. 2) *armed at point.* Die letztere Deutung empfiehlt sich am meisten, und macht die Aenderung vieler Hgg. *all ready* für *already* der Fol. überflüssig. 51) *chance of goodness* = Glückserfolg, Ausgang von guter Art. — *of goodness* ist auch zu *like* hinzuzudenken: der Erfolg entspreche an Güte unserer guten, gerechten Sache. — *chance of goodness* ist verbunden, wie in Othello (A. 4, Sc. 2) *time of scorn.* — Für *be like* liest Staunton *belike* und erklärt: *and the fortune of goodness approve or favour our justifiable quarrel.* Ein Verbum *to belike* in diesem Sinne ist nicht nachgewiesen. 52) Arme Leute, die auf seine Cur warten. — *souls*, mit *wretched* verbunden, ist eben so uneigentlich im Sinne des Bedauerns zu verstehen, wie sonst *poor soul* oder *good soul* auch bei Sh. vorkommt, = armes oder gutes Geschöpf. 53) Vgl. A. 1, Sc. 7, Anm. 33. 54) d. h. *the king's evil*, der Kropf, als dasjenige Uebel, das, weil es durch die Berührung der Hand des Königs geheilt wurde, vorzugsweise so hiess. — Holinshed erzählt von Eduard dem Bekenner: *he was inspired with the gift of prophesie, and also to have had the gift of healing infirmities and diseases. He used to helpe those that were vexed with the disease commonlie called the King's Evil, and left that virtue as it were a portion of inheritance unto his successors the kings of this realme.* 55) *to solicit* steht hier nicht = beten, im Allgemeinen, sondern in Beziehung auf diese durch Gebet vom Himmel erlangte wunderbare Gabe der Heilung. 56) Das »goldene Gepräge« ist die *angel* genannte, in England zu Sh.'s

Himself best knows; but strangely-visited people,
All swoln and ulcerous, pitiful to the eye,
The mere despair of surgery, he cures;
Hanging a golden stamp[56] about their necks,
Put on with holy prayers: and 't is spoken,
To the succeeding royalty he leaves
The healing benediction.[57] With this strange virtue,
He hath a heavenly gift of prophecy;[58]
And sundry blessings hang about his throne,
That speak him full of grace.[59]

*Enter* Rosse.

*Macd.* See, who comes here?
*Mal.* My countryman; but yet I know him not.[60]
*Macd.* My ever-gentle cousin, welcome hither.
*Mal.* I know him now. Good God, betimes remove
The means that makes us strangers![61]
*Rosse.* Sir, amen.
*Macd.* Stands Scotland where it did?
*Rosse.* Alas, poor country!
Almost afraid to know itself. It cannot
Be call'd our mother, but our grave; where nothing,
But who knows nothing, is once seen to smile;
Where sighs, and groans, and shrieks that rent[62] the air,
Are made, not mark'd; where violent sorrow seems
A modern ecstacy:[63] the dead man's knell
Is there scarce ask'd for who;[64] and good men's lives
Expire before the flowers in their caps,[65]
Dying or ere they sicken.[66]
*Macd.* O relation,
Too nice,[67] and yet too true!
*Mal.* What is the newest grief?
*Rosse.* That of an hour's age doth hiss the speaker;[68]
Each minute teems a new one.
*Macd.* How does my wife?
*Rosse.* Why, well.
*Macd.* And all my children?
*Rosse.* Well too.
*Macd.* The tyrant has not batter'd at their peace?
*Rosse.* No; they were well at peace, when I did leave them.
*Macd.* Be not a niggard of your speech:[69] how goes it?
*Rosse.* When I came hither to transport the tidings,
Which I have heavily borne, there ran a rumour
Of many worthy fellows that were out;[70]
Which was to my belief witness'd the rather,
For that I saw the tyraut's power afoot.
Now is the time of help. Your eye in Scotland
Would create soldiers, make our women fight,
To doff[71] their dire distresses.
*Mal.* Be 't their comfort,
We are coming thither. Gracious England hath
Lent us good Siward, and ten thousand men;
And older, and a better soldier, none
That Christendom gives out.[72]
*Rosse.* 'Would I could answer
This comfort with the like! But I have words,
That would be howl'd out in the desert air,
Where hearing should not latch them.[73]
*Macd.* What concern they?
The general cause? or is it a fee-grief,[74]
Due to some single breast?
*Rosse.* No mind that 's honest
But in it shares some woe, though the main part
Pertains to you alone.
*Macd.* If it be mine,
Keep it not from me; quickly let me have it.
*Rosse.* Let not your ears despise my tongue for ever,
Which shall possess[75] them with the heaviest sound,
That ever yet they heard.
*Macd.* Humph! I guess at it.
*Rosse.* Your castle is surpris'd; your wife, and babes,
Savagely slaughter'd: to relate the manner,

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Zeit coursirende Goldmünze, die zu solchem Zwecke benutzt wurde. 57) Diese Gabe des Heilens ist ein Segen des Himmels. 58) Vgl. die Stelle aus Holinshed: Anm. 54. 59) *to speak* mit dem Accusativ der Person und einem Prädicat bedeutet: Einen als Etwas verkünden, von Jemandem aussagen, dass er das oder das sei. 60) An der Tracht erkennt er den Schotten, aber das Gesicht erkennt er in der Entfernung nicht eben so rasch. 61) Der traurige Gedanke, dass sie sich hier in der Fremde als Flüchtlinge treffen müssen, presst ihm den Wunsch aus, dass Gott bald dasjenige, was sie zu solchen Fremden macht, und ihnen das Vaterland verschliesst, wegräumen wolle. — Für *makes* der Fol. setzte Hanmer *make*. 62) *to rent*, eine ältere Form, die bei Sh. noch häufig für *to rend* vorkommt. So in Titus Andronicus (A. 3, Sc. 1) *rent off thy silver hair*. 63) Eine alltägliche, herkömmliche Aufregung. — *modern* ist in diesem Sinne bei Sh. häufig. So in Romeo and Juliet (A. 3, Sc. 2) *modern lamentation*. — Ueber *ecstacy* vgl. A. 3, Sc. 2, Anm. 9. 64) Bei dem Todtengeläut fragt man kaum: für wen? — *who* für *whom* ist Sh.'sch. 65) d. h. die frischen Blumen, die zum Schmucke an der Mütze getragen werden, und daher täglich erneut werden müssen, da sie leicht verwelken. Vergänglicher noch, als solche Blume, ist jetzt das Leben der Guten. 66) *dying* ist, genau genommen, Apposition zu *good men*, und nur in poetischer Licenz mit *lives* zu verbinden: sie sterben gewaltsamen Todes, ohne vorhergehende Krankheit. 67) *nice* = gesucht, spitzfindig, geht hier auf den rhetorisch mit Antithesen und Metaphern ausgeschmückten und zugespitzten, aber leider doch wahren, Bericht, den Rosse von dem Zustande Schottlands abstattet. 68) Ein Leid, das schon eine Stunde alt ist, macht, dass der Erzähler einer so alten Neuigkeit ausgepfiffen wird, oder, poetisch kühn, das Leid selbst pfeift ihn aus. — *hour* ist, wie *fire* (vgl. A. 4, Sc. 1, Anm. 5), bald einsylbig, bald zweisylbig, je nach dem Verse. 69) So in Hamlet (A. 3, Sc. 1) *niggard of question*. 70) Die ausgerückt waren, die im Felde standen. — Rosse meint die Thanes, welche A. 5, Sc. 2 auftreten. Gegen diese war denn Macbeth's Heer auf dem Marsch *(the tyrant's power afoot)*. 71) *to doff* von *do off*, wie *to don* von *do on*, und *to dup* von *do up*. 72) Die Christenheit erklärt Keinen für einen bessern Krieger. — Zu *none* ist *there is* zu ergänzen. Solche Ellipse ist bei Negationen besonders häufig; so steht bald nachher *no mind that 's honest* für *there is no mind etc.* 73) *to latch* = auffangen, ein veraltetes, jetzt nur noch provinziell gebräuchliches Wort. 74) *fee-grief* ist, im Gegensatz zu *general cause* = allgemeine, dem ganzen Volke als Gemeingut angehörige Sache, ein Leid, das Einem gleichsam als sein Lehen *(fee)* angehört, mit dem der Einzelne belehnt ist. 75) *to possess with* = mit Etwas in Besitz nehmen, mit Etwas besetzen. 76) Das Wortspiel zwischen *dear* und *deer* ist eins der gewöhn-

Were, on the quarry of these murder'd deer,[76]
To add the death of you.
*Mal.* Merciful heaven! —
What, man! ne'er pull your hat upon your brows:
Give sorrow words; the grief, that does not speak,
Whispers the o'er-fraught heart, and bids it break.[77]
*Macd.* My children too?
*Rosse.* Wife, children, servants, all
That could be found.
*Macd.* And I must be from thence!
My wife kill'd too?
*Rosse.* I have said.
*Mal.* Be comforted:
Let 's make us medicines of our great revenge,
To cure this deadly grief.
*Macd.* He has no children.[78] — All my pretty ones?
Did you say, all? — O hell-kite! — All?
What, all my pretty chickens, and their dam,
At one fell swoop?[79]
*Mal.* Dispute it like a man.
*Macd.* I shall do so;
But I must also feel it as a man:
I cannot but remember such things were,
That were most precious to me. — Did heaven look on,
And would not take their part? Sinful Macduff![80]
They were all struck for thee. Naught that I am,
Not for their own demerits, but for mine,
Fell slaughter on their souls. Heaven rest them now!
*Mal.* Be this[81] the whetstone of your sword: let grief
Convert to anger; blunt not the heart, enrage it.
*Macd.* O! I could play the woman with mine eyes,
And braggart[82] with my tongue. — But, gentle heavens,
Cut short all intermission; front to front,
Bring thou this fiend of Scotland, and myself;
Within my sword's length set him; if he 'scape,
Heaven forgive him too!
*Mal.* This tune[83] goes manly.
Come, go we to the king: our power is ready;
Our lack is nothing but our leave.[84] Macbeth
Is ripe for shaking, and the powers above
Put on their instruments.[85] Receive what cheer you may;[86]
The night is long that never finds the day. *[Exeunt.*

# ACT V.

## SCENE I.

Dunsinane. A Room in the Castle.

*Enter a Doctor of Physic and a waiting Gentlewoman.*

*Doct.* I have two nights watched with you, but can perceive no truth in your report.[1] When was it she last walked?

*Gent.* Since his majesty went into the field,[2] I have seen her rise from her bed, throw her night-gown upon her, unlock her closet, take forth paper, fold it, write upon it, read it, afterwards seal it, and again return to bed; yet all this while in a most fast sleep.

*Doct.* A great perturbation in nature, to receive at once the benefit of sleep, and do the effects of watching. In this slumbery agitation, besides her walking and other actual performances,[3] what, at any time, have you heard her say?

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lichsten bei Sh. — Wollte Rosse erzählen, wie Lady Macduff und ihre Kinder umgebracht seien, so würde er auf das Gemetzel dieser Rehe (Theuern) noch Macduff's Tod folgen lassen. — *quarry*, ursprünglich das Quarré, in welches das Jagdwild zusammengetrieben wird, um in Masse erlegt zu werden, ist dann die Niedermetzelung selbst, sowie auch das so erlegte und zusammengehäufte Wild. 77) *bids it break* ist der Inhalt dessen, was der stumme, verhaltene Schmerz dem übervollen Herzen zuflüstert. — *to whisper* als transitives Verbum mit dem Accusativ. 78) *he* ist Macbeth, auf den als den Urheber der That sich Macduff's Gedanken richten, ohne dass er auf Malcolm's Trostreden hört. Macbeth, der selbst keine Kinder hat, wusste deshalb nicht, was es heisst, einem Vater die Kinder morden; hätte er Kinder gehabt, so wäre ihm der Mordbefehl nicht möglich gewesen, und Macduff's Kinder lebten noch. So ruft in K. Henry VI. Third Part (A. 5, Sc. 5) die Königin Margarethe den Mördern ihres Sohnes zu: *You have no children, butchers! if you had,* || *The thought of them would have stirr'd up remorse.* 79) Bei *hell-kite* denkt Macduff an einen wirklichen Geier, der in einem einzigen Niederschiessen *(swoop)* die Küchlein und die Henne zugleich wegrafft. Mit einem solchen vergleicht er Macbeth. 80) Dass der Himmel die That geschehen liess, kann Macduff sich nur aus seinen eigenen Sünden, die so gestraft werden sollten, erklären. 81) *this*, d. h. das Geschehene, ist hier zurückweisend auf das Vorige zu fassen. 82) *play the braggart* = den Renommisten spielen. — Macduff geräth, da ihm nicht augenblicklich die von Malcolm verheissene Gelegenheit zur Rache geboten wird, in Versuchung, vor Schmerz zu weinen, und zugleich von dem, was er zu thun vorhat, zu prahlen. — Erst jetzt denkt er an die Möglichkeit, sich an Macbeth zu rächen, nicht schon bei den Worten *He has no children*, er hat keine Kinder, die ich ihm wieder umbringen kann, wie einige Commentatoren erklären. Die folgenden Zeilen zeigen, dass Macduff auch ohnedies vollkommene Rache an Macbeth zu nehmen hofft, ja, derselben im Voraus so gewiss ist, dass er dem Macbeth die Verzeihung des Himmels gönnt, wenn Macbeth, undenkbarer Weise, dem Schwerte Macduff's entgehen sollte. 83) *tune* verbesserte Rowe das *time* der Fol. — Ein Anonymus vermuthet *O God* oder *God, God* für *heaven*, welches letztere in Folge des Statutes gegen den Missbrauch des göttlichen Namens in die Bühnenhandschrift gesetzt sein mag. 84) Zum Abmarsch fehlt uns nichts mehr, als der Abschied, die Beurlaubung vom Könige Eduard. 85) Der Himmel setzt die Werkzeuge (d. h. Malcolm und seine Bundesgenossen) in Bewegung und wendet sie an, um Macbeth zu stürzen. — *to put on* = antreiben, anregen. 86) Seid so gutes Muths, wie Ihr nur vermögt, denn es muss zuletzt doch Alles gut werden; auch die längste Nacht hat ein Ende.

1) Die Kammerfrau hatte dem Arzte über das Nachtwandeln der Lady Bericht abgestattet. 2) Macbeth war »in's Feld gezogen« gegen die Thanes, die sich aufgelehnt hatten (vgl. A. 4, Sc. 3, Anm. 70), indem er aus seiner gewöhnlichen Residenz Fores sich mit der Lady und seinen Soldaten in das befestigte Schloss Dunsinane begab. Dass die Lady nach einer Trennung von ihrem Gemahl angefangen habe zu nachtwandeln, liegt nicht in den Worten der Kammerfrau. 3) *actual performances* = thätliche Verrichtungen, wie die von der Kammerfrau so

*Gent.* That, Sir, which I will not report after her.

*Doct.* You may, to me; and 't is most meet you should.[4]

*Gent.* Neither to you, nor any one; having no witness to confirm my speech.

*Enter Lady* MACBETH, *with a taper.*

Lo you! here she comes. This is her very guise;[5] and, upon my life, fast asleep. Observe her: stand close.

*Doct.* How came she by that light?

*Gent.* Why, it stood by her: she has light by her continually; 't is her command.[6]

*Doct.* You see, her eyes are open.

*Gent.* Ay, but their sense' are shut.[7]

*Doct.* What is it she does now? Look, how she rubs her hands.

*Gent.* It is an accustomed action with her, to seem thus washing her hands. I have known her continue in this a quarter of an hour.

*Lady M.* Yet here 's a spot.[8]

*Doct.* Hark! she speaks. I will set down what comes from her, to satisfy my remembrance the more strongly.[9]

*Lady M.* Out, damned spot! out, I say! — One; two: why, then 't is time to do 't. — Hell is murky![10] — Fie, my lord, fie! a soldier, and afeard? — What need we fear who knows it, when none can call our power to account? — Yet who would have thought the old man[11] to have had so much blood in him?

*Doct.* Do you mark that?

*Lady M.* The thane of Fife had a wife: where is she now?[12] — What, will these hands ne'er be clean? — No more o' that, my lord, no more o' that: you mar all with this starting.[13]

*Doct.* Go to, go to: you have known what you should not.[14]

*Gent.* She has spoke what she should not, I am sure of that: heaven knows what she has known.

*Lady M.* Here 's the smell of the blood still: all the perfumes of Arabia will not sweeten this little hand.[15] Oh! oh! oh!

*Doct.* What a sigh is there! The heart is sorely charged.

*Gent.* I would not have such a heart in my bosom, for the dignity of the whole body.[16]

*Doct.* Well, well, well.

*Gent.* 'Pray God, it be, Sir.[17]

*Doct.* This disease is beyond my practice: yet I have known those which have walked in their sleep, who have died holily in their beds.[18]

*Lady M.* Wash your hands, put on your night-gown; look not so pale. — I tell you yet again, Banquo 's buried: he cannot come out on 's grave.[19]

*Doct.* Even so?

*Lady M.* To bed, to bed: there 's knocking at the gate. Come, come, come, come, give me your hand. What 's done cannot be undone. To bed, to bed, to bed.

*[Exit.*

*Doct.* Will she go now to bed?

*Gent.* Directly.

*Doct.* Foul whisperings are abroad.[20] Unnatural deeds
Do breed unnatural troubles: infected minds
To their deaf pillows will discharge their secrets.

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eben charakterisirten. So steht in Othello (A. 4, Sc. 2) *actual deed.* 4) Ihm, als dem Arzte, sollte sie es mittheilen. — Die Reden des Arztes haben in dieser Scene einen gewissen, an den Blankvers anstreifenden Tonfall, ohne jedoch vollständig in den Blankvers überzugehen. Rhythmische Prosa dieser Art wendet Sh. beim Uebergange aus dem Verse in die Prosa öfter an, um den Abstand zwischen beiden zu vermitteln. 5) *her very guise* ist: ganz ihre Manier und Haltung beim Nachtwandeln, wie die Kammerfrau sie schon früher beobachtet hatte 6) Weil sie sich scheute, im Dunkeln zu sein. 7) *sense'* setzte Dyce nach einer Conjectur Sidney Walker's für *senses,* wie die auf *s* auslautenden Substantive häufiger den Plural bilden. Für *sense are* der Fol. setzte Rowe *sense is.* 8) Ein Fleck von dem Blute Duncan's, mit dem sie die schlafenden Kämmerlinge bestrichen hatte (vgl. A. 2, Sc. 2). 9) Nach diesen Worten zu schliessen, verzeichnet der Arzt auf der Stelle die Reden der Lady in sein Notizbuch, um seinem Gedächtnisse eine grössere Zuverlässigkeit zu geben. — Diese Reden haften nicht an einem bestimmten Zeitpunkte der Vergangenheit, sondern schweifen von einem zum andern über: *Out, damned spot etc.* gilt den ihr als Nachtwandlerin vergeblich scheinenden Bemühungen, den Blutflecken wegzuwaschen; *One; two etc.* geht auf das Zeichen, das sie um zwei Uhr Nachts ihrem Gemahl zur Ermordung Duncan's gab. 10) *murky* = finster, kommt auch in Tempest (A. 4, Sc. 1) vor: *murkiest den. — Hell is murky!* war vielleicht ein Ausruf Macbeth's in der Mordnacht, den die Lady verwundert und spöttisch wiederholt, und den sie mit dem folgenden *Fie, my lord etc.* zurückweist. — Der Satz *What need we fear etc.* muss jedoch eine Reminiscenz aus späterer Zeit enthalten, als sich der Verdacht schon gegen sie regte, und die königliche Würde *(our power)* sie davor schützte, zur Verantwortung gezogen zu werden. 11) d. h. Duncan, mit dessen Blut sie die Kämmerlinge und deren Dolche bestrichen hatte. 12) Auch die Erwürgung der Lady Macduff, obgleich sie nicht direct daran betheiligt war, schwebt ihr nun in ihrem Traume vor. 13) Sie denkt an die Erscheinung Banquo's bei dem Festmahl (A. 3, Sc. 4). 14) Ein Vorwurf des Arztes an die Kammerfrau gerichtet, dass sie ihm solche Reden, wie die Lady sie nachtwandelnd führt, verheimlicht habe. 15) Um den Blutgeruch von ihrer Hand loszuwerden, wendet die Lady im Traum vergebens *all the perfumes of Arabia* an. — Wie *sweet* = angenehm, süss, auf den Geruchsinn bezüglich: wohlriechend, duftend, bedeutet, so steht auch hier *to sweeten* = wohlriechend machen. 16) *body,* zugleich Leib und Person, steht hier als Gegensatz zu *heart.* — Das folgende *Well, well, well* soll im Sinne des Arztes nur seine Zustimmung zu dem Worte der Kammerfrau sein: Wohl mögt Ihr das sagen! ist also kein unvollendeter Satz, wie die Hgg. interpungiren. 17) scil. *it be well.* 18) Das Nachtwandeln an sich ist, nach der Ansicht des Arztes, noch kein Beweis eines verbrecherischen Bewusstseins. 19) Der erste Theil dieser Rede bezieht sich auf Duncan's Ermordung, der zweite wieder auf Banquo's Erscheinung beim Festmahl. Die folgende Rede kehrt noch einmal zu dem Moment zurück, wo nach der Ermordung Duncan's Macduff und Lenox an das Thor klopfen, und die Lady ihren Gatten an der Hand mit sich fortzieht *(give me your hand).* — *on 's* für *of his* ist bei Sh. häufig. 20) Ein unbestimmtes Gerücht von der Blutschuld Macbeth's und der Lady ist schon im Geflüster des Volkes verbreitet, während vorher nur einzelne Thanes davon eine Ahnung hatten

More needs she the divine than the physician. —
God, God, forgive us all! Look after her;
Remove from her the means of all annoyance, [21]
And still keep eyes upon her. — So, good night:
My mind she has mated, and amaz'd my sight. [22]
I think, but dare not speak.
*Gent.* Good night, good doctor. *[Exeunt.*

## SCENE II.

The Country near Dunsinane.

*Enter, with drum and colours,* MENTETH, CATHNESS, ANGUS, LENOX, *and Soldiers.* [1]

*Ment.* The English power is near, led on by Malcolm,
His uncle Siward, and the good Macduff.
Revenges burn in them; for their dear causes
Would, to the bleeding and the grim alarm,
Excite the mortified man. [2]
*Ang.* Near Birnam wood [3]
Shall we well meet them: that way are they coming.
*Cath.* Who knows if Donalbain be with his brother?
*Len.* For certain, Sir, he is not. I have a file [4]
Of all the gentry: there is Siward's son,
And many unrough [5] youths, that even now
Protest their first of manhood.
*Ment.* What does the tyrant?
*Cath.* Great Dunsinane he strongly fortifies.
Some say he 's mad; others, that lesser hate him,
Do call it valiant fury: but, for certain,
He cannot buckle his distemper'd cause
Within the belt of rule. [6]
*Ang.* Now does he feel
His secret murders sticking on his hands;
Now minutely revolts [7] upbraid his faith-breach:
Those he commands move only in command,
Nothing in love: [8] now does he feel his title
Hang loose about him, like a giant's robe
Upon a dwarfish thief. [9]
*Ment.* Who then shall blame
His pester'd senses to recoil and start, [10]
When all that is within him does condemn
Itself, for being there?
*Cath.* Well; march we on,
To give obedience where 't is truly ow'd:
Meet we the medicine [11] of the sickly weal;
And with him pour we, in our country's purge, [12]
Each drop of us.
*Len.* Or so much as it needs
To dew the sovereign flower, and drown the weeds. [13]
Make we our march towards Birnam.
*[Exeunt, marching.*

## SCENE III.

Dunsinane. A Room in the Castle.

*Enter* MACBETH, *Doctor, and Attendants.*

*Macb.* Bring me no more reports; [1] let them fly all:
Till Birnam wood remove to Dunsinane,
I cannot taint [2] with fear. What 's the boy Malcolm?

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— Der Arzt combinirt solches Gerücht, wie man es einander nur zuflüstert, mit dem Nachtwandeln der Lady. 21) Eine Andeutung der Möglichkeit, dass die Lady in Verzweiflung sich selbst umbringen könne, wenn sie solche Mittel, sich Schaden zu thun, um sich habe. — Auf einen wirklichen Selbstmord der Lady beziehen sich auch Malcolm's Worte zum Schluss dieses Actes, während in der Mitte des Actes ihr Tod ohne eine Anspielung der Art verkündigt wird. 22) *to mate* = wirr machen. Sh. gebraucht *mated* als einen geringeren Grad von Wahnsinn in Comedy of Errors (A. 3, Sc. 2) *not mad, but mated,* und (A. 5, Sc. 1) *I think you are all mated, or stark mad. — mated and amazed* sind als synonym auch in Marlowe's Tamburlaine verbunden.

1) Vgl. A. 4, Sc. 3, Anm. 70. — Zu dem folgenden *his uncle Siward* ist zu bemerken, dass Siward's Tochter nach Holinshed Malcolm's Mutter war. 2) Selbst ein durch ascetische Kasteiungen irdischem Treiben und Trachten abgestorbener Büsser oder Heiliger würde für eine so wichtige, dringende *(dear)* Sache in den blutigen und schrecklichen Kampf ziehen. 3) Vgl. A. 4, Sc. 1, Anm. 30. 4) Eine Liste, auf der alle an dem Feldzuge theilnehmende Edelleute verzeichnet stehen. 5) *unrough* = unbärtig. Aehnlich kommt in K. John (A. 5, Sc. 2) *unhair'd sauciness* vor. Mancher unbärtige Jüngling will bei dieser Gelegenheit zum ersten Male darthun, dass er ein Mann ist. 6) Seine Sache ist so aufgelöst oder zerrüttet, dass sie sich nicht mehr in den Gürtel der Ordnung einzwängen lässt. — *belt of rule* ist die nothwendige Regel, in die sich alles Normale fügt. — Für *cause* vermuthet Sidney Walker *course* und ein Anonymus *corse.* 7) Empörungen, die minutenweise auf einander folgen, werfen ihm den Treubruch gegen Duncan vor. — *minutely* lässt sich adjectivisch und adverbial auffassen, doch ist die erstere Construction natürlicher, zumal das Wort als Adjectiv auch sonst bei älteren Schriftstellern sich nachweisen lässt. 8) Nur dem Befehl gemäss, durchaus nicht *(nothing)* aus Anhänglichkeit. 9) Wie dem zwerghaften Diebe das gestohlene Kleid des Riesen nicht passt, sondern nur um ihn her schlottert, so passt dem Macbeth die gestohlene Königswürde nicht zur Gestalt. Dasselbe Bild von Kleidern, die sich der Gestalt nicht anfügen, gebrauchte Sh. schon vorher (vgl. A. 2, Sc. 4, Anm. 19). 10) Eine Umschreibung des vorhergehenden *some say he 's mad.* — Wenn sein Inneres vor sich selbst, als etwas Verbrecherischem, den ärgsten Abscheu empfindet, so ist es kein Wunder, wenn seine verstörten Sinne ihm ungetreu werden und den Dienst versagen. 11) *medicine* = Arzt, gebraucht Sh. in demselben persönlichen Sinne in Winter's Tale (A. 4, Sc. 3) *Camillo — — the medicine of our house,* und in All's well that ends well (A. 2, Sc. 1) *a medicine || That 's able to breathe life into a stone.* 12) *purge* = ärztliche Behandlung im Allgemeinen, Cur. — In diesem allgemeineren Sinne gebraucht Sh. auch *to purge* = ärztlich behandeln, curiren. 13) *to dew* = bethauen. Dasselbe Verbum in Romeo and Juliet (A. 5, Sc. 3) *Which with sweet water nightly I will dew. — sovereign* heisst die Blume, weil Malcolm, der rechtmässige Herrscher, gemeint ist, im Gegensatz zu *weeds* = Unkraut, d. h. Macbeth.

1) d. h. Berichte über den Abfall der Thanes, die zu Malcolm übergehen, wie Angus schon in der vorigen Scene ausgesagt (vgl. Anm. 7). 2) *to taint with* = von Etwas angesteckt, befleckt werden, als neutrales Verbum

Was he not born of woman? [3] The spirits that know
All mortal consequences [4] have pronounc'd me thus:
»Fear not, Macbeth; no man that 's born of woman
Shall e'er have power upon thee.« — Then fly, false thanes,
And mingle with the English epicures: [5]
The mind I sway by, and the heart I bear,
Shall never sag [6] with doubt, nor shake with fear.

*Enter a Servant.*

The devil damn thee black, thou cream-fac'd loon! [7]
Where gott'st thou that goose look? [8]
*Serv.* There is ten thousand —
*Macb.* Geese, villain?
*Serv.* Soldiers, Sir.
*Macb.* Go, prick thy face, and over-red thy fear, [9]
Thou lily-liver'd [10] boy. What soldiers, patch? [11]
Death of thy soul! those linen cheeks of thine
Are counsellors to fear. [12] What soldiers, whey-face? [13]
*Serv.* The English force, so please you.
*Macb.* Take thy face hence. *[Exit Servant.]* — Seyton! — I am sick at heart,
When I behold — Seyton, I say! — This push [14]
Will cheer me ever, or disseat me now.
I have liv'd long enough: my way of life
Is fall'n into the sear, the yellow leaf; [15]
And that which should accompany old age,
As honour, love, obedience, troops of friends,
I must not look to have; but, in their stead,
Curses, not loud, but deep, mouth-honour, breath, [16]
Which the poor heart would fain deny, and dare not.
Seyton! —

*Enter* Seyton.

*Sey.* What is your gracious pleasure?
*Macb.* What news more?
*Sey.* All is confirm'd, my lord, which was reported.
*Macb.* I 'll fight, till from my bones my flesh be hack'd.
Give me my armour.
*Sey.* 'T is not needed yet.
*Macb.* I 'll put it on.
Send out moe horses, skir the country round; [17]
Hang those that talk of fear. Give me mine armour. —
How does your patient, doctor?
*Doct.* Not so sick, my lord,
As she is troubled with thick-coming fancies,
That keep her from her rest.
*Macb.* Cure her of that:
Canst thou not minister to a mind diseas'd,
Pluck from the memory a rooted sorrow,
Raze out the written troubles of the brain, [18]
And with some sweet oblivious antidote
Cleanse the stuff'd bosom of that perilous stuff, [19]
Which weighs upon the heart?
*Doct.* Therein the patient
Must minister to himself.
*Macb.* Throw physic to the dogs; I 'll none of it. —
Come, put mine armour on; give me my staff. —
Seyton, send out [20] — Doctor, the thanes fly from me. —

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gebraucht. 3) Macbeth erinnert sich des Spruches der zweiten Erscheinung in der Hexenhöhle (A. 4, Sc. 1), den er im Folgenden citirt. 4) Alles, was den Sterblichen in der Folge begegnet. 5) *epicure* = Schwelger. Dass bei den Schotten die Engländer für solche galten, wusste Sh. aus Holinshed. In dem Pseudo-Sh.'schen K. Edward III. werden die trinklustigen Holländer so genannt: *those ever-bibbing epicures,* || *Those frothy Dutchmen, puff'd with double beer.* 6) *to sag* = niederhangen, sich senken, unserm provinziellen »sacken« entsprechend; ein veraltetes Verbum, das u. A. in dem Drama Misfortunes of Arthur (1587) vorkommt: *The more his state and tottering empire sagges.* 7) *loon*, schottisch für das englische *lown*, = Lump, Wicht. Die Form war unserm Dichter vielleicht aus der schottischen Ballade von King Stephen geläufig, die er in Othello (A. 2, Sc. 3) citirt. 8) Die Gans, als ein scheues, furchtsames Thier, gebraucht zur Bezeichnung der Feigheit Sh. auch sonst bildlich, so in Coriolanus (A. 1, Sc. 4) *You souls of geese — — how have you run from slaves that apes would beat!* 9) Die Furcht, die sich in seinem blassen Angesicht *(cream-faced)* ausspricht, soll er mit seinem Blute roth übertünchen. 10) Dasselbe Epitheton der Feigheit kommt in K. Lear (A. 2, Sc. 2) vor. — Auch *milk-livered* und *white-livered* gebraucht Sh. in demselben Sinne. Vgl. A. 2, Sc. 2, Anm. 32. 11) *patch*, eigentlich das aus bunten Lappen *(patch)* zusammengenähte Kleid des Narren, dann der Narr selbst. 12) Seine Wangen, weiss wie Leinwand, sind denen, welche sie sehen, Rathgeber zur Furcht, rathen ihnen Furcht an. 13) Eine Variation des vorhergehenden *cream-faced*, nur dass ein »Molkengesicht« noch fahler und farbloser ist, als ein »Rahmgesicht«. 14) Zu *behold* ist etwa *such faces* oder dergleichen zu suppliren. — *push* ist der Angriff, den er jetzt von den Feinden zu bestehen hat; glücklich abgeschlagen, wird er ihm entweder für immer guten Muth verschaffen, oder, im andern, unglücklichen Falle, ihn gleich aus dem Sitze bringen. — *to disseat* = aus dem Sitze, aus dem Sattel werfen, kommt in seinem eigentlichen Sinne in Fletcher's Two noble Kinsmen vor, wo es von einem Pferde heisst: *seeks all foul means of boisterous and rough jad'ry to disseat his lord.* — Für *cheer* adoptiren Dyce und Staunton Percy's Conjectur *chair*, das im Gegensatz zu *disseat* stehen soll = auf den Stuhl oder Thron setzen. 15) Macbeth ist auf seinem Lebenswege in den Herbst des Lebens gerathen. Dass dieses Stadium mit dem »dürren, dem gelben Laube« gemeint ist, ergiebt sich aus dem Folgenden, wo das Alter *(old age)* ein weiteres, noch bevorstehendes Stadium bezeichnet. 16) *breath* ist Apposition zu *mouth-honour*: solche mit dem Munde ihm erwiesene Ehrenbezeugung ist ein blosser Hauch. 17) Die ausgesandten Reiter sollen rings das Land durchstreifen und die Furchtsamen aufhängen. Genau construirt, müsste *let them skir* und *let them hang* stehen. Die Lebendigkeit der Rede zieht den blossen Imperativ *skir* und *hang* vor. — *moe horses* in der Fol.; die dritte Folioausg. setzte *more.* 18) Das Gehirn wird wie eine Schreibtafel aufgefasst, in welche die Störungen eingeschrieben sind, die der Arzt daraus wegwischen soll. So kommt in demselben Bilde in Hamlet (A. 1, Sc. 5) *the book and volume of my brain* vor. — *cure of that* hat die Fol. zu Anfang dieser Rede; *her* fügte die zweite Folioausg. ein. 19) *stuff* = Stoff, ein Wort, das zu Sh.'s Zeit noch einen edleren Sinn hatte, als nachher. — Die Wiederholung *stuff'd* und *stuff* ist ganz in Sh.'s Manier; so in Romeo and Juliet (A. 3, Sc. 2) *Upon his brow shame is asham'd to sit.* 20) Der Satz bleibt unvollendet, weshalb kein Punctum hinter *send out* stehen darf. — Macbeth hat den vorhergehenden Befehl: *send out moe horses*, im

Come, Sir, despatch.[21] — If thou couldst, doctor, cast
The water of my land,[22] find her disease,
And purge it[23] to a sound and pristine health,
I would applaud thee to the very echo,
That should applaud again. — Pull 't off, I say.[24] —
What rhubarb, senna,[25] or what purgative drug,
Would scour[26] these English hence? — Hear'st thou of them?

*Doct.* Ay, my good lord: your royal preparation
Makes us hear something.

*Macb.* Bring it after me.[27] —
I will not be afraid of death and bane,
Till Birnam forest come to Dunsinane. *[Exit.*

*Doct. [Aside.]* Were I from Dunsinane away and clear,
Profit again should hardly draw me here. *[Exeunt.*

## SCENE IV.

Country near Dunsinane. A Wood in view.

*Enter, with drum and colours,* MALCOLM, *old* SIWARD *and his Son,* MACDUFF, MENTETH, CATHNESS, ANGUS, LENOX, ROSSE, *and Soldiers, marching.*

*Mal.* Cousins, I hope the days are near at hand,
That chambers[1] will be safe.

*Ment.* We doubt it nothing.

*Siw.* What wood is this before us?

*Ment.* The wood of Birnam.

*Mal.* Let every soldier hew him down a bough,
And bear 't before him:[2] thereby shall we shadow
The numbers of our host, and make discovery[3]
Err in report of us.

*Sold.* It shall be done.

*Siw.* We learn no other, but the confident tyrant[4]
Keeps still in Dunsinane, and will endure
Our setting down before 't.

*Mal.* 'T is his main hope;
For where there is advantage[5] to be given,
Both more and less[6] have given him the revolt,
And none serve with him but constrained things,
Whose hearts are absent too.

*Macd.* Let our just censures
Attend the true event,[7] and put we on
Industrious soldiership.

*Siw.* The time approaches,
That will with due decision make us know
What we shall say we have, and what we owe.[8]
Thoughts speculative their unsure hopes relate,
But certain issue strokes must arbitrate;[9]
Towards which advance the war. *[Exeunt, marching.*

## SCENE V.

Dunsinane. Within the Castle.

*Enter, with drum and colours,* MACBETH, SEYTON, *and Soldiers.*

*Macb.* Hang out our banners on the outward walls;[1]
The cry is still, »They come!« Our castle's strength
Will laugh a siege to scorn: here let them lie,
Till famine and the ague eat them up.
Were they not forc'd with those that should be ours,
We might have met them dareful, beard to beard,
And beat them backward home. What is that noise?
*[A cry within, of women.*

*Sey.* It is the cry of women, my good lord. *[Exit.*

*Macb.* I have almost forgot the taste of fears.
The time has been, my senses would have cool'd
To hear a night-shriek;[2] and my fell of hair[3]

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Sinne. 21) Seyton soll sich mit der Rüstung, die er Macbeth anlegen hilft, beeilen. 22) *to cast the water* = aus dem Urin des Patienten auf die Natur der Krankheit schliessen, — eine zu jener Zeit sehr gewöhnliche Praxis. So in K. Henry IV. Second Part (A. 1, Sc. 2) *what says the doctor to my water?* 23) *it* bezieht sich auf *disease.* — Ueber *purge* vgl. A. 5, Sc. 2, Anm. 12. 24) Diese Worte der Ungeduld sind wieder an den um Macbeth beschäftigten Seyton gerichtet, der etwa eine Schnur, statt sie aufzuknüpfen, rasch abreissen soll. 25) Die Fol. entstellt das Wort bis zur Unkenntlichkeit, indem sie *Cyme* liest. Daraus machte die zweite Folioausg. von 1632 *Caeny*, und erst die vierte das richtige *senna.* 26) *to scour* ist doppelsinnig, = heftig abführen, in Bezug auf *rhubarb etc.*, und = wegscheuchen, in Bezug auf *these English.* 27) *it* ist irgend ein Theil der Rüstung, dessen vollständige Anlegung Macbeth in seiner Ungeduld nicht abwarten will, den vielmehr Seyton ihm nachbringen soll.

1) *chambers* = Gemächer, Wohnungen. Malcolm meint das Innere des Hauses, dessen Frieden und Sicherheit Macbeth's Tyrannei gefährdete. 2) Sh. entlehnte diesen Zug aus Holinshed. 3) *discovery* = die Kundschafter Macbeth's. 4) Wir hören nicht anders, als dass der zuversichtliche Tyrann u. s. w. — *other* ist elliptisch für *other wise* oder *other thing.* Vgl. A. 1, Sc. 7, Anm. 39. — *confident* heisst Macbeth, weil er nicht die Flucht ergreift. 5) *advantage* = günstige Gelegenheit: wo es nur solche Gelegenheit zum Entwischen dargeboten giebt. — Wegen des in der folgenden Zeile wiederkehrenden *given* möchte Johnson lesen *advantage to be gone.* Indess nimmt Sh. an solchen Wiederholungen keinen Anstoss. — *to give the revolt* ist gebildet wie *to give the lie* und ähnliche. — Die Cambridge Edd., die das von den Hggn. vielfach beanstandete *given* beibehalten möchten, vermuthen sinnreich *to 'em* für *to be.* 6) *more and less* = Gross und Klein, Vornehm und Gering, Alt und Jung. 7) Wir wollen erst nach dem Erfolg der guten Sache *(true event)* uns ein gerechtes Urtheil über unsere Feinde erlauben, vor der Hand uns aber als tüchtige Krieger bewähren. 8) *to owe*, obgleich oft bei Sh. = zu eigen haben, kann hier doch neben *have* nicht tautologisch stehen, sondern ist als Gegensatz dazu = schuldig sein. Die Entscheidung des Kampfes wird uns zugleich mit dem erkämpften Besitz auch unsere Schuldigkeit, das was wir zu thun verpflichtet sein werden, zeigen. 9) Erst die Schwertstreiche, im Gegensatz zu den *thoughts speculative*, den müssig in die Zukunft gerichteten Gedanken, führen als Schiedsrichter eine sichere Entscheidung herbei.

1) Sie wollen mit den Bannern nicht in's Feld rücken, sondern begnügen sich damit, sie draussen auf den Mauern des befestigten Schlosses aufzupflanzen. 2) Es gab eine Zeit, wo es mich kalt zu überlaufen pflegte, wenn ich einen nächtlichen Schrei hörte. — Bei *night-shriek* denkt Macbeth vielleicht an die Nacht der Ermordung Duncan's, wo er vor jedem Geräusche erschrak und u. A. sagte *How is 't with me, when every noise appals me?* (Vgl. A. 2, Sc. 2.) 3) *fell of hair* = die mit Haaren bedeckte Kopfhaut, also das Haupthaar bis in

Would at a dismal treatise[4] rouse, and stir,
As life were in 't. I have supp'd full with horrors:[5]
Direness, familiar to my slaughterous thoughts,
Cannot once start me.[6]

*Re-enter* SEYTON.

Wherefore was that cry?

*Sey.* The queen, my lord, is dead.

*Macb.* She should have died hereafter:
There would have been a time for such a word.[7] —
To-morrow, and to-morrow, and to-morrow,
Creeps in this petty pace from day to day,
To the last syllable of recorded time;[8]
And all our yesterdays have lighted fools
The way to dusty death.[9] Out, out, brief candle!
Life 's but a walking shadow; a poor player,
That struts and frets his hour upon the stage,
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

*Enter a Messenger.*

Thou com'st to use thy tongue; thy story quickly.

*Mess.* Gracious my lord,
I should report that which I say I saw,
But know not how to do it.

*Macb.* Well, say, Sir.

*Mess.* As I did stand my watch upon the hill,
I look'd toward Birnam, and anon, methought,
The wood began to move.[10]

*Macb.* Liar, and slave![11]

*Mess.* Let me endure your wrath, if 't be not so.
Within this three mile may you see it coming;
I say, a moving grove.

*Macb.* If thou speak'st false,
Upon the next tree shalt thou hang alive,
Till famine cling thee:[12] if thy speech be sooth,
I care not if thou dost for me as much. —
I pull in resolution;[13] and begin
To doubt[14] the equivocation of the fiend,
That lies like truth: »Fear not, till Birnam wood
Do come to Dunsinane;« — and now a wood
Comes toward Dunsinane. — Arm, arm, and out! —
If this which he avouches does appear,
There is nor flying hence, nor tarrying here.
I 'gin to be aweary of the sun,
And wish the estate o' the world were now undone.[15] —
Ring the alarum-bell![16] — Blow, wind! come, wrack!
At least we 'll die with harness on our back. *[Exeunt.*

## SCENE VI.

The Same. A Plain before the Castle.

*Enter, with drum and colours,* MALCOLM, *old* SIWARD, MACDUFF, *etc., and their Army, with boughs.*

*Mal.* Now, near enough: your leavy[1] screens throw down,
And show like those you are. — You, worthy uncle,
Shall, with my cousin, your right-noble son,
Lead our first battle: worthy Macduff, and we,
Shall take upon 's what else remains to do,
According to our order.[2]

*Siw.* Fare you well. —

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seine Wurzeln. — *fell* war zu Sh.'s Zeit mit *skin* synonym. — Die folgenden Verba *rouse* und *stir* beziehen sich, genau genommen, mehr auf *hair*, als auf *fell*. 4) *dismal treatise* ist eine grauenhafte Erzählung, welche Macbeth liest oder vorlesen hört. — *as* in der folgenden Zeile für *as if*. 5) *to sup full with* = sich an Etwas satt essen, also durch Uebersättigung an Etwas genug haben. 6) Manche Hgg. setzen hinter *start me* einen Gedankenstrich, als ob Macbeth mit der Frage *Wherefore was that cry?* zu etwas Anderem überginge. Indess hängt die Frage genau mit Macbeth's vorhergehenden Betrachtungen zusammen: welche Antwort er auch erhalten, welche Bedeutung auch das »Geschrei der Weiber« haben mag, ihn kann nichts mehr erschrecken. 7) Für solch ein Wort, wie das eben ausgesprochene: *The queen is dead*, das er jetzt in dem Drange der gegenwärtigen Lage, wo die Feinde anrücken, nicht in seiner ganzen Bedeutung aufzufassen im Stande ist. — Das folgende *To-morrow etc.* knüpft dann an das vorhergehende *hereafter* an: So, in diesem kleinlichen Schritte, schleicht ein morgender Tag nach dem andern dahin, ohne ein Resultat. 8) Bis dass die Zeit, wie sie sich in geschichtlicher Aufzeichnung darstellt, Vergangenheit, Gegenwart und Zukunft, bis auf ihr letztes Wörtchen vollständig abgelaufen ist. — *syllable*, in diesem übertragenen Sinne, kommt auch in All's well that ends well (A. 3, Sc. 6) vor: *to the utmost syllable of your worthiness.* 9) Das pluralische *yesterdays* entspricht dem *to-morrow, and to-morrow, and to-morrow*, d. h. eine Reihe von morgenden Tagen. — Das Epitheton *dusty* bezieht sich auf den Staub der Verwesung. In Troilus and Cressida (A. 3, Sc. 2) steht *to dusty nothing* in eben diesem Sinne. 10) Sh. hat hier die Entfernung zwischen Birnam und Dunsinane, die in der Wirklichkeit zwölf englische Meilen beträgt, seinem poetischen Zwecke gemäss einigermassen verkürzt. 11) Rowe fügte hier eine von den spätern Hggn. beibehaltene Bühnenweisung: *Striking him*, hinzu. Die folgenden Worte des Boten erklären sich jedoch zur Genüge aus den zornigen Verwünschungen, mit denen Macbeth ihn anfährt. — In der folgenden Rede des Boten ist *this three mile* räumlich so gesetzt = hier drei Meilen, wie anderswo zeitlich, z. B. in K. Henry IV. First Part (A. 3, Sc. 3) *this two-and thirty years* = jetzt zwei und dreissig Jahre. 12) *to cling* = zusammenpressen, einschrumpfen. In diesem Sinne kommt bei Sh.'s Zeitgenossen namentlich das Particip *clung* vor; so in Heywood's Pleasant Dialogues: *His entrails with long fast and hunger clung.* 13) *resolution* ist hier die feste Zuversicht in Folge der bei den Hexen ihm gewordenen Beruhigung über die Zukunft. Diese früher zur Schau getragene Zuversicht zieht er jetzt ein, wie etwa eine im Felde ausgesteckte Fahne muthlos wieder eingezogen wird. 14) *to doubt* = argwöhnen. 15) *estate* = Reich, geordnete Herrschaft oder Verfassung. Macbeth wünscht hier den Untergang der Welt herbei, wie auch in dem folgenden *Blow, wind! come, wrack!* 16) Die Lärmglocke soll die Besatzung des Schlosses zu dem Ausfall aufbieten, den Macbeth, seinem früheren Plane ungetreu, nunmehr gegen den Feind unternehmen will.

1) *leavy*, nicht *leafy*, ist Sh.'s Wort. Er gebraucht es in Much Ado about Nothing (A. 2, Sc. 3) als Reim auf *heavy*. 2) Der entworfenen Schlachtordnung gemäss. 3) *to beat* kann hier nicht wohl synonym mit *to fight* sein, da es diesem vielmehr entgegengesetzt ist; sondern *to be beaten* bedeutet ein schimpfliches Schläge-

Do we but find the tyrant's power to-night,
Let us be beaten, if we cannot fight.[3]
*Macd.* Make all our trumpets speak; give them all breath,
Those clamorous harbingers of blood and death.[4]
*[Exeunt. Alarums continued.*

## SCENE VII.

The Same. Another Part of the Plain.

*Enter* MACBETH.

*Macb.* They have tied me to a stake: I cannot fly,
But, bear-like, I must fight the course.[1] — What 's he,
That was not born of woman? Such a one
Am I to fear, or none.

*Enter young* SIWARD.

*Yo. Siw.* What is thy name?
*Macb.* Thou 'lt be afraid to hear it.
*Yo. Siw.* No; though thou call'st thyself a hotter[2] name
Than any is in hell.
*Macb.* My name 's Macbeth.
*Yo. Siw.* The devil himself could not pronounce a title
More hateful to mine ear.
*Macb.* No, nor more fearful.
*Yo. Siw.* Thou liest, abhorred tyrant: with my sword
I 'll prove the lie thou speak'st.
*[They fight, and young* SIWARD *is slain.*
*Macb.* Thou wast born of woman: —
But swords I smile at, weapons laugh to scorn,
Brandish'd by man that 's of a woman born. *[Exit.*

*Alarums.*[3] *Enter* MACDUFF.

*Macd.* That way the noise is. — Tyrant, show thy face:
If thou be'st slain, and with no stroke of mine,
My wife and children's ghosts[4] will haunt me still.
I cannot strike at wretched Kernes,[5] whose arms
Are hir'd to bear their staves:[6] either thou, Macbeth,
Or else my sword, with an unbatter'd edge,
I sheathe again undeeded.[7] There thou shouldst be;
By this great clatter, one of greatest note
Seems bruited.[8] Let me find him, fortune!
And more I beg not.[9] *[Exit. Alarum.*

*Enter* MALCOLM *and old* SIWARD.

*Siw.* This way, my lord;[10] — the castle 's gently render'd:
The tyrant's people on both sides do fight;[11]
The noble thanes do bravely in the war.
The day almost itself professes yours,[12]
And little is to do.
*Mal.* We have met with foes
That strike beside us.[13]
*Siw.* Enter, Sir, the castle.
*[Exeunt. Alarum.*

*Re-enter* MACBETH.

*Macb.* Why should I play the Roman fool, and die
On mine own sword?[14] whiles I see lives, the gashes
Do better upon them.

*Re-enter* MACDUFF.

*Macd.* Turn, hell-hound, turn!
*Macb.* Of all men else I have avoided thee:
But get thee back, my soul is too much charg'd
With blood of thine already.
*Macd.* I have no words;
My voice is in my sword: thou bloodier villain
Than terms can give thee out! *[They fight.*
*Macb.* Thou losest labour:
As easy may'st thou the intrenchant[15] air
With thy keen sword impress, as make me bleed:
Let fall thy blade on vulnerable crests;

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erhalten, als Strafe dafür, dass sie nicht männlich zu fechten verstanden. 4) Die Trompeten, die zum Angriff blasen, sind gleichsam die Vorläufer, die Fouriere des Blutvergiessens und Todes in der Schlacht. — *all breath* ist zu verbinden, und *Those clamorous etc.* als Apposition zu *them* zu fassen.

1) *course* ist bei der Bärenhetze das Andringen der Hunde gegen den an einen Pfahl *(stake)* gebundenen Bären. Ebenso steht in K. Lear (A. 3, Sc. 7) *I am tied to the stake, and I must stand the course.* 2) Bei *hotter* ist an die Hitze der Hölle zu denken, also gleichsam heiss, weil aus der Hölle stammend. Eine ähnliche Ideenverbindung ist in Julius Cæsar (A. 3, Sc. 1) *With Até by his side, come hot from hell.* — Die Cambridge Edd. construiren *than any which is in hell.* Einfacher scheint die Construction ohne Relativpronomen: als irgend einer in der Hölle ist. 3) Diese *alarums* deuten an, dass sich der Kampf, von dem Sh. uns nur einzelne Bilder vorführt, mittlerweile auf andern Punkten des Schlachtfeldes eifrig fortsetzt. Wo der Schlachtlärm am grössten ist, da sucht Macduff den Macbeth, wie aus den folgenden ersten Worten erhellt. 4) d. h. *the ghosts of my wife and of my children.* 5) Vgl. A. 1, Sc. 2, Anm. 8. — Macbeth hatte, von den Schotten verlassen, diese Miethstruppen, die er früher bekämpfte, in seinen Sold genommen. 6) *staff* ist der Schaft der Hellebarde oder sonstigen Trutzwaffe dieser Kernes. — *either* ist oft einsylbig bei Sh. 7) *undeeded* bezieht sich auf *my sword:* ohne dass es eine Waffenthat gethan. 8) *to bruit* = gerüchtweise oder weit und breit verkünden. Das laute Waffengeklirre an dem bestimmten Punkte verkündet, dass dort Einer von grösster Bedeutung kämpft. 9) Er bittet das Glück nicht um die Besiegung Macbeth's, deren er im Voraus sicher ist. Schon A. 4, Sc. 3 hatte er gesagt: *if he 'scape, heaven forgive him too!* 10) Der Weg nach Dunsinane, das sich den Anrückenden übergeben hat. 11) Macbeth's Leute, die eigentlich nur auf einer, d. h. auf seiner Seite fechten sollten, hatten sich theilweise mit den Feinden vereinigt, und neutralisiren so Macbeth's Streitkräfte. 12) *day* ist der Tag der Schlacht, dann auch die Schlacht selbst, die sich gleichsam als Malcolm angehörig, die sich für ihn erklärt. 13) Vgl. Anm. 11. 14) Der Selbstmord des Römers Cato von Utica wird auch in Julius Cæsar (A. 5, Sc. 1) erwähnt: *I did blame Cato for the death which he did give himself.* 15) *intrenchant*, ein Sh.'sches Wort, das nur an dieser Stelle sich findet, bezeichnet die Luft als ohne Einschnitt, d. h. ohne die Spur eines Einschnitts zurückzulassen, wenn ein Schwert sie durchfährt.

I bear a charmed life;[16] which must not yield
To one of woman born.
*Macd.* Despair thy charm;
And let the angel, whom thou still hast serv'd,
Tell thee, Macduff was from his mother's womb
Untimely ripp'd.[17]
*Macb.* Accursed be that tongue that tells me so,
For it hath cow'd my better part of man:
And be these juggling fiends no more believ'd,
That palter with us in a double sense;
That keep the word of promise to our ear,
And break it to our hope.[18] — I 'll not fight with thee.
*Macd.* Then yield thee, coward,
And live to be the show and gaze o' the time:
We 'll have thee, as our rarer monsters are,
Painted upon a pole,[19] and underwrit,
»Here may you see the tyrant.«
*Macb.* I will not yield,
To kiss the ground before young Malcolm's feet,
And to be baited with the rabble's curse.
Though Birnam wood be come to Dunsinane,
And thou oppos'd, being of no woman born,
Yet I will try the last: before my body
I throw my warlike shield: lay on, Macduff;
And damn'd be him that first cries, »Hold, enough!«[20]
*[Exeunt, fighting.*[21]

*Retreat. Flourish.*[22] *Re-enter, with drum and colours,* MALCOLM, *old* SIWARD, ROSSE, *Thanes, and Soldiers.*

*Mal.* I would the friends we miss were safe arriv'd.
*Siw.* Some must go off; and yet, by these I see,
So great a day as this is cheaply bought.
*Mal.* Macduff is missing, and your noble son.
*Rosse.* Your son, my lord, has paid a soldier's debt:
He only liv'd but till he was a man;
The which no sooner had his prowess confirm'd,
In the unshrinking station[23] where he fought,
But like a man he died.
*Siw.* Then he is dead?
*Rosse.* Ay, and brought off the field. Your cause of sorrow
Must not be measur'd by his worth, for then
It hath no end.
*Siw.* Had he his hurts before?
*Rosse.* Ay, on the front.
*Siw.* Why then, God's soldier be he![24]
Had I as many sons as I have hairs,
I would not wish them to a fairer death:
And so, his knell is knoll'd.[25]
*Mal.* He 's worth more sorrow,
And that I 'll spend for him.
*Siw.* He 's worth no more;
They say, he parted well, and paid his score:
And so, God be with him! — Here comes newer comfort.

*Re-enter* MACDUFF, *with* MACBETH's *head.*[26]

*Macd.* Hail, king! for so thou art. Behold, where stands
The usurper's cursed head: the time is free.
I see thee compass'd with thy kingdom's pearl,[27]
That speak my salutation in their minds;
Whose voices I desire aloud with mine, —
Hail, king of Scotland!
*All.* Hail, king of Scotland! *[Flourish.*
*Mal.* We shall not spend a large expense of time,[28]
Before we reckon with your several loves,
And make us even with you. My thanes and kinsmen,
Henceforth be earls; the first that ever Scotland
In such an honour nam'd.[29] What 's more to do,
Which would be planted newly with the time, —
As calling home our exil'd friends abroad,

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16) Ein gefeites, gegen Hieb und Stich übernatürlich gesichertes Leben. So in Cymbeline (A. 5, Sc. 3) *I, in my own woe charm'd, could not find death.* 17) Sh. entlehnte auch diesen Umstand, theilweise wörtlich, aus Holinshed (vgl. Einleitung pag. 303). 18) Die Hexen handeln unredlich *(palter)* mit uns, indem ihre Prophezeiungen dem Wortlaute nach zwar in Erfüllung gehen, nicht aber derjenigen Deutung gemäss, auf welche wir unsere Hoffnung begründen. 19) Vor der Bude, in welcher seltene ausländische Thiere, Missgeburten und dergleichen zu sehen waren, wurde, um Schaulustige anzulocken, an einer Stange *(pole)* eine Abbildung des Selteneren, was drinnen gezeigt wurde, befestigt. — So droht in Antony and Cleopatra (A. 4, Sc. 10) Antonius der Cleopatra, sie würde in Rom *most monster-like be shown for poor'st diminutives, for doits.* 20) Verflucht sei der von uns Beiden, welcher im Zweikampfe sich ergiebt, welcher nicht bis zum Tode fortkämpft. — Tollet citirt aus Carew's Survey of Cornwall hier passend die Notiz: *to cry hold is the word of yielding.* — *be him* steht für *be he,* nach der gebräuchlichen Vertauschung beider Pronominalformen. 21) Auf diese Bühnenweisung lässt die Fol. eine zweite folgen: *Enter fighting and Macbeth slain.* Auf dem Sh.'schen Theater, und, wie es scheint, noch zur Zeit Rowe's, der diese Bühnenweisung beibehält, fiel also Macbeth durch Macduff's Hand nicht hinter der Scene, sondern vor den Augen der Zuschauer. Ob jedoch Sh. selbst es so gewollt, erscheint nach der folgenden Bühnenweisung: *Enter Macduff, with Macbeth's head,* mindestens zweifelhaft. Vielleicht willfahrte man einem Wunsche des Publicums, das den Helden des Dramas wollte fallen sehen. 22) *retreat* ist das von den Trompeten gegebene Signal zum Rückzug vom Schlachtfelde nach beendigter Schlacht; *flourish* der Trompetentusch, der das siegreiche Auftreten des neuen Königs Malcolm bezeichnet. 23) *unshrinking station* ist das nicht zurückweichende Feststehen auf dem Platze, wo er kämpfte. 24) Möge er im Himmel, als ein Krieger Gottes, sein irdisches Leben fortsetzen. 25) Sh. fand diese Aeusserung des alten Siward über den Tod seines Sohnes bei Holinshed, jedoch bei einem andern Feldzuge gegen die Schotten, von dem Holinshed's History of England berichtet. 26) Die Hgg. fügen *on a pole* hinzu, nach einer Notiz bei Holinshed: *Then cutting his head from his shoulders he set it upon a pole, and brought it unto Malcolme.* — Auch die Worte Macduff's. *Behold, where stands etc.,* scheinen dafür zu sprechen. 27) *pearl* im Singular wird häufig, wie hier, collectiv von einer Menge Perlen gebraucht. In diesem Sinne folgt auch das pluralische *That speak — — their minds.* 28) Die Zusammenstellung von *spend* und *expense* ist ganz Sh.'sch. Vgl. A. 5, Sc. 3, Anm. 19. 29) In Holinshed fand Sh. nur, dass Malcolm nach seiner Krönung viele Thanes zu Grafen befördert habe: *Manie of them that were before Thanes, were at this time made Earles, as Fife, Menteth, Atholl, Levenox, Murrey,*

That fled the snares of watchful tyranny;
Producing forth the cruel ministers
Of this dead butcher, and this fiend-like queen,
Who, as 't is thought, by self and violent hands[30]
Took off her life; — this, and what needful else
That calls upon us, by the grace of Grace[31]
We will perform in measure, time, and place.
So thanks to all at once, and to each one,
Whom we invite to see us crown'd at Scone.[32]
*[Flourish. Exeunt.*

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*Cathness, Rosse, and Angus.* 30) Vgl. A. 3, Sc. 4, Anm. 56. 31) *by the grace of Grace* = mit Gottes Gnade, wie sonst *by the grace of God*, gehört zu dem folgenden *we will perform.* 32) Vgl. A. 2, Sc. 4, Anm. 16.

# HAMLET, PRINCE OF DENMARK.

## Einleitung.

Die erste uns bekannte Ausgabe des Hamlet hat folgendes Titelblatt: The Tragicall Historie of Hamlet Prince of Denmarke. By William Shake-speare. As it hath beene diuerse times acted by his Highnesse seruants in the Cittie of London: as also in the two Vniversities of Cambridge and Oxford, and else-where. At London printed for N. L. and John Trundell. 1603. — Von diesem Buche haben sich nur zwei Exemplare erhalten, ein nicht ganz vollständiges, welches im Jahre 1825 wieder aufgefunden, in London und Leipzig neu gedruckt worden ist, und ein zweites, erst in neuester Zeit entdecktes, das auch das in jenem fehlende letzte Blatt enthält. — Wir bezeichnen diese erste Ausgabe in Quarto als Q. A.

Den gangbaren Text des Hamlet enthält zuerst die im Jahre 1604 erschienene Quartausgabe mit folgendem Titelblatt: The Tragicall Historie of Hamlet, Prince of Denmarke. By William Shakespeare. Newly imprinted and enlarged to almost as much againe as it was, according to the true and perfect Coppie. At London, Printed by J. R. for N. L. and are to be sold at his shop vnder Saint Dunstons Church in Fleetstreet. 1604. — Von dieser Ausgabe folgte eine zweite Auflage im Jahre 1605, eine dritte im Jahre 1611; eine vierte, undatirte, welche nach den Untersuchungen der Cambridge Edd. aus der dritten von 1611 abgedruckt ist. — Wir bezeichnen alle diese Ausgaben, deren Abweichungen unter einander unwesentlich und geringfügig sind, als Quartos (Qs.) im Allgemeinen.

In der ersten Gesammtausgabe sämmtlicher Dramen Shakspere's vom Jahre 1623 findet sich die Tragedie of Hamlet Prince of Denmarke als siebentes Drama in der dritten Abtheilung des Foliobandes, welche die Tragedies enthält. Die Abweichungen dieses Textes von dem der Qs. sind in den Anmerkungen unserer Ausgabe als die der Folio (Fol.) bezeichnet, auch da, wo sie nicht in die Textrecension selbst aufgenommen sind. Der grosse Werth der Folioausgabe besteht darin, dass sie den Hamlet, nach dem Bühnenmanuscript abgedruckt, so enthält, wie er auf dem Shakspere'schen Theater nach der Einrichtung des Dichters selbst zuletzt aufgeführt wurde; ihr Text lässt sich also im Ganzen und Grossen füglich jeder neuen Ausgabe unseres Dramas zum Grunde legen, unbeschadet der gerade beim Hamlet zahlreichen Ungenauigkeiten und Incorrectheiten des Druckes, unbeschadet auch mancher, vielleicht von anderer Hand willkürlich vorgenommenen Aenderungen, welche durch eine Collation der Qs. ihr hinlängliches Correctiv erhalten.

Schwieriger als das Verhältniss des mit Berücksichtigung der Bühnenverhältnisse vom Dichter selbst modificirten Textes der Fol. zu dem vorhergegangenen Texte der Qs. ist das Verhältniss des letzteren zu dem grundverschiedenen Texte der Q. A. zu bestimmen. Es haben sich darüber zwei entgegengesetzte Ansichten geltend gemacht, deren jede an einem neueren englischen Herausgeber Shakspere's ihren Vertreter gefunden hat. Nach Collier's Ansicht liegt der Q. A. und den übrigen Qs. ein und derselbe Text zu Grunde, und der durchgehende Unterschied zwischen beiden soll lediglich darauf hinauslaufen, dass Q. A. zum grossen Theil aus eiligen und nachlässigen Aufzeichnungen des Bühnenvortrags nach dem Gehör zusammengesetzt sei und dass der Aufzeichner dann die Lücken dieser unvollkommenen Arbeit aus dem Gedächtniss oder mit Zuziehung eines untergeordneten Verfassers ausgefüllt habe. In Collier's Augen ist also Q. A. nichts als eine unauthentische, aus Nothbehelfen nothdürftig zusammengestoppelte, verstümmelte, durch Nachlässigkeit und Willkür der Redaction vielfach entstellte Ausgabe des Shakspere'schen Textes, den die übrigen Qs. vollständig, unverfälscht, nach der gültigen Handschrift des Dichters enthalten. — Im Widerspruch mit dieser Ansicht erkennt Knight in Q. A., immerhin in der Entstellung einer unrechtmässigen, nachlässigen und incorrecten Veröffentlichung, eine frühere Shakspere'sche Arbeit, welche vom Dichter selbst längst verworfen und auch auf dessen Bühne bereits mit der zweiten Bearbeitung des Dramas, die in den Qs. vorliegt, vertauscht war, als sie im Jahre 1603 aus ihrer Vergessenheit hervorgesucht und in betrügerischer Absicht, um sie dem Publicum als das neue Werk des Dichters zu verkaufen, gedruckt wurde.

Wir möchten dieser Ansicht Knight's insofern beitreten, als der Unterschied zwischen Q. A. und den übrigen Qs. augenscheinlich zu gross ist, um sich ganz aus der Hypothese Collier's erklären zu lassen. Nehmen wir auch alle von Letzterem angenommene äusseren Einflüsse an, welche auf eine etwaige Umgestaltung des Textes in Q. A. aus dem Text in den Qs. eingewirkt haben, so bleibt nach Abzug alles auf diese Rechnung zu Bringenden doch ein bedeutender Rest von Verschiedenheiten zwischen beiden Texten übrig, der mit innerer Nothwendigkeit

auf Rechnung des Dichters selbst und nur des Dichters kommen muss. Dahin gehören zunächst schon solche Aeusserlichkeiten, wie sie deutlich auf eine frühere Textrecension hinweisen, z. B. Namensvertauschungen. In Q. A. heisst Polonius Corambis, und sein Diener nicht Reynaldo, sondern Montano; und so muss der Dichter selbst in der ersten Bearbeitung des Hamlet die Beiden benannt haben: ein Compilator würde im Jahre 1603, wo die zweite Bearbeitung bereits über die Bretter gegangen war, schwerlich solche Veränderungen sich erlaubt haben, da ihm eben daran gelegen sein musste, seinen Verlagsartikel dem Shakspere'schen Drama, wie es damals dargestellt wurde, so ähnlich wie möglich zu machen. Auf Rechnung des Dichters in seiner ersten Bearbeitung muss ferner die Umstellung einiger Scenen kommen, da es einem Compilator, der den Text der zweiten Bearbeitung benutzt hätte, doch jedenfalls ein Leichtes gewesen wäre, die Reihenfolge der Scenen so inne zu halten, wie die Qs. sie bieten. Nun ist aber z. B. in Q. A. das Zusammentreffen Hamlet's mit Ophelia vor die Ankunft der Schauspieler, vor den Besuch von Rosenkrantz und Guildenstern bei Hamlet gerückt, offenbar nach einem früheren Plane des Dichters. Auch die von dem Text der Qs. abweichenden Reimverse, zu Ende der einzelnen Scenen, wie in dem gereimten Schauspiel im Schauspiel, müssen, wie sehr sie auch in Q. A. entstellt sein mögen, Shakspere's Arbeit sein: ein Compilator, der in allem Uebrigen so nachlässig verfuhr, wie der Redacteur der Q. A., würde sich, auch wenn er es gekonnt hätte, schwerlich die Mühe gegeben haben, zu reimen. Endlich muss auch von Shakspere selbst eine Scene zwischen der Königin und Horatio in Q. A. herrühren, welche in den Qs. nichts Entsprechendes hat, und den Charakter der Königin in einem andern Lichte zeigt, als ihn der Dichter bei der zweiten Bearbeitung anlegte. Was hätte in der That einen Compilator veranlassen können, solche Scenen einzuschieben, die seiner Absicht, in der Q. A. ein Shakspere'sches Werk zu bieten, nur in den Weg getreten wären, wenn nicht von Shakspere selbst eine solche Scene vorgelegen hätte? *)

Soweit stimmen wir also der Ansicht Knight's bei; wenn er aber diese erste Bearbeitung des Hamlet, so wie der Dichter sie vornahm, in der Q. A. zu besitzen glaubt und es nun unternimmt, durch eine Vergleichung von Scenen aus dieser mit den späteren Scenen darzuthun, wie zwischen beiden Bearbeitungen Shakspere's Sprachgewandtheit, seine dramatische Kunst, seine Menschenkenntniss, sein Tiefsinn zugenommen und sich entwickelt habe, so scheint er uns in Verfolgung dieser interessanten Betrachtungen nicht das gebührende Gewicht zu legen auf die gewaltig weit über Druckfehler und Nachlässigkeiten jeder Art hinausgehende Verwahrlosung, welche die ursprüngliche Arbeit Shakspere's unter den ungeschickten Händen des Herausgebers oder Veranstalters der Q. A betroffen hat; eine Textverderbniss, die uns wohl im Allgemeinen erkennen lässt, dass wir eine andere Recension als die der übrigen Qs. vor uns haben, die aber kaum irgendwo im Einzelnen uns des Dichters erstes Werk treu überliefert. In der That, so wie Q. A. uns den Hamlet giebt, kann Shakspere ihn niemals verfasst haben. Auslassungen, Abkürzungen, Missverständnisse verdunkeln auf jeder Seite das, was der Dichter schrieb, obgleich auch in dieser durchgängigen Entstellung eine gewisse Abstufung sich bemerkbar macht und einige Scenen und Reden mehr als andere gelitten haben mögen. Zur Verdeutlichung lassen wir hier Einzelnes im wörtlichen Abdruck aus Q. A. folgen; zunächst den berühmten Monolog (A. 3, Sc. 1):

| | |
|---|---|
| *Ham. To be, or not to be. I there's the point,* | *For in that dreame of death, when wee awake,* |
| *To Die, to sleepe, is that all? I all:* | *And borne before an euerlasting Iudge,* |
| *No, to sleepe, to dreame, I mary there it goes,* | *From whence no passenger euer return'd,* |

*) Der Ansicht, welche in dem Text der ersten Quartoausgabe die Spuren einer frühern Shakspere'schen Arbeit oder Skizze zu finden glaubt, ist neben Collier namentlich auch Tycho Mommsen entgegengetreten in einem Briefe, welcher in der Londoner Wochenschrift The Athenaeum (Nr. 1528. Febr. 7. 1857) abgedruckt ist. Seine Gründe, soweit sie sich auf den Hamlet, nicht auf die zugleich betrachtete erste Ausgabe von Romeo and Juliet beziehen, sind folgende: 1) Widersprüche im Gange der Handlung nicht nur durch Auslassungen und Umstellungen, sondern auch durch Textänderungen, die nur von fremder Interpolation herrühren können. 2) Die Unwahrscheinlichkeit, dass ein jugendlicher Schriftsteller sein Drama erst in kürzerer Form abgefasst haben sollte. 3) Die Abweichungen sind weniger zahlreich und bedeutend am Beginne des Dramas, weil der Bearbeiter gegen den Schluss seiner Arbeit die Geduld verlor. 4) Die Fehler des verstümmelten Hamlet scheinen oft durch Abbreviaturen veranlasst, die der unwissende Bearbeiter verkehrt ausfüllte. So liessen sich auch die neuen Namen erklären: *Corambis* für *Cor.* (*Courtier*) und *Montano* für *Man* (*Man of Polonius*). 5) Es scheinen zwei verschiedene Hände nach einander an diesem Hamlet thätig gewesen zu sein: zuerst ein Schauspieler, der aus dem Gedächtniss eine Skizze des Stückes, wie es aufgeführt wurde, hinschrieb und zwar unleserlich; zweitens ein Poetaster, der ohne Verbindung mit dem Ersteren dessen Skizze benutzte, um die Ausgabe von 1603 herzustellen. 6) Die vielen gemeinen Ausdrücke, die Verkehrung von Poesie in Prosa, die zahlreichen Wiederholungen besonders energischer Stellen oder auch herkömmlicher Phrasen, gehören den Bearbeitern an, die damit ersetzen wollten, was von dem Original verloren war. 7) Dass einige Charaktere mehr als andere von denen der späteren Ausgaben abweichen, erklärt sich leichter aus der verhältnissmässig unvollkommeneren Aufzeichnung dieser Rollen für die Skizze oder aus der geringeren Bekanntschaft des Bearbeiters mit einigen Scenen, als aus der Annahme, dass Shakspere später einen dieser Charaktere umgemodelt habe. 8) Die matte und zahme Sprache, die in dem ersten Hamlet sich bemerklich macht, entspricht durchaus nicht dem kühnen Style von Shakspere's Jugendarbeiten und zeigt sich besonders in den Scenen und Stellen, die von dem späteren Hamlet abweichen. Dahin gehören auch die zahllosen Verstösse gegen den Vers, die Tautologieen und Auslassungen, die besonders da hervortreten, wo es galt, Stücke des ächten Textes mit einander zu verbinden. 9) Die seltsamsten Missverständnisse jeder Art finden sich auf jeder Seite. — Aus allen diesen Gründen ist, nach T. Mommsen's Ansicht, auch nicht ein Theil von dem, was den Hamlet von 1603 von dem späteren Hamlet unterscheidet, auf Shakspere zurückzuführen und für ächt zu halten. — Im entgegengesetzten Sinne äussert sich Staunton in dem Vorworte zu seiner Ausgabe des Hamlet, indem er von Q. A. sagt: *What really concerns us is to know whether, making large allowance for omissions and corruptions due to the negligence of those through whose hands the manuscript passed, the edition of 1603 exhibits the play as Shakespeare first wrote it and as it was „diverse times acted". We believe it does. The internal evidence is to our judgment convincing that in this wretchedly printed copy we have the poet's first conception (written verbally at an early stage of his dramatic career) of that magnificent tragedy which, remodelled and augmented, was published in 1604, under the title of „The Tragicall Historie of Hamlet, Prince of Denmarke" etc. etc.* — Die Cambridge Edd endlich beschränken die angenommene Umarbeitung oder Ueberarbeitung des Dichters auf folgende Punkte *In the interval between the two editions Shakespeare seems to have changed the names of some of his Dramatis Personæ, substituting „Polonius" for „Corambis" and „Reynaldo" for „Montano". He may also have changed the order of one or two scenes, and here and there erased or inserted a few lines, but we think that no substantial change was made, and that the chief differences between Q. A. and Qs. are only such as might be expected between a bona fide and a mala fide transcription.*

*The vndiscouered country, at whose sight*
*The happy smile, and the accursed damn'd.*
*But for this, the ioyfull hope of this,*
*Whol'd beare the scornes and flattery of the world,*
*Scorned by the right rich, the rich cursed of the poore?*
*The widow being oppressed, the orphan wrong'd,*
*The taste of hunger, or a tirants raigne,*
*And thousand more calamities besides,*
*To grunt and sweate vnder this weary life,*
*When that he may his full Quietus make,*
*With a bare bodkin, who would this indure,*
*But for a hope of something after death?*
*Which pusles the braine, and doth confound the sence,*
*Which makes vs rather beare those euilles we haue,*
*Than flie to others that we know not of.*
*I that, O this conscience makes cowardes of vs all,*
*Lady in thy orizons, be all my sinnes remembred.*

Es folge der Monolog des Königs, wie er sich vergebens zum Gebete zu zwingen sucht, und der sich daran schliessende Monolog Hamlet's (A. 3, Sc. 3):

*King. O that this wet that falles vpon my face*
*Would wash the crime cleere from my conscience!*
*When I looke vp to heauen, I see my trespasse,*
*The earth doth still crie out vpon my fact,*
*Pay me the murder of a brother and a king,*
*And the adulterous fault I haue committed:*
*O these are sinnes that are vnpardonable.*
*Why say thy sinnes were blacker then is ieat,*
*Yet may contrition make them as white as snowe:*
*I but still to perseuer in a sinne,*
*It is an act gainst the vniuersall power,*
*Most wretched man, stoope, bend thee to thy prayer,*
*Aske grace of heauen to keepe thee from despaire.*

hee kneeles. enters *Hamlet.*

*Ham. I so, come forth and worke thy last,*
*And thus hee dies: and so am I revenged:*
*No, not so: he tooke my father sleeping, his sins brim full,*
*And how his soule stoode to the state of heauen*
*Who knowes, saue the immortall powres,*
*And shall I kill him now,*
*When he is purging of his soule?*
*Making his way for heauen, this is a benefit,*
*And not reuenge: no, get thee vp agen,*
*When hee's at gameswaring, taking his carowse, drinking drunke,*
*Or in the incestuous pleasure of his bed,*
*Or at some act that hath no relish*
*Of saluation in't, then trip him*
*That his heeles may kicke at heauen,*
*And fall as lowe as hel: my mother stayes,*
*This phisicke but prolongs thy weary dayes.*

exit *Ham.*

*King. My wordes fly vp, my sinnes remaine below,*
*No King on earth is safe, if Gods his foe.*

exit King

Ferner die obenerwähnte Scene zwischen der Königin und Horatio, welche auf A. 4, Sc. 4 des vollständigen Hamlet folgt:

Enter *Horatio* and the Queene.

*Hor. Madame, your sonne is safe arriv'de in Denmarke,*
*This letter I euen now receiv'd of him,*
*Whereas he writes how he escap't the danger,*
*And subtle treason that the king had plotted,*
*Being crossed by the contention of the windes,*
*He found the Packet sent to the king of England,*
*Wherein he saw himselfe betray'd to death,*
*As at his next conuersion with your grace,*
*He will relate the circumstance at full.*
*Queene. Then I perceiue there's treason in his lookes*
*That seem'd to sugar o're his villanie:*
*But I will soothe and please him for a time,*
*For murderous mindes are alwayes jealous,*
*But know not you Horatio where he is?*
*Hor. Yes Madame, and he hath appoynted me*
*To meete him on the east side of the Cittie*
*To morrow morning.*
*Queene. O faile not, good Horatio, and withall, commend me.*
*A mothers care to him, bid him a while*
*Be wary of his presence, lest that he*
*Faile in that he goes about.*
*Hor. Madam, neuer make doubt of that:*
*I thinke by this the news be come to court:*
*He is arriv'de, obserue the king, and you shall*
*Quickely finde, Hamlet being here,*
*Things fell not to his minde.*
*Queene. But what became of Gilderstone and Rossencraft?*
*Hor. He being set ashore, they went for England,*
*And in the Packet there writ down that doome*
*To be perform'd on them poynted for him:*
*And by great chance he had his fathers Seale,*
*So all was done without discouerie.*
*Queene. Thankes be to heauen for blessing of the prince,*
*Horatio once againe I take my leaue,*
*With thowsand mothers blessings to my sonne.*
*Hor. Madam adue.*

Endlich stehe hier der Schluss des Dramas (A. 5, Sc. 2):

Enter *Hamlet* and *Horatio.*

*Ham. Beleeue mee, it greeues mee much Horatio*
*That to Leartes I forgot my selfe:*
*For by my selfe me thinkes I feele his griefe,*
*Though there's a difference in each others wrong.*

Enter a Bragart Gentleman.

*Horatio, but marke yon water-flie,*
*The Court knowes him, but hee knowes not the Court.*
*Gent. Now God saue thee, sweete prince Hamlet.*
*Ham. And you sir; foh, how the muskecod smels!*

*Gen.* I come with an embassage from his maiesty to you.
*Ham.* I shall sir giue you attention:
By my troth me thinkes t'is very colde.
*Gent.* It is indeede very rawish colde.
*Ham.* T'is hot me thinkes.
*Gent.* Very swoltery hote:
The King, sweete Prince, hath layd a wager on your side,
Six Barbary horse, against six french rapiers,
With all their acoutrements too, a the carriages:
In good faith they are very curiously wrought.
*Ham.* The cariages sir; I do not know what you meane.
*Gent.* The girdles, and hangers sir, and such like.
*Ham.* The worde had beene more cosin german to the phrase, if he could haue carried the canon by his side,
And howe's the wager? I vnderstand you now.
*Gent.* Mary sir, that yong Leartes in twelue venies
At Rapier and Dagger do not get three oddes of you,
And on your side the King hath laide,
And desires you to be in readinesse.
*Ham.* Very well, if the King dare venture his wager,
I dare venture my skull: when must this be?
*Gent.* My Lord, presently, the king and her maiesty,
With the rest of the best iudgement in the Court,
Are comming downe into the outward pallace.
*Ham.* Goe tell his maiestie, I wil attend him.
*Gent.* I shall deliuer your most sweet answer.
exit.
*Ham.* You may sir, none better, for y'are spiced,
Else he had a bad nose could not smell a foole.
*Hor.* He will disclose himselfe without inquirie.
*Ham.* Beleeue me Horatio, my hart is on the sodaine
Very sore, all here about.
*Hor.* My lord, forbeare the challenge then.
*Ham.* No Horatio, not I, if danger be now,
Why then it is not to come, theres a predestinate prouidence in the fall of a sparrow: heere comes the King.

Enter King, Queene, *Leartes*, Lordes.

*King.* Now sonne Hamlet, we haue laid vpon your head,
And make no question but to haue the best.
*Ham.* Your maiestie hath laide a the weaker side.
*King.* We doubt it not, deliuer them the foiles.
*Ham.* First Leartes, heere's my hand and loue,
Protesting that I neuer wrongd Leartes.
If Hamlet in his madnesse did amisse,
That was not Hamlet, but his madnes did it,
And all the wrong I e're did to Leartes,
I here proclaime was madnes, therefore lets be at peace,
And thinke I haue shot mine arrow o're the house,
And hurt my brother.
*Lear.* Sir I am satisfied in nature,
But in termes of honor I'le stand aloofe,
And will no reconcilement,
Till by some elder maisters of our time
I may be satisfied.
*King.* Giue them the foyles.
*Ham.* I'le be your foyle Leartes, these foyles,
Haue all a laught, come on sir: a hit.
*Lear.* No none. Heere they play.
*Ham.* Iudgement.
*Gent.* A hit, a most palpable hit.
*Lear.* Well, come againe. They play againe.
*Ham.* Another. Iudgement.
*Lear.* I, I grant, a tuch, a tuch.
*King.* Here Hamlet, the king doth drinke a health to thee.
*Queene.* Here Hamlet, take my napkin, wipe thy face.
*King.* Giue him the wine.
*Ham.* Set it by, I'le haue another bowt first,
I'le drinke anone.
*Queene.* Here Hamlet, thy mother drinkes to thee. Shee drinkes.
*King.* Do not drinke Gertred: O t'is the poysned cup!
*Ham.* Leartes come, you dally with me,
I pray you passe with your most cunningst play.
*Lear.* I! say you so? haue at you,
Ile hit you now my Lord:
And yet it goes almost against my conscience.
*Ham.* Come on sir.
They catch one anothers Rapiers, and both are wounded. *Leartes* falles downe, the Queene falles downe and dies.
*King.* Looke to the Queene.
*Queene.* O the drinke, the drinke, Hamlet, the drinke.
*Ham.* Treason, ho, keepe the gates.
*Lords.* How ist my Lord Leartes?
*Lear.* Euen as a coxcombe should,
Foolishly slaine with my owne weapon:
Hamlet, thou hast not in thee halfe an houre of life,
The fatall Instrument is in thy hand.
Vnbated and invenomed: thy mother's poysned
That drinke was made for thee.
*Ham.* The poysned Instrument within my hand?
Then venome to thy venome, die damn'd villaine.
Come drinke, here lies thy vnion here.
The king dies.
*Lear.* O he is iustly serued:
Hamlet, before I die, here take my hand,
And withall, my love: I doe forgiue thee.
*Leartes* dies.
*Ham.* And I thee, O I am dead Horatio, fare thee well.
*Hor.* No, I am more an antike Roman,
Then a Dane, here is some poison lefte.
*Ham.* Vpon my loue I charge thee let it goe,
O fie Horatio, and if thou shouldst die,
What a scandale wouldst thou leaue behinde?
What tongue should tell the story of our deaths,
If not from thee? O my heart sinckes Horatio,
Mine eyes haue lost their sight, my tongue his vse:
Farewel Horatio, heauen receiue my soule.
*Ham.* dies.

Enter *Voltemar* and the Ambassadors from England. enter *Fortenbrasse* with his traine.

*Fort.* Where is this bloudy sight?
*Hor.* If aught of woe, or wonder, you'ld behold,
Then looke vpon this tragicke Spectacle.
*Fort.* O Imperious death! how many Princes,
Hast thou at one draft bloudily shot to death?

*Ambass. Our ambassie that we haue brought from England,*
*Where be these Princes that should heare vs speake?*
*O most vnlooked for time! vnhappy country.*
*Hor. Content yourselues. Ile shew to all, the ground,*
*The first beginning of this Tragedy.*
*Let there a scaffold be rearde vp in the market place,*
*And let the State of the world be there,*
*Where you shall heare such a sad story tolde,*
*That neuer mortall man could more vnfolde.*

*Fort. I haue some rights of memory to this kingdome*
*Which now to claime my leisure doth inuite me:*
*Let foure of our chiefest Captaines*
*Beare Hamlet like a souldier to his graue;*
*For he was likely, had he liued,*
*To a prou'd most royall:*
*Take up the bodie; such a sight as this*
*Becomes the fieldes, but here doth much amisse.*

*FINIS.*

Gewiss wird, wer diese Stellen mit den entsprechenden des späteren Dramas oder mit dem Styl und Vers des Dichters in irgend einer Periode seiner dramatischen Thätigkeit vergleicht, mit uns zu dem Resultate gelangen, dass wörtlich und buchstäblich so Shakspere nie seinen Hamlet abgefasst haben kann, dass vielmehr irgend ein Anderer mit dem Texte sich alle absichtlichen und unabsichtlichen Freiheiten genommen haben muss.

Diese bis zur Unkenntlichkeit gehende Entstellung macht es auch unmöglich, an der muthmasslichen Thatsache, dass Shakspere den Hamlet zweimal bearbeitete, für die chronologische Feststellung des Dramas der gewünschten sicheren Anhaltspunkt zu finden, insofern es sich nämlich dabei um die erste Bearbeitung handelt. Für die zweite Bearbeitung freilich, falls eine solche angenommen werden darf, wird mit vieler Wahrscheinlichkeit das Jahr 1600—1602 als das der Entstehung festgesetzt. Bezeichnend ist zunächst das Stillschweigen eines bewährten englischen Literators, des Francis Meres, in seinem 1598 erschienenen Werke Palladis Tamia, wo unter den zwölf Schauspielen Shakspere's, die er als Beweise für dessen dichterische Vortrefflichkeit anführt, Hamlet fehlt. Es ist schlechthin undenkbar, dass Meres eben dieses Drama unerwähnt gelassen oder vergessen haben sollte, wenn es damals in der Gestalt, die wir als die zweite Bearbeitung bezeichnen, schon auf die Bühne gekommen, oder wenn es damals nicht in einer etwaigen ersten Bearbeitung von der Bühne seit geraumer Zeit wieder verschwunden wäre.

Vom Jahre 1598 weiter finden wir in den Registern der Buchhändlergilde unterm 26. Juli 1602 folgende Notiz: *James Roberts. A booke, The Revenge of Hamlett prince of Denmarke, as yt was latelie acted by the Lord Chamberlayn his servantes.* Es geht daraus hervor, dass Roberts beabsichtigte, das genannte Drama, wie es kürzlich aufgeführt war von den Dienern des Lord Kammerherrn, d. h. von der Truppe, zu der Shakspere gehörte und für die er ausschliesslich seine Dramen schrieb, zu drucken und zu verlegen. Hamlet, in der Gestalt, wie ihn die Shakspere'sche Truppe damals spielte, und wie Roberts ihn durch den Druck veröffentlichen wollte, musste also zu der Zeit, im Sommer 1602, ein neues, »kürzlich aufgeführtes« Drama sein. Der Druck verzögerte sich jedoch, weil Roberts bei der feststehenden Abneigung der Shakspere'schen Truppe, ihre Schauspiele anders als durch die Bühnendarstellung bekannt werden zu lassen, des gewünschten Manuscripts nicht habhaft werden konnte. — Auf das fortdauernde, nur durch die Aufführung bisher befriedigte Interesse des Publicums an dem neuen Hamlet gründeten sodann die auf dem Titelblatt von Q. A. genannten, resp. angedeuteten Buchhändler N. L. (Nicholas Ling) und John Trundell die betrügerische Speculation, ihre Bearbeitung des Hamlet als das damals, im Jahre 1603, aufgeführte Shakspere'sche Drama feilzubieten. Sie fügten auf dem Titel nicht nur den Namen des Dichters, sondern auch den der Shakspere'schen Schauspielergesellschaft bei: *his Highnesse servants*, denn seit dem 17. Mai 1603 waren die früheren »Diener des Lord Kammerherrn« zu »Dienern Seiner Hoheit« des Königs Jacob I. geworden. Der Betrug, den man sich auf diese zu Shakspere's Zeit nicht seltene Weise mit dem lesenden Publicum erlaubte, die Besorgniss, dass eine Verwechslung des verstümmelten Hamlet der Q. A. mit dem Bühnen-Hamlet zum Nachtheil des letzteren gereichen könnte, stimmte die Shakspere'schen Schauspieler vielleicht geneigter, das Drama, welches bis jetzt ihr alleiniges Eigenthum gewesen war, auch dem Druck zu überlassen. Jedenfalls zeigt das Titelblatt der Q. von 1604, dass diese Ausgabe veranlasst war durch die betrügerische und unrechtmässige Ausgabe des vorhergehenden Jahres. Die Worte *Newly imprinted and enlarged to almost as much againe as it was, according to the true and perfect Coppie* beziehen sich nicht etwa auf eine umarbeitende Thätigkeit des Dichters, der sein Drama dergestalt um die Hälfte vermehrt habe, sondern auf Q. A., die damit in allen ihren Theilen als mangelhaft und unauthentisch discreditirt werden soll. Solche entgegengesetzte Bemühungen buchhändlerischer Concurrenz konnten aber, der Natur der damaligen Theaterverhältnisse gemäss, nur einem neuen Drama gelten, und die Abfassung dieses Hamlet, wie ihn die Qs. bringen, lässt sich deshalb mit ziemlicher Sicherheit in den Anfang des siebzehnten Jahrhunderts, mithin in die Mitte von Shakspere's productiver Laufbahn setzen.

Von den bisher beigebrachten chronologischen Notizen sind streng alle diejenigen zu sondern, welche sich auf die Existenz eines früheren Hamlet beziehen. Eine erste Anspielung auf ein solches Drama enthält die Vorrede von Thomas Nash zu einem Pamphlet von Robert Greene, das vielleicht schon im Jahre 1587, nachweislich aber zwei Jahre später, erschien; es heisst darin, mit einer verächtlichen Anspielung auf die Tragödien jener Zeit im Ganzen und auf einen Hamlet insbesondere: *he* (d. h. *English Seneca*, der in's Englische übersetzte lateinische Tragiker) *will afford you whole Hamlets, I should say handfuls, of tragical speeches.* — Noch bestimmter wird ein Hamlet erwähnt in dem Tagebuche des Theaterdirectors Henslowe, als aufgeführt auf dem Theater zu Newington 1594 im Juni, wo damals Henslowe's Truppe und die Shakspere'sche Truppe vereint oder abwechselnd spielten. Dass dieser Hamlet ein älteres Stück war, geht aus der fehlenden Notiz, die sonst in dem Tagebuche die neuen Dramen bezeichnet, sowie aus der geringen Einnahme, welche bei einem neuen Drama beträchtlicher gewesen sein müsste, hervor. — Endlich bezieht sich auf eine Scene dieses älteren Hamlet eine Stelle in einer Broschüre des Dichters Thomas Lodge, vom Jahre 1596, wo es von einem Teufel heisst: *looks as pale as the*

*vizard of the ghost who cried so miserably at the theatre: Hamlet revenge!* eine Anspielung, die offenbar auf ein längst bekanntes, nicht mehr neues, Drama geht. — Ob nun dieser ältere Hamlet ein Drama, in diesem Falle eine frühe Jugendarbeit, unseres Dichters war, oder das Werk eines unbekannten Verfassers, das über Shakspere's Hamlet ganz in Vergessenheit gerieth, ist eben so unausgemacht, wie es unklar ist, in welchem Verhältniss zu dem ältern Hamlet die etwaige frühere Bearbeitung des Shakspere'schen Hamlet stehen könnte, deren eigentliche Gestalt aus Q. A. sich keineswegs deutlich und sicher erkennen lässt. So lange es noch nicht einmal feststeht, ob jene erste Bearbeitung überhaupt zur Aufführung gelangte, ob sie nicht eine vom Dichter verworfene Skizze blieb, mit der nachher in Q. A. ein so arger Missbrauch getrieben wurde, ist es bei der unzuverlässigen Form, in der dieselbe uns in Q. A. überliefert ist, misslich, ein weiteres Urtheil wie über die eigentliche Beschaffenheit, so über die Zeit der Abfassung jener ersten Bearbeitung abzugeben.

War nun jener ältere verloren gegangene Hamlet, auf welchen sich die angeführten Notizen beziehen, nicht etwa eine Jugendarbeit Shakspere's, sondern das Werk eines anderen Verfassers, so liegt die Möglichkeit nahe, dass unser Dichter das Werk seines Vorgängers in grösserem oder geringerem Umfange benutzt habe. Jedenfalls schöpfte aber daneben Shakspere aus derselben Quelle, aus der auch sein Vorgänger, wenn er anders einen solchen hatte, in der Dramatisirung des Hamlet geschöpft haben wird. Die Geschichte seines Helden findet sich, novellistisch eingekleidet, in dem französischen Werke von Belleforest und Boisteau: Cent Histoires Tragiques, Paris 1564, — einer Sammlung von Geschichten und Novellen, die vollständig 1596 in englischer Uebersetzung erschien. Einzelne Abtheilungen gelangten schon früher in das englische Publicum, darunter auch The Historie of Hamblet. Obgleich sich von dieser Novelle nur ein Abdruck vom Jahre 1608 erhalten hat, so kann doch kein Zweifel sein, dass schon frühere Ausgaben existirten, die dem ältern Hamlet wie dem uns bekannten Drama vorausgingen und zu Grunde lagen. Ausser den allgemeinsten Umrissen, und auch diese nur zum Theil, konnte Shakspere von der weitläuftigen, schleppenden und geschmacklosen Erzählung wenig entlehnen. Die Thatsachen, welche die auf den Bericht des Dänen Saxo Grammaticus begründete Novelle mit dem Drama gemeinsam hat, ergeben sich hinlänglich aus den Ueberschriften der ersten Capitel jener:

*Chap. I. How Horvendile and Fengon were made Governours of the Province of Ditmarse, and how Horvendile married Geruth, the daughter to Roderick, chief K. of Denmark, by whom he had Hamblet: and how after his marriage his brother Fengon slewe him trayterously, and marryed his brothers wife, and what followed.*

*Chap. II. How Hamblet counterfeited the mad man, to escape the tyrannie of his uncle, and how he was tempted by a woman (through his uncles procurement) who thereby thought to undermine the Prince, and by that meanes to finde out whether he counterfeited madnesse or not: and how Hamblet would by no meanes bee brought to consent unto her, and what followed.*

*Chap. III. How Fengon, uncle to Hamblet, a second time to intrap him in his politick madness, caused one of his counsellors to be secretly hidden in the queenes chamber, behind the arras, to heare what speeches passed between Hamblet and the Queen; and how Hamblet killed him, and escaped that danger, and what followed.*

*Chap. IV. How Fengon the third time devised to send Hamblet to the king of England, with secret letters to have him put to death: and how Hamblet, when his companions slept, read the letters, and instead of them counterfeited others, willing the king of England to put the two messengers to death, and to marry his daughter to Hamblet, which was effected; and how Hamblet escaped out of England.*

*Chap. V. How Hamblet, having escaped out of England, arrived in Denmarke the same day that the Danes were celebrating his funerals, supposing him to be dead in England; and how he revenged his fathers death upon his uncle and the rest of the courtiers; and what followed.*

In den folgenden Capiteln nimmt die Geschichte einen andern Verlauf als das Drama: Hamlet hält zur Rechtfertigung seines Thuns eine überaus lange und langweilige Standrede an die Dänen, und wird auf Grund derselben zum König erwählt; er geht dann abermals nach England, tödtet den englischen König, kehrt mit zwei englischen Frauen nach Dänemark zurück und fällt endlich durch die Hinterlist der einen. Aber auch in den ersten fünf Capiteln findet sich kaum eine Einzelnheit, die Shakspere für sein Drama so ohne Weiteres hätte gebrauchen können, allenfalls nur die, dass der Held der Novelle, wie der des Dramas, wenn er den Lauscher hinter der Tapete ersticht, *A rat, a rat!* ruft. Die betreffende Stelle mag hier schliesslich noch einen Platz finden, da sie im Kleinen die ungeheure Kluft zeigt, welche den dramatischen Hamlet Shakspere's von dem novellistischen des Belleforest trennt: *Meane time the counsellor entred secretly into the queenes chamber, and there hid himself behind the arras, not long before the queene and Hamblet came thither, who beeing craftie and pollitique, as soone as hee was within the chamber, doubting some treason, and fearing if he should speake severely and wisely to his mother touching his secret practises he should be understood, and by that meanes intercepted, used his ordinary manner of dissimulation, and began to come like a cocke beating with his armes (in such manner as cockes use to strike with their wings) upon the hangings of the chamber: whereby, feeling something stirring under them, he cried: A rat, a rat! and presently drawing his sworde thrust it into the hangings, which done, pulled the counsellour (halfe dead) out by the heeles, made an end of killing him, and being slaine, cut his bodie in pieces, which he caused to be boyled, and then cast it into an open vaulte or privie, that so it mighte serve for foode to the hogges.*

## DRAMATIS PERSONÆ.[1]

CLAUDIUS, King of Denmark.
HAMLET, Son to the former, and Nephew to the present King.
HORATIO, Friend to Hamlet.
POLONIUS, Lord Chamberlain.
LAERTES, his Son.
VOLTIMAND, CORNELIUS, ROSENCRANTZ, GUILDENSTERN, OSRICK, A Gentleman, A Priest. } Courtiers.
MARCELLUS, BERNARDO, } Officers.
FRANCISCO, a Soldier.
REYNALDO, Servant to Polonius.
A Captain.
English Ambassadors.
Ghost of Hamlet's Father.
FORTINBRAS, Prince of Norway.
Players.
Two Clowns, Grave-diggers.

GERTRUDE, Queen of Denmark, and Mother to Hamlet.
OPHELIA, Daughter to Polonius.

Lords, Ladies, Officers, Soldiers, Sailors, Messengers, and Attendants.

SCENE, Denmark.

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# ACT I.

## SCENE I.

Elsinore. A Platform before the Castle.

FRANCISCO *on his post. Enter to him* BERNARDO.[2]

*Ber.* Who 's there?
*Fran.* Nay, answer me:[3] stand, and unfold yourself.
*Ber.* Long live the king![4]
*Fran.* Bernardo?
*Ber.* He.
*Fran.* You come most carefully upon your hour.
*Ber.* 'T is now struck[5] twelve: get thee to bed, Francisco.
*Fran.* For this relief much thanks: 't is bitter cold,
And I am sick at heart.
*Ber.* Have you had quiet guard?
*Fran.* Not a mouse stirring.
*Ber.* Well, good night.
If you do meet Horatio and Marcellus,
The rivals[6] of my watch, bid them make haste.
*Fran.* I think I hear them. — Stand! Who 's there?[7]

*Enter* HORATIO *and* MARCELLUS.

*Hor.* Friends to this ground.
*Mar.* And liegemen to the Dane.[8]
*Fran.* Give[9] you good night.
*Mar.* O! farewell, honest soldier:[10]
Who hath reliev'd you?
*Fran.* Bernardo has my place.
Give you good night. *[Exit.*
*Mar.* Holla! Bernardo!
*Ber.* Say.
What! is Horatio there?
*Hor.* A piece of him.[11]
*Ber.* Welcome, Horatio: welcome, good Marcellus.
*Mar.* What, has this thing appear'd again to-night?[12]
*Ber.* I have seen nothing.
*Mar.* Horatio says, 't is but our fantasy,
And will not let belief take hold of him,
Touching this dreaded sight twice seen of us.
Therefore, I have entreated him along
With us to watch the minutes of this night,[13]

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1) Das Personenverzeichniss fehlt in den alten Ausgg. und wurde zuerst von Rowe (1709) beigefügt. 2) In Q. A. *Enter two Centinels;* in Qs. und Fol. *Enter Bernardo and Francisco, two Centinels.* 3) *me* ist zu betonen. Francisco steht auf Wache und ihm kommt es deshalb zu, Wer da? zu rufen. 4) Dies ist schwerlich, wie Malone meint, die abgeforderte Parole, sondern, unserm »Gut Freund!« entsprechend, ein beruhigender Bescheid. Horatio und Marcellus erwiedern bald nachher auf dieselbe Frage: *Friends to this ground* und *And liegemen to the Dane.* 5) Steevens vermuthete *new struck.* 6) Q. A. hat *partners.* Beides ist dasselbe. So ist in Antony and Cleopatra (A. 3, Sc. 5) *rivality* = Genossenschaft. Als Wachtgefährte wird Marcellus bezeichnet, insofern er als Officier die Wache zu inspiciren hatte, während Horatio nur freiwillig aus Neugierde daran Theil nimmt. 7) So die Fol.; die Qs. *Stand, ho! Who is there?* 8) *Dane* ist hier, wie oft im Hamlet, der Dänenkönig. Sonst steht auch wohl bei Sh. der Name des Landes für den des Fürsten, z. B. *England* bedeutet den englischen König, *Austria* den Herzog von Oesterreich, und *Egypt* die Königin von Aegypten. 9) d. h. *I give you good night.* Ich wünsche Euch gute Nacht, spricht Francisco im Abgehen einmal zu Marcellus und dann zu Horatio. 10) So die Fol.; die Qs. haben *soldiers.* 11) Ein Stück von ihm, scherzhaft für: Er selbst. 12) Q. A. und Fol. geben diesen Vers übereinstimmend dem Marcellus, die Qs. dem Horatio.

That, if again this apparition come,
He may approve [14] our eyes, and speak to it.
*Hor.* Tush, tush! [15] 't will not appear.
*Ber.* Sit down awhile,
And let us once again assail your ears,
That are so fortified against our story,
What we two nights have seen.
*Hor.* Well, sit we down,
And let us hear Bernardo speak of this.
*Ber.* Last night of all,
When yond same star, that 's westward from the pole,
Had made his course to illume that part of heaven
Where now it burns, Marcellus, and myself,
The bell then beating [16] one, —
*Mar.* Peace! break thee off: look, where it comes again!

*Enter Ghost.*

*Ber.* In the same figure, like the king that 's dead.
*Mar.* Thou art a scholar; [17] speak to it, Horatio.
*Ber.* Looks it not like the king? mark it, Horatio.
*Hor.* Most like: — it harrows [18] me with fear and wonder.
*Ber.* It would be spoke to. [19]
*Mar.* Question it, [20] Horatio.
*Hor.* What art thou, that usurp'st this time of night,
Together with that fair and warlike form,
In which the majesty of buried Denmark [21]
Did sometimes [22] march? by heaven, I charge thee, speak!
*Mar.* It is offended.
*Ber.* See! it stalks away.
*Hor.* Stay! speak: speak, I charge thee, speak!
*[Exit Ghost.*
*Mar.* 'T is gone, and will not answer.
*Ber.* How now, Horatio? you tremble, and look pale:
Is not this something more than fantasy?
What think you on 't? [23]
*Hor.* Before my God, I might not this believe,
Without the sensible and true avouch
Of mine own eyes.
*Mar.* Is it not like the king?
*Hor.* As thou art to thyself.
Such was the very armour he had on,
When he the ambitious Norway [24] combated.
So frown'd he once, when, in an angry parle, [25]
He smote the sledded Polacks on the ice.
'T is strange.
*Mar.* Thus, twice before, and just [26] at this dead hour,
With martial stalk hath he gone by our watch.
*Hor.* In what particular thought to work, I know not;
But in the gross and scope of my opinion, [27]
This bodes some strange eruption to our state.
*Mar.* Good now, [28] sit down, and tell me, he that knows,
Why this same strict and most observant watch
So nightly toils the subject [29] of the land?
And why such daily cast of brazen cannon,
And foreign mart for implements of war? [30]
Why such impress [31] of shipwrights, whose sore task
Does not divide the Sunday from the week?
What might be toward, [32] that this sweaty haste
Doth make the night joint-labourer with the day,
Who is 't, that can inform me?
*Hor.* That can I;
At least, the whisper goes so. Our last king,
Whose image even but now appear'd to us,
Was, as you know, by Fortinbras of Norway,
Thereto prick'd on by a most emulate pride, [33]
Dar'd to the combat; in which our valiant Hamlet

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— *thing* = Wesen, Geschöpf, hier unbestimmt von der Geistererscheinung. 13) Diese Steigerung des einfachen Begriffes »Stunden der Nacht« kommt auch sonst vor; so in Ford's Fancies Chaste and Noble: *I promise ere the minutes of the night.* 14) *to approve* ist bei Sh. sowohl = bestätigen, als = erproben. Horatio soll die Wahrheit dessen, was sie gesehen, bestätigen oder erproben, indem er die Erscheinung anredet. 15) Ausruf der Verachtung = Pah! Pah! 16) Q. A. hat *tolling* für *beating*. 17) Horatio soll das Wort führen, weil Geisterbeschwörungen, nach dem Vorgang der Kirche, nur in lateinischer Sprache, also nur von Gelehrten vorgenommen werden konnten. So in Beaumont und Fletcher's Night-walker: *Let 's call the butler up, for he speaks Latin, And that will daunt the devil.* 18) *to harrow* zunächst = aufreissen, wie mit der Egge, dann = verwüsten, und = durchwühlen. Die Lesart von Q. A. ist *it horrors me etc.* 19) Bernardo drückt die Vermuthung aus, dass der Geist mit sich sprechen lassen werde. 20) So Q. A. und Fol.: Lass Dich mit ihm in's Gespräch ein. — Die Hgg. lesen zum Theil mit den andern Qs. *Speak to it, Horatio.* 21) *Denmark* bezeichnet hier, wie vorher *Dane*, den König von Dänemark. Vgl. oben Anm. 8. 22) *sometimes* = ehedem. — *to march* drückt ein feierliches Einherschreiten in kriegerischer Tracht aus. 23) So Q. A. und Fol. Einige Qs. *of it*. Indess wird bei Sh. *on* und *of* beständig verwechselt, und *on* namentlich dann für *of* gebraucht, wenn das folgende Pronomen verkürzt wird: *on 't* für *of it*, *on 's* für *of us*, u. s. w. 24) Der König von Norwegen, mit dem der Dänenkönig in eben solcher Rüstung einen Zweikampf bestanden hatte. — In der Fol. fehlt *he*. 25) *angry parle* = zornige Zwiesprache oder Unterhandlung, ein Tropus für den Kampf, in welchem der König den Feind, hier die zu Schlitten herbeigeeilten Polen, auf dem Eise schlug oder dahinstreckte. — Die alten Ausgg. lesen für *Polacks*, wie zu Sh.'s Zeit die Polen genannt wurden, *Pollax* und *pollax*, woraus schon die späteren Folioausgg. irrthümlich *pole-axe* machen. Pope emendirte daraus *Polack*, und Malone *Polacks*. 26) So die Fol.; Q. A. und die Qs. *jump*. — Der folgende Vers lautet in Q. A.: *With martial stalk he passed through our watch.* 27) Dem *particular thought*, der besondern Richtung, die die Gedanken zu nehmen haben, wird hier das *gross and scope*, der allgemeine Spielraum, in dem sich die Vermuthung bewegt, entgegengestellt. 28) *good now* bildet zusammen eine Interjection freundlicher Aufforderung, ähnlich wie *sweet now* = wohlan! und darf nicht getrennt werden. 29) Der Singular steht hier im collectiven Sinne: die Unterthanen als Ganzes, als Volk gefasst. — In der folgenden Zeile haben Q. A. und die Qs. *cost* für *cast* der Fol. — Die Qs. haben *with* für *why* der Q. A. und der Fol. 30) Das Kriegsgeräth wird aus der Fremde herbeigeschafft und eingekauft. 31) Zum Bau der Kriegsschiffe, der als dringlich Sonntags wie in der Woche betrieben wird, werden die Werkleute aufgegriffen und gepresst. — Nach Steevens' Deutung ist *impress* = Anwerbung, ohne den Nebenbegriff des Zwanges. 32) *to be toward* — im Anzuge begriffen sein. — *might be toward*, indirect für das directe *may*, zeigt, dass der Satz nicht mit *day* sondern erst mit *inform*

(For so this side of our known world esteem'd him) [34]
Did slay this Fortinbras; who, by a seal'd compact,
Well ratified by law and heraldry, [35]
Did forfeit with his life all those his lands,
Which he stood seiz'd of, [36] to the conqueror:
Against the which, a moiety competent [37]
Was gaged by our king; which had return'd [38]
To the inheritance of Fortinbras,
Had he been vanquisher; as, by the same cov'nant, [39]
And carriage of the article design'd,
His fell to Hamlet. Now, Sir, young Fortinbras,
Of unimproved mettle [40] hot and full,
Hath in the skirts of Norway, here and there,
Shark'd up a list of landless [41] resolutes,
For food and diet, to some enterprise
That hath a stomach [42] in 't: which is no other
(As it doth well appear unto our state) [43]
But to recover of us, by strong hand
And terms compulsative, [44] those 'foresaid lands
So by his father lost. And this, I take it,
Is the main motive of our preparations,
The source of this our watch, and the chief head
Of this post-haste and romage [45] in the land. [46]
*Ber.* I think, it be no other, but e'en so:
Well may it sort, [47] that this portentous figure
Comes armed through our watch, so like the king
That was, and is, the question of these wars. [48]
*Hor.* A moth it is to trouble the mind's eye.
In the most high and palmy state of Rome,
A little ere the mightiest Julius fell,
The graves stood tenantless, and the sheeted dead
Did squeak and gibber in the Roman streets: [49]
As stars with trains of fire and dews of blood,
Disasters in the sun; and the moist star,
Upon whose influence Neptune's empire stands, [50]
Was sick almost to doomsday [51] with eclipse:
And even the like precurse of fierce events —
As harbingers preceding still the fates,
And prologue to the omen coming on [52] —
Have heaven and earth together demonstrated [53]
Unto our climatures and countrymen. —
But, soft! behold! lo, where it comes again!

*Re-enter Ghost.*

I 'll cross it, though it blast me. [54] — Stay, illusion!
If thou hast any sound, or use of voice,
Speak to me:
If there be any good thing to be done,
That may to thee do ease, and grace to me,
Speak to me:

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*me* schliesst. 33) *emulate* als Adjectiv findet sich nur an dieser Stelle. Q. A. liest *emulous cause.* 34) Hamlet galt in der ganzen alten Welt, im Gegensatz zu der neuen, so weit sie bekannt war, für *valiant.* 35) *law* ist das allgemein gültige, *heraldry* das beim ritterlichen Zweikampfe, von dem hier die Rede ist, in Frage kommende Recht. 36) *seized of* steht wie *possessed of*: in deren Besitz er sich befand. — Die Fol. hat *on* für *of.* 37) *a moiety competent* = ein entsprechender Theil. *moiety* ist nicht immer = Hälfte, sondern wird auch bei einer andern, als einer Zweitheilung angewandt. So in K. Henry IV. First Part (A. 3, Sc. 1) *my moiety — — equals not one of yours*, wo es sich um eine Dreitheilung handelt. 38) *to return* = anheimfallen. 39) So liest die Fol. des Verses wegen für *covenant*, was sich auch sonst bei Sh. findet, = Vertrag, Uebereinkunft. Viele Hgg. adoptiren dafür die Lesart der Qs. *co-mart*, ein nirgendwo sonst vorkommendes Wort, das Sh. aus *mart* = Markt, und *co-* = mit, seltsam zusammengesetzt haben müsste, das sich aber einfacher als Druckfehler aus *cou'nant* erklärt. Gemäss demselben Vertrage und dem Sinne des festgesetzten Artikels, nach welchem in dem einen Falle Hamlet's Land dem Fortinbras anheimfiele, sollte im andern Falle sein (d. h. Fortinbras') Besitzthum dem Hamlet zufallen. — *designed* = bezeichnet, bestimmt, verbessert die zweite Folioausg. von 1632 das *designe* der Fol. und *deseigne* der Qs. 40) Ein Muth, ein Feuer, das sich nicht schulen, nicht in die Zucht nehmen lässt. — Q. A. hat *inapproved* für *unimproved.* 41) So die Fol. für *lawless* der Q. A. und der Qs. 42) *stomach*, zunächst = Magen, Esslust, bedeutet dann ferner Lust, Trieb zu Etwas, Eifer, Muth, Entschlossenheit. 43) *state* ist bei Sh. nicht bloss = Staat, sondern = Staatsverwaltung, Regierung. — Die Fol. hat *and* für *as.* 44) *terms compulsative* in der Fol., wofür die Qs. unmetrisch *compulsatory* lesen, ist = Zwangsverfahren, und erläutert näher das vorhergehende *strong hand* = Gewalt. 45) *romeage* in den Qs., *Romage* in der Fol., gewöhnlich *rummage* geschrieben, = ein unruhiges Durchwühlen und Umherstöbern, wobei nichts an seiner Stelle bleibt. 46) Die folgenden achtzehn Zeilen fehlen in der Fol., wahrscheinlich weil sie wie ähnliche bloss beschreibenden Inhalts auch bei den späteren Aufführungen des Dramas weggelassen wurden. 47) Wohl mag sich das fügen, dass diese vorbedeutungsvolle Gestalt u. s. w. 48) Insofern die jetzigen Kriegsrüstungen *(wars)* eine Folge der früheren Kämpfe des alten Hamlet sind, ist er jetzt wie früher der Gegenstand oder Grund derselben. — *moth* in der folgenden Zeile ist das Sh.'sche Wort für das jetzige *mote*, was die meisten Hgg. dafür setzen. 49) Ganz ähnlich sagt Sh. in Julius Cæsar (A. 2, Sc. 2) *And graves have yawn'd, and yielded up their dead* und *And ghosts did shriek, and squeal about the streets.* — Vor dem folgenden Verse, *As stars etc.*, scheint eine Lücke im Text zu sein; vielleicht hiess es in dem Ausgefallenen, dass nicht nur auf der Erde sich Wunder gezeigt hätten, sondern ebenso auch am Himmel: wie Sterne mit feurigen Schweifen und blutiger Thau, Verdunkelungen in der Sonne. — Rowe änderte folgendermassen: *Stars shone with trains of fire, dews of blood fell,* || *Disasters veil'd the sun.* — Mitford wollte die Zeile *As stars — — blood* hinter die vierte folgende *And even — — events* einfügen. 50) d. h. der Mond, den Sh. hier als *moist star*, in Winter's Tale (A. 1, Sc. 2) als *watery star* bezeichnet, weil er gleichsam das Wasser anzieht. 51) Wie sonst wohl *sick to death*, steht hier *sick to doomsday.* 52) *omen* ist nicht bloss die Vorbedeutung, sondern auch das vorbedeutete Ereigniss selbst, dem in seinem Nahen *(coming on)* solche Phänomene, wie die geschilderten, zum Prolog dienen müssen. 53) Die Sh.'sche Betonung des Wortes auf der ersten Sylbe erhellt auch aus andern Stellen, z. B. in K. Henry V. (A. 4, Sc. 2) *To demonstrate the life of such a battle.* — Für *climatures* in der folgenden Zeile vermuthet Dyce *climature.* 54) *to blast*, eigentlich = versengen, wird namentlich von übernatürlichen, verderblichen Einflüssen der Geister oder der Planeten gebraucht. — Die Qs. haben hier die Bühnenweisung *It* (d. h. der Geist) *spreads his arms*, woraus Rowe, auf Horatio bezüglich, machte *Spreading his arms.* 55) *happily* = *haply* bei Sh. 56) *spirit's* ist im

If thou art privy to thy country's fate,
Which happily[55] foreknowing may avoid,
O, speak!
Or if thou hast uphoarded in thy life
Extorted treasure in the womb of earth,
For which, they say, you spirits oft walk in death,[56]
*[Cock crows.*
Speak of it: — stay, and speak! — Stop it, Marcellus.
*Mar.* Shall I strike at it[57] with my partisan?
*Hor.* Do, if it will not stand.
*Ber.* 'T is here!
*Hor.* 'T is here!
*Mar.* 'T is gone! *[Exit Ghost.*
We do it wrong, being so majestical,
To offer it the show of violence;
For it is, as the air, invulnerable,
And our vain blows malicious mockery.
*Ber.* It was about to speak, when the cock crew.
*Hor.* And then it started, like a guilty thing
Upon a fearful summons. I have heard,
The cock, that is the trumpet to the morn,[58]
Doth with his lofty and shrill-sounding throat
Awake the god of day; and, at his warning,
Whether in sea or fire, in earth or air,
The extravagant and erring spirit hies
To his confine;[59] and of the truth herein
This present object made probation.
*Mar.* It faded[60] on the crowing of the cock.
Some say, that ever 'gainst that season comes
Wherein our Saviour's birth is celebrated,
The[61] bird of dawning singeth all night long:
And then, they say, no spirit can walk[62] abroad;
The nights are wholesome; then no planets strike,
No fairy takes,[63] nor witch hath power to charm,
So hallow'd and so gracious is the[64] time.
*Hor.* So have I heard, and do in part believe it.
But, look, the morn, in russet[65] mantle clad,
Walks o'er the dew of yon high eastern[66] hill.
Break we our watch up; and, by my advice,
Let us impart what we have seen to-night
Unto young Hamlet; for, upon my life,
This spirit, dumb to us, will speak to him.
Do you consent we shall acquaint him with it,
As needful in our loves, fitting our duty?
*Mar.* Let 's do 't, I pray; and I this morning know
Where we shall find him most conveniently.[67] *[Exeunt.*

## SCENE II.

The Same. A Room of State.

*Enter the* King, Queen, Hamlet, Polonius, Laertes, Voltimand, Cornelius,[1] *Lords, and Attendants.*

*King.* Though yet of Hamlet our dear brother's death
The memory be green, and that it us befitted
To bear our hearts in grief, and our whole kingdom
To be contracted in one brow of woe;
Yet so far hath discretion fought with nature,
That we with wisest sorrow think on him,
Together with remembrance of ourselves.
Therefore, our sometime sister,[2] now our queen,
The imperial jointress of this warlike state,[3]
Have we, as 't were, with a defeated joy, —
With one auspicious, and one dropping eye,[4]
With mirth in funeral, and with dirge[5] in marriage,
In equal scale weighing delight and dole, —
Taken to wife: nor have we herein barr'd
Your better wisdoms, which have freely gone
With this affair along:[6] for all, our thanks.
Now follows, that you know, young Fortinbras,
Holding a weak supposal of our worth,
Or thinking, by our late dear brother's death,
Our state to be disjoint and out of frame,
Colleagued with the dream of his advantage,[7]
He hath not fail'd to pester us with message,
Importing the surrender of those lands
Lost by his father, with all bonds of law,[8]
To our most valiant brother. — So much for him.
Now for ourself, and for this time of meeting.
Thus much the business is. We have here writ

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Sh.'schen Vers oft einsylbig. — Die Bühnenweisung, dass der Hahn kräht, findet sich nur in den Qs., nicht in der Fol. — Für *you spirits* der Fol. haben die Qs. *your spirits.* 57) *at it* in der Fol.; *at* fehlt in den Qs. 58) So die Qs.; Q. A. hat dafür *morning*, die Fol. *day.* 59) *extravagant* = über seine Grenzen hinausschweifend; *erring* = umherirrend. — *confine*, mit betonter zweiter Sylbe, ist der jedem Geiste, in einem der genannten vier Elemente zum Wohnsitz angewiesene Bezirk, zu dem er von seinem nächtlichen Umherschweifen beim ersten Hahnenruf zurückkehren muss. 60) *to fade* = verschwinden, eine jetzt veraltete Bedeutung des Wortes. 61) So Q. A. und die Fol.; die Qs. lesen *this bird.* 62) So die Fol.; Q. A. liest *dare walke*, die Qs. *dare stir.* 63) *to strike* und *to take* sind die technischen Ausdrücke für den verderblichen Einfluss, den Gestirne und Geister auf das Befinden des Menschen ausüben. — Die Fol. hat *talkes* für *takes* der Q. A. und der Qs. 64) So die Fol.; Q. A. und die Qs. haben *that time.* 65) *russet* bezeichnet sowohl die braunrothe Farbe, als auch den so gefärbten Stoff, in welchen zu Sh.'s Zeit die Landleute sich zu kleiden pflegten. 66) *eastern* in der Fol.; *eastward* in den Qs. — Q. A. hat *yon high mountain top.* 67) So Fol. und Q. A.; die Hgg. lesen meistens mit den Qs. *convenient.*

1) Nach der Fol. treten Voltimand und Cornelius erst im Verlauf der Rede des Königs auf. In derselben Ausgabe wird unter den Anwesenden auch Ophelia aufgeführt. 2) *our sometime sister* = unsere frühere Schwägerin. — Die Fol. hat *sometimes* für *sometime* der Qs. 3) *imperial* = *royal* kommt auch sonst bei Sh. vor. — *jointress*, eigentlich die Besitzerin eines Leibgedinges *(jointure)*, heisst hier die Königin mit einer Andeutung ihres Anrechtes an den dänischen Thron. — Die Qs. haben *to this warlike state* für *of* der Fol. 4) Das Thränen vergiessende Auge wird hier dem Freude verkündenden gegenübergestellt, um, wie in den übrigen Antithesen, den angeblichen Widerstreit der Gefühle in der Brust des Königs darzuthun. — So die Fol.; die Qs. *an auspicious and a dropping eye.* 5) *dirge*, eigentlich Seelenmesse, (von dem lateinischen Anfangswort einer solchen, *dirige*, so genannt,) heisst dann Trauerlied, Todtenklage im Allgemeinen. 6) Der Rath seiner Staatsmänner, ihre bessere Weisheit, hat bereitwillig dem Beschlusse des Königs und seiner Ausführung zur Seite gestanden. 7) Fortinbras hat keinen andern Verbündeten, als den Wahn, dass zu solchen Schritten jetzt die Gelegenheit günstig sei.

To Norway, uncle of young Fortinbras, —
Who, impotent and bed-rid, scarcely hears
Of this [9] his nephew's purpose, — to suppress
His further gait [10] herein, in that the levies,
The lists, and full proportions, [11] are all made
Out of his subject: and we here despatch
You, good Cornelius, and you, Voltimand,
For bearers [12] of this greeting to old Norway;
Giving to you no further personal power
To business with the king, more [13] than the scope
Of these dilated articles allow.
Farewell; and let your haste commend your duty.
*Cor., Vol.* In that, and all things, will we show our duty.
*King.* We doubt it nothing: heartily farewell.
*[Exeunt* VOLTIMAND *and* CORNELIUS.
And now, Laertes, what 's the news with you?
You told us of some suit; what is 't, Laertes?
You cannot speak of reason to the Dane,
And lose your voice: what wouldst thou [14] beg, Laertes,
That shall not be my offer, not thy asking?
The head is not more native to the heart,
The hand more instrumental to the mouth, [15]
Than is the throne of Denmark to thy father.
What wouldst thou have, Laertes?
*Laer.* Dread my [16] lord,
Your leave and favour to return to France;
From whence though willingly I came to Denmark,
To show my duty in your coronation,
Yet now, I must confess, that duty done,
My thoughts and wishes bend again toward France,
And bow them [17] to your gracious leave and pardon.
*King.* Have you your father's leave? What says Polonius?

*Pol.* He hath, my lord, [18] wrung from me my slow leave,
By laboursome petition; and, at last,
Upon his will I seal'd my hard consent: [19]
I do beseech you, give him leave to go.
*King.* Take thy fair hour, Laertes; time be thine,
And thy best graces spend it at thy will. [20] —
But now, my cousin Hamlet, and my son, —
*Ham.* *[Aside.]* A little more than kin, and less than kind. [21]
*King.* How is it that the clouds still hang on you?
*Ham.* Not so, my lord; I am too much i' the sun. [22]
*Queen.* Good Hamlet, cast thy nighted [23] colour off,
And let thine eye look like a friend on Denmark. [24]
Do not, for ever, with thy vailed lids
Seek for thy noble father in the dust:
Thou know'st, 't is common; all that lives [25] must die,
Passing through nature to eternity.
*Ham.* Ay, Madam, it is common.
*Queen.* If it be,
Why seems it so particular with thee?
*Ham.* Seems, Madam! nay, it is; I know not seems.
'T is not alone my inky cloak, good mother, [26]
Nor customary suits of solemn black,
Nor windy suspiration of forc'd breath,
No, nor the fruitful [27] river in the eye,
Nor the dejected haviour of the visage,
Together with all forms, modes, [28] shows of grief,
That can denote me truly: these, indeed, seem,
For they are actions that a man might play;
But I have that within, which passeth show,
These [29] but the trappings and the suits of woe.
*King.* 'T is sweet and commendable [30] in your nature, Hamlet,

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8) *bonds of law* nach der Fol. (Qs. *bands*) sind die rechtlichen Verpflichtungen oder Verträge, von denen in der vorhergehenden Scene die Rede war. 9) *this* bezieht sich auf *purpose*. 10) *further gait* = Weiterschreiten, Weitergehen, ist ein Begriff. 11) *proportions* sind die Anschläge zu den Truppenaushebungen und Werbungen, wie sie für die bevorstehende Expedition entworfen werden. 12) So die Qs.; die Fol. *for bearing*. 13) *more* ist Wiederholung des vorhergehenden *further*. Die Gesandten dürfen in ihrer Verhandlung mit dem norwegischen König nicht über den Spielraum hinausgehen, den ihnen die schriftlich auseinandergesetzten Vergleichsartikel verstatten. Sh. setzt den Plural *allow* durch Attraction des vorhergehenden *articles*, obwohl sich das Verbum auf den Singular *scope* bezieht. — Für *dilated* der Fol. haben die Qs. *delated* und Q. A. *related*. 14) Der Uebergang vom *you* zum *thou* bezeichnet die gesteigerte Freundlichkeit und Herablassung des Königs, der dem Laertes, was er erbitten möchte, schon darbietet, ehe er darum bittet. 15) *native* drückt eine Verbindung durch die Geburt, *instrumental* eine organische Verbindung aus. 16) So die Fol., indem *my lord* gleichsam ein Wort ist. Die Qs. haben *my dread lord*, wo *dread* um die gebührende Betonung kommt. 17) *them* = *themselves*, wie oft bei Sh. Des Laertes nach Frankreich gerichtete Wünsche erwarten, demüthig sich verneigend, die Erlaubniss des Königs. 18) Die folgenden Worte des Polonius bis *consent* fehlen in der Fol. 19) *hard* bezieht sich auf Polonius: eine Einwilligung, die ihm schwer wurde. 20) Nach der Interpunction der Qs. und Fol., von der die meisten Hgg. ohne Noth abweichen, indem sie *time be thine and thy best graces* verbinden und *spend* als Imperativ fassen. 21) *kin* bezeichnet die Vetterschaft, *kind* die Blutsverwandtschaft, und Hamlet's Verhältniss zum Könige ist jetzt weder das Eine noch das Andere völlig; *kind* ist zugleich ein in dieser Verbindung sprichwörtliches Wortspiel mit dem adjectivischen *kind* = freundlich. 22) Das Sprichwort *out of God's blessing into the warm sun* erläutert die Antwort, die Hamlet dem Könige giebt, hinlänglich, ohne dass, wie Einige wollen, ein Wortspiel zwischen *sun* und *son* hier beabsichtigt wäre. Dass die Qs. *sonne* für *Sun* der Fol. schreiben, kann nicht befremden, denn ebenso steht in Grindall's Profitable Discourse (1555) *they were brought from the good to the bad, and from God's blessing, as the proverb is, into a warme sonne.* 23) So die Qs.; die Fol. hat *nightly*. 24) Auch hier ist der König gemeint. 25) So Fol. und Qs., von den meisten Hggn. mit den späteren Folioausgg. in *live* umgeändert. 26) So die Fol. Die Variante der Q. von 1604 *coold* (d. h. *cold*) *mother*, woraus eine spätere Q. von 1611 das unsinnige *could smother* macht, mag wenigstens erwähnt werden. — *ink* und *inky* werden auch sonst von Sh. und seinen Zeitgenossen in edlem Styl als Metaphern gebraucht. So steht in Kyd's Jeronimo, First Part: *inky soul*, und in Dekker's Old Fortunatus: *This inky thread thy ugly sins have spun.* 27) *fruitful* ist nicht bloss = fruchtbar, sondern auch = reichlich, ergiebig. 28) So Capell. Die Fol. hat *Moods*, die Qs. *moodes*. — Für das *shows* der Fol. hat die Q. von 1604 *chapes*, die andern Qs. *shapes*. — In der folgenden Zeile hat die Q. von 1604 *deuote*, woraus spätere Qs. *devout* machten. Die Fol. hat das richtige *denote*. 29) scil. *are*. — Für *passeth* der Fol. haben die Qs. *passes*. 30) Sh. kennt das Wort in doppelter Accentuation:

To give these mourning duties to your father:
But, you must know, your father lost a father;
That father lost, lost[31] his; and the survivor bound
In filial obligation, for some term,
To do obsequious sorrow: but to persever[32]
In obstinate condolement, is a course
Of impious stubbornness; 't is unmanly grief;
It shows a will most incorrect to heaven,[33]
A heart unfortified, a mind impatient,
An understanding simple and unschool'd:
For what, we know, must be, and is as common
As any the most vulgar thing to sense,[34]
Why should we, in our peevish[35] opposition,
Take it to heart? Fie! 't is a fault to heaven,
A fault against the dead, a fault to nature,
To reason most absurd, whose common theme
Is death of fathers, and who still hath cried,
From the first corse till he[36] that died to-day,
»This must be so.« We pray you, throw to earth
This unprevailing[37] woe, and think of us
As of a father; for let the world take note,
You are the most immediate to our throne;
And, with no less nobility of love,
Than that which dearest father bears his son,
Do I impart[38] toward you. For your intent
In going back to school in Wittenberg,[39]
It is most retrograde to our desire;
And we beseech you, bend you[40] to remain
Here, in the cheer and comfort of our eye,
Our chiefest courtier, cousin, and our son.

*Queen.* Let not thy mother lose her prayers, Hamlet:
I pray thee, stay with us; go not to Wittenberg.

*Ham.* I shall in all my best obey you, Madam.

*King.* Why, 't is a loving and a fair reply:
Be as ourself in Denmark. — Madam, come;
This gentle and unforc'd accord of Hamlet
Sits smiling to[41] my heart: in grace whereof,
No jocund health that Denmark drinks to-day,
But the great cannon[42] to the clouds shall tell,
And the king's rouse the heavens shall bruit again,[43]
Re-speaking earthly thunder. Come away.

*[Flourish. Exeunt* King, Queen, *Lords, etc.* Polonius, *and* Laertes.

*Ham.* O! that this too too solid flesh would melt,
Thaw, and resolve[44] itself into a dew;
Or that the Everlasting had not fix'd
His canon[45] 'gainst self-slaughter! O God! O God!
How weary, stale, flat, and unprofitable,
Seem to me all the uses of this world!
Fie on 't! O fie! 't is an unweeded garden,
That grows to seed; things rank, and gross in nature,
Possess it merely.[46] That it should come to this!
But two months dead! — nay, not so much, not two:
So excellent a king; that was, to this,
Hyperion[47] to a satyr; so loving to my mother,
That he might not beteem[48] the winds of heaven
Visit her face too roughly. Heaven and earth!
Must I remember? why, she would hang on him,
As if increase of appetite had grown
By what it[49] fed on; and yet, within a month, —
Let me not think on 't: — Frailty, thy name is woman! —
A little month; or ere those shoes were old,
With which she follow'd my poor father's body,
Like Niobe, all tears; — why she, even she,
(O God! a beast, that wants discourse of reason,[50]
Would have mourn'd longer,) — married with my uncle,
My father's brother, but no more like my father
Than I to Hercules: within a month;
Ere yet the salt of most unrighteous tears

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*cómmendable* und *comménd̆able*. 31) Das erste *lost* ist Particip und Apposition zu *that father*, das zweite *lost* Präteritum, wie auch das folgende *bound* sich als Präteritum fassen lässt, zu dem *the survivor* das Object bildet. — Doch lässt sich auch suppliren: *and the survivor was bound*. — *obsequious* = ergeben, anhänglich, namentlich auch in der Erinnerung an einen Verstorbenen. 32) Sh. kennt nur *to persever* mit dem Ton auf der Mittelsylbe, kein modernes *to persevere*, mit betonter Endsylbe. 33) Sehr unfügsam gegen die Fügung des Himmels. 34) *to sense* bezieht sich auf *most vulgar*. 35) *peevish* ist bei Sh. = seltsam, wunderlich, thöricht. 36) Sh. wendet oft, des Nachdrucks wegen, die Nominative der Personalpronomina für die Accusativform an, wie auch umgekehrt. 37) *to prevail* gebraucht noch Dryden für *to avail*. So sagt Sh. in Romeo and Juliet (A. 3, Sc. 3) in demselben Sinne: *it helps not, it prevails not*. 38) Die Commentatoren erklären: *impart myself*. Wahrscheinlich aber bezog Sh. in ungenauer, durch den Zwischensatz veranlasster Construction *no less nobility of love* als Object auf *impart* und vergass, dass er *with no less* geschrieben. In diesem Sinne las Theobald *with 't no less*. — *nobility of love* ist die hohe Stellung, welche des Königs Liebe dem Hamlet anweist, als ob er sein wirklicher Sohn wäre. 39) Sh. kannte Wittenberg als Universität wahrscheinlich aus der durch Volksbücher und Dramen in England damals sehr verbreiteten Sage vom Doctor Faustus, welche grösstentheils dort spielt. 40) d. h. *yourself* = fügt Euch darin. 41) *to* erklärt sich durch *smiling*, mit dem es durch Attraction in Verbindung steht. 42) *cannon* ist Collectiv, nicht die einzelnen Kanonen, sondern das Geschütz im Ganzen. 43) *rouse* ist sowohl das Zechen selbst im Ganzen, als der volle Trunk beim Gelage im Einzelnen, wie Staunton annimmt, begleitet von einem lauten Zuruf. 44) *to resolve* = *to dissolve*. — In der vorigen Zeile fassen einige Hgg. *too-too* als Compositum im Sinne von *exceeding*. — Die Qs. haben, wie Q. A., *sallied* für *solid* der Fol. 45) *canon*, in Sh.'s Orthographie *cannon*, ist das göttliche Verbot des Selbstmordes. — Die Qs. haben *seale slaughter* für *Selfe slaughter* der Fol. 46) *merely* = ganz und gar. — Die metrischen Unregelmässigkeiten, nach denen bald ein halber Versfuss fehlt, bald zu viel steht, bezeichnen hier, wie in andern Monologen, das Abspringen des Gedankens von einem Gegenstande auf den andern, vermittelt durch solche Uebergangspausen. 47) *Hyperion* (mit betonter zweiter Sylbe) als Sonnengott kommt öfter bei Sh. vor. — Hamlet's Vater verhielt sich zu seinem Nachfolger, wie sich der schöne Sonnengott zu einem hässlichen Satyr verhält. 48) *to beteem*, ein schon zu Sh.'s Zeit ziemlich veraltetes Wort, ist überall wo es vorkommt (bei Sh. nur noch in Midsummer-Night's Dream A. 1, Sc. 1), = gewähren, erlauben. — Die Fol. hat *beteene*, woraus Theobald *let e'en* machte. 49) *it* bezieht sich auf *appetite*. 50) *discourse of reason* ist, wie aus dem häufigen Gebrauch dieser Zusammensetzung bei Sh.'s Zeitgenossen, auch bei ihm selbst in Troilus and Cressida (A. 2, Sc. 2) hervorgeht, = vernünftiges,

Had left the flushing in her galled eyes,
She married. — O most wicked speed, to post
With such dexterity[51] to incestuous sheets!
It is not, nor it cannot come to, good;[52]
But break, my heart, for I must hold my tongue!

*Enter* HORATIO, BERNARDO, *and* MARCELLUS.

*Hor.* Hail to your lordship!
*Ham.* I am glad to see you well:[53]
Horatio, — or I do forget myself.
*Hor.* The same, my lord, and your poor servant ever.
*Ham.* Sir, my good friend; I 'll change that name with you.[54]
And what make you from Wittenberg, Horatio? —
Marcellus?
*Mar.* My good lord, —
*Ham.* I am very glad to see you. — Good even,[55] Sir. —
But what, in faith, make you from Wittenberg?
*Hor.* A truant disposition, good my lord.
*Ham.* I would not hear your enemy say so;
Nor shall you do mine ear that violence,
To make it truster of your own report
Against yourself: I know, you are no truant,
But what is your affair in Elsinore?
We 'll teach you to drink deep,[56] ere you depart.
*Hor.* My lord, I came to see your father's funeral.
*Ham.* I pray thee, do not mock me, fellow-student;
I think, it was to see my mother's wedding.
*Hor.* Indeed, my lord, it follow'd hard upon.
*Ham.* Thrift, thrift,[57] Horatio! the funeral bak'd meats
Did coldly furnish forth the marriage tables.
'Would I had met my dearest[58] foe in heaven
Ere I had ever seen[59] that day, Horatio! —
My father, — methinks, I see my father.
*Hor.* O! where, my lord?
*Ham.* In my mind's eye, Horatio.
*Hor.* I saw him once: he was a goodly king.
*Ham.* He was a man, take him for all in all,
I shall not look upon his like again.
*Hor.* My lord, I think I saw him yesternight.
*Ham.* Saw who?[60]
*Hor.* My lord, the king your father.
*Ham.* The king my father!
*Hor.* Season your admiration for a while
With an attent[61] ear, till I may deliver,
Upon the witness of these gentlemen,
This marvel to you.
*Ham.* For God's love, let me hear.
*Hor.* Two nights together had these gentlemen,
Marcellus and Bernardo, on their watch,
In the dead waste[62] and middle of the night,
Been thus encounter'd: a figure like your father,
Armed at point,[63] exactly, cap-a-pe,
Appears before them, and with solemn march
Goes slow and stately by them: thrice he walk'd,
By their oppress'd and fear-surprised eyes,
Within his truncheon's length; whilst they, distill'd
Almost to jelly with the act of fear,[64]
Stand dumb, and speak not to him. This to me
In dreadful secrecy impart they did,
And I with them the third night kept the watch;
Where, as they had deliver'd, both in time,
Form of the thing,[65] each word made true and good,
The apparition comes. I knew your father:
These hands are not more like.
*Ham.* But where was this?
*Mar.* My lord, upon the platform where we watch'd.
*Ham.* Did you not speak to it?
*Hor.* My lord, I did;
But answer made it none: yet once, methought,
It lifted up its head, and did address
Itself to motion, like as it would speak;[66]
But, even then, the morning cock crew loud,

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logisches Denken. — Die Fol. hat *heaven* für *God.* 51) *dexterity* = Behendigkeit, eigentlich Alles, was Einem rasch von der Hand geht. — Zwei Zeilen vorher liest Staunton mit der Fol. *of her galled eyes*, für *in her etc.* der Q. A. und der Qs. 52) *good* ist adjectivisch in Bezug auf *it is not*, substantivisch aber in Verbindung mit *come to.* 53) So Qs. und Fol.; Q. A. hat *I am very glad to see you*, ohne *well.* 54) Hamlet will sich als Horatio's armen Diener, ihn aber als seinen guten Freund angesehen wissen. — *what make you from Wittenberg?* = was treibt Ihr fern von Wittenberg? 55) Ein Gruss, den man schon gleich nach Mittag gebrauchte, ehe der Abend da war. — *Good even, Sir* ist an Bernardo gerichtet. — In der ersten Zeile von Hamlet's folgender Rede hat die Fol. *have* für das *hear* der Qs. 56) Anspielung auf das Zechen, das der König in Helsingör in die Mode gebracht hatte. — *deep* verbindet sich auch sonst mit dem Begriff des Trinkens, um dessen Tüchtigkeit zu bezeichnen. 57) Es war Profit und Oekonomie, — *thrift* bedeutet Beides, — wenn unmittelbar auf das Leichenbegängniss die Hochzeit folgte, da man das vom Ersteren übrig gebliebene Gebackene als kalte Küche für die Hochzeittafel gebrauchen konnte. 58) *dear* ist bei Sh. Alles, was uns nahe geht oder nahe steht, in freundlichem wie in feindlichem Sinne. So kommt an anderen Stellen Sh.'s *dear peril, dear exile, dear absence*, und *terms so bloody and so dear* vor. 59) So die Fol.; die Qs. lesen *or ever I had seen*, und Q. A. *ere ever I had seen.* 60) Die Hgg. interpungiren meist *Saw! who?* — *who* steht, wie oft bei Sh., für *whom.* 61) *attent* veraltet für *attentive*, wie Q. A. liest: mässigt Euer Erstaunen eine Weile, indem Ihr uns aufmerksam zuhört. 62) *wast* lesen Qs. und Fol., wofür die Hgg. meistens *waist* emendiren. Sh. sagt in der ihm eigenthümlichen Anwendung der Copula: die todtenstille Oede und Mitte der Nacht, für: die todtenstille Oede der Mitte der Nacht. Q. A. liest mit gleichem Sinne *vast* für *waste*, was Staunton und Dyce aufnehmen. 63) So die Qs.; die Fol. *arm'd at all points.* Der Sinn ist derselbe, = vollständig gerüstet. — *cap-a-pe*, von Kopf zu Fuss, wird ausserdem noch einmal von Sh. in Winter's Tale (A. 4, Sc. 3), aber dort scherzhaft und affectirt gebraucht. 64) Das Entsetzen hatte sie fast zu Gallert aufgelöst, ihnen jede körperliche Kraft und Festigkeit geraubt. Die Lesart der Fol. *bestill'd* ist wohl nur Druckfehler. — Dyce citirt dazu aus Sylvester's Du Bartas, A Dialogue Folgendes: *Melt thee, distill thee, turn to wax or snow.* 65) Die Erscheinung wiederholte sich ganz genau, der Zeit und der Gestalt gemäss, wie sie dem Horatio berichtet hatten. — *both* ist = Beides, und verbindet *time* mit *form of the thing.* 66) Es machte eine Bewegung, als ob es sprechen wollte. — In der vorigen Zeile haben Qs. und Fol. *it head*, und Q. A. *his head.* 67) So Q. A. und die Fol. — Die Qs. setzen *indeed* nur einmal, wie in einer folgen-

And at the sound it shrunk in haste away,
And vanish'd from our sight.
*Ham.* 'T is very strange.
*Hor.* As I do live, my honour'd lord, 't is true;
And we did think it writ down in our duty,
To let you know of it.
*Ham.* Indeed, indeed,[67] Sirs, but this troubles me.
Hold you the watch to-night?
*Mar., Ber.* We do, my lord.
*Ham.* Arm'd, say you?
*Mar., Ber.* Arm'd, my lord.
*Ham.* From top to toe?
*Mar., Ber.* My lord, from head to foot.
*Ham.* Then, saw you not his face?
*Hor.* O! yes, my lord; he wore his beaver[68] up.
*Ham.* What, look'd he frowningly?
*Hor.* A countenance more in sorrow than in anger.[69]
*Ham.* Pale, or red?
*Hor.* Nay, very pale.
*Ham.* And fix'd his eyes upon you?
*Hor.* Most constantly.
*Ham.* I would I had been there.
*Hor.* It would have much amaz'd you.
*Ham.* Very like, very like. Stay'd it long?
*Hor.* While one with moderate haste might tell a hundred.
*Mar., Ber.* Longer, longer.
*Hor.* Not when I saw 't.
*Ham.* His beard was grizzled? no?
*Hor.* It was, as I have seen it in his life,
A sable silver'd.[70]
*Ham.* I will watch to-night:
Perchance, 't will walk again.
*Hor.* I warrant[71] it will.
*Ham.* If it assume my noble father's person,
I 'll speak to it, though hell itself should gape,
And bid me hold my peace. I pray you all,
If you have hitherto conceal'd this sight,
Let it be tenable in your silence still;[72]
And whatsoever else shall hap to-night,
Give it an understanding, but no tongue:
I will requite your loves. So, fare you well.
Upon the platform, 'twixt eleven and twelve,
I 'll visit you.
*All.* Our duty to your honour.
*Ham.* Your loves, as mine to you.[73] Farewell.
*[Exeunt* Horatio, Marcellus, *and* Bernardo.
My father's spirit in arms! all is not well;
I doubt some foul play: 'would, the night were come!
Till then sit still, my soul. Foul deeds will rise,
Though all the earth o'erwhelm them, to men's eyes.
*[Exit.*

## SCENE III.

A Room in Polonius' House.

*Enter* Laertes *and* Ophelia.

*Laer.* My necessaries are embark'd: farewell;
And, sister, as the winds give benefit,
And convoy is assistant, do not sleep,
But let me hear from you.
*Oph.* Do you doubt that?
*Laer.* For Hamlet, and the trifling of his favour
Hold it a fashion, and a toy in blood;[1]
A violet in the youth of primy nature,
Forward, not permanent, sweet, not lasting,
The perfume and suppliance of a minute;[2]
No more.
*Oph.* No more but so?
*Laer.* Think it no more:
For nature, crescent, does not grow alone
In thews,[3] and bulk; but, as this temple waxes,
The inward service of the mind and soul
Grows wide withal. Perhaps, he loves you now;
And now no soil, nor cautel, doth besmirch
The virtue[4] of his will: but you must fear,
His greatness weigh'd, his will is not his own,
For he himself is subject to his birth:[5]
He may not, as unvalu'd persons[6] do,
Carve for himself; for on his choice depends
The safety[7] and the health of the whole state;

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den Rede Hamlet's *very like* nur einmal, wo Q. A. und Fol. es zweimal setzen. 68) Was Sh. unter *beaver* verstand, erhellt aus der Erklärung eines gleichzeitigen Glossars. In Bullokar's English Expositor (1616) steht darüber: *in armour it signifies that part of the helmet which may be lifted up to take breath more freely.* — Die folgende Zeile liest Staunton mit Q. A. *How look'd he, frowningly?* 69) Die Hgg. bemühen sich vergebens, diese kurzen Reden und Antworten nach dem regelmässigen Schema des Blankvers in fünffüssige Jamben abzutheilen. 70) *sable*, hier als Substantiv, zu dem *silver'd* gehört, bedeutet zunächst das Schwarz als Wappenfarbe, wird dann aber, namentlich adjectivisch, für schwarz überhaupt gebraucht. — Für *grizzled* der Q. A. und der Qs. hat die Fol. *grisly*. 71) So Q. A. und die Qs.; letztere schreiben *warn't*, um die Aussprache als einsylbiges Wort zu bezeichnen. — Die Fol. hat *I warrant you it will.* — *gape*, zwei Zeilen weiter, fasst Staunton als synonym mit *yell, howl, roar*, — eine Bedeutung, die das Wort allerdings an andern Stellen hat. 72) Lasst dieses Gesicht ferner in Eurem Stillschweigen wohnhaft sein, seinen Platz behaupten. — Die Lesart der Fol. *treble* für *tenable* der Qs. ist wohl nur Druckfehler. — In Q. A. steht *tenible*. 73) Hamlet bittet, da sie ihn ihrer pflichtschuldigen Ergebenheit versichern, nur um ihre Liebe und Freundschaft, — *love* ist Beides, — und verspricht ihnen dafür die seinige.

1) Hamlet's Gunsttändelei ist eben nur eine Modetracht und eine Grille, die aus dem Blute stammt. 2) *perfume and* ist zufällig in der Fol. ausgefallen, die auch *froward* für *forward* liest. — *suppliance of a minute* ist entweder = was die Minute gewährt, oder = was eine Minute ausfüllt. In ersterem Sinne steht das seltene Wort in Chapman's Homer: *by my suppliance given.* 3) *thews* steht auch an den beiden andern Stellen, wo Sh. es hat, in ähnlicher Verbindung: in Julius Cæsar (A. 1, Sc. 3) *thews and limbs*, und in K. Henry IV. Second Part (A. 3, Sc. 2) *the limb, the thews, the stature, bulk, and big assemblance of a man.* Es muss, obwohl jetzt nicht mehr in diesem Sinne gebräuchlich, = Sehnen, sein. 4) Der Tugend oder Reinheit seines Verlangens wird hier als Gegensatz *soil* und *cautel* = Flecken und Arglist, gegenübergestellt. — Für *will* der Qs. hat die Fol. *fear*. 5) Der Vers ist nur in der Fol. 6) Leute ohne einen bestimmten Rang dürfen, was dem Hamlet versagt ist, selbst zulangen, oder, genauer, sich selbst vorlegen *(carve for himself)*. Das Bild ist von

And therefore must his choice be circumscrib'd
Unto the voice and yielding of that body,
Whereof he is the head. Then, if he says he loves you,
It fits your wisdom so far to believe it,
As he in his particular act and place [8]
May give his saying deed; which is no further,
Than the main voice of Denmark goes withal. [9]
Then weigh what loss your honour may sustain,
If with too credent ear you list his songs,
Or lose your heart, or your chaste treasure open
To his unmaster'd importunity.
Fear it, Ophelia, fear it, my dear sister;
And keep within [10] the rear of your affection,
Out of the shot and danger of desire.
The chariest [11] maid is prodigal enough,
If she unmask [12] her beauty to the moon.
Virtue itself 'scapes not calumnious strokes:
The canker galls the infants of the spring,
Too oft before their buttons be disclos'd;
And in the morn and liquid dew of youth
Contagious blastments are most imminent.
Be wary then; best safety lies in fear:
Youth to itself rebels, though none else near. [13]
*Oph.* I shall the effect of this good lesson keep,
As watchman to my heart. But, good my brother,
Do not, as some ungracious pastors do,
Show me the steep and thorny way to heaven,
Whilst like a puff'd and reckless libertine,
Himself [14] the primrose path of dalliance treads,
And recks not his own read. [15]
*Laer.* O! fear me not.
I stay too long; — but here my father comes.

*Enter* Polonius.

A double blessing is a double grace;
Occasion smiles upon a second leave. [16]

*Pol.* Yet here, Laertes? aboard, aboard, for shame!
The wind sits in the shoulder of your sail,
And you are stay'd for. There, [17] — my blessing with you;
*[Laying his hand on* Laertes' *head.*
And these few precepts in thy memory
See thou character. [18] Give thy thoughts no tongue,
Nor any unproportion'd thought [19] his act.
Be thou familiar, but by no means vulgar:
The friends thou hast, and their adoption tried, [20]
Grapple them to thy soul with hoops [21] of steel;
But do not dull thy palm with entertainment
Of each new-hatch'd, unfledg'd comrade. [22] Beware
Of entrance to a quarrel; but, being in,
Bear 't, that the opposed may beware of thee.
Give every man thine ear, but few thy voice;
Take each man's censure, [23] but reserve thy judgment.
Costly thy habit as thy purse can buy,
But not express'd in fancy; rich, not gaudy:
For the apparel oft proclaims the man;
And they in France, of the best rank and station,
Are most select and generous, chief in that. [24]
Neither a borrower, nor a lender be;
For loan oft loses both itself and friend,
And borrowing dulls the edge of husbandry.
This above all, — to thine own self be true;
And it must follow, as the night the day,
Thou canst not then be false to any man.
Farewell; my blessing season this in thee! [25]
*Laer.* Most humbly do I take my leave, my lord.
*Pol.* The time invites you: go, your servants tend. [26]
*Laer.* Farewell, Ophelia; and remember well
What I have said to you.
*Oph.* 'T is in my memory lock'd,
And you yourself shall keep the key of it. [27]
*Laer.* Farewell. *[Exit.*

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einer Mahlzeit entlehnt. 7) Die Qs. haben *The safety and health of this whole state;* die Fol. *The sanctity and health of the whole State.* — Das *the* vor *health* fügte Warburton ein. 8) So die Qs.; die Fol. *in his peculiar sect and force.* 9) Hamlet darf seine Betheurungen nur so weit verwirklichen, wie die Volksstimme in Dänemark zustimmt. 10) Die Qs. *keep you in.* Indess ist auch *to keep* als neutrales Verbum = sich halten. Der Sinn ist: Geh nicht so weit, wie Deine Neigung geht. 11) *chariest* steht dem *prodigal* gegenüber, wie Kargheit der Verschwendung. 12) *to unmask = to unveil* deutet auf die Sitte des Sh.'schen Zeitalters hin, dass die Damen draussen ihr Antlitz hinter einer Maske verbargen. 13) Die Jugend führt sich selbst in Versuchung, wenn Niemand sonst in der Nähe ist, sie in Versuchung zu führen. 14) *himself*, obwohl Singular, bezieht sich in ungenauer Construction auf den Plural *some ungracious pastors*, indem der Singular *like a puff'd and reckless libertine* dazwischentrat. 15) *to reck* = sich kümmern; *read* = Rath, Lehre. 16) Laertes hat schon einmal von seinem Vater Abschied genommen. 17) Die Fol. verbindet *there* mit dem Vorhergehenden. — Die folgende Bühnenweisung ist ein Zusatz der Hgg. 18) *to character* = eingraben, einschreiben, hat bei Sh. den Accent bald auf der ersten, bald auf der zweiten Sylbe. — Für *see* der Fol. haben die Qs. *look.* 19) *unproportion'd thought* = ein unüberlegter, nicht richtig gebildeter Gedanke. 20) Ein participialer Zwischensatz: wenn Du ihre Wahl auf die Probe gestellt hast. 21) Die Reifen von Stahl sind vollkommen verständlich, so dass *hoops* nicht mit Pope in *hooks* umzuändern ist. — Q. A. hat *with a hoop of steel.* 22) Man stumpft die Hand ab, wenn man mit ihrem Drucke jeden neuen, unreifen Gesellen begrüsst. — Q. A. und die Qs. haben *courage* für das *comrade* der Fol., welche ihrerseits *unhatch'd* für *new-hatch'd* liest. 23) *censure* gebraucht Sh. nicht bloss = Tadel, sondern auch = Urtheil, Meinung, ohne gehässigen Nebensinn. 24) Der Lesart der alten Ausgg. *Are of a most select and generous chief* (Q. A. *chiefe*, die Qs. *cheefe*, die Fol. *cheff*) *in that* lässt sich kaum eine stichhaltige Deutung abgewinnen. Die einfachste Aenderung, die zugleich dem Verse aufhilft, ist die Streichung des unverständlichen *of a* und ein Comma hinter *generous*, so dass *chief* adverbial für *chiefly* steht. So emendirte schon Rowe. — Steevens vermuthete *Select and generous, are most choice in that*, und Collier's alter Corrector: *Are of a most select and generous choice in that.* — Staunton liest *Are of a most select and generous sheaf in that* und citirt dazu aus Ben Jonson's Magnetic Lady: *ay, and with assurance* || *That it is found in noblemen and gentlemen* || *Of the best sheaf.* — Die Cambridge Edd vermuthen, Sh. habe ursprünglich geschrieben *And they in France of the best rank and station* || *Are most select and generous in that* und dazu am Rande beigefügt *of* (für *in*) und *chief* (für *best*), welche Wörter dann der Abschreiber missverständlich dem zweiten Verse einverleibt habe. 25) Polonius' Segen soll schliesslich die vorhergegangenen guten Lehren in seinem Sohne zeitigen. 26) *tend* =

*Pol.* What is 't, Ophelia, he hath said to you?
*Oph.* So please you, something touching the lord Hamlet.
*Pol.* Marry, well bethought:
'T is told me, he hath very oft of late
Given private time[28] to you; and you yourself
Have of your audience been most free[29] and bounteous.
If it be so, (as so 't is put on me,
And that in way of caution,) I must tell you,
You do not understand yourself so clearly,
As it behoves my daughter, and your honour.
What is between you? give me up the truth.
*Oph.* He hath, my lord, of late made many tenders
Of his affection to me.
*Pol.* Affection? pooh! you speak like a green girl,
Unsifted in such perilous circumstance.[30]
Do you believe his tenders, as you call them?
*Oph.* I do not know, my lord, what I should think.
*Pol.* Marry, I 'll teach you: think yourself a baby;
That you have ta'en these tenders for true pay,
Which are not sterling. Tender yourself more dearly;
Or, not to crack the wind of the poor phrase,
Running[31] it thus, you 'll tender me a fool.
*Oph.* My lord, he hath importun'd me with love,
In honourable fashion.
*Pol.* Ay, fashion[32] you may call it; go to, go to.
*Oph.* And hath given countenance to his speech, my lord,
With almost all the holy vows of heaven.[33]
*Pol.* Ay, springes to catch woodcocks. I do know,
When the blood burns, how prodigal the soul
Lends the tongue vows: these blazes, daughter,
Giving more light than heat, — extinct in both,
Even in their promise, as it is a-making,[34] —
You must not take for fire. From this time,
Be somewhat scanter of your maiden presence:
Set your entreatments at a higher rate,
Than a command to parley.[35] For Lord Hamlet,
Believe so much in him, that he is young;
And with a larger tether may he walk,
Than may be given you. In few,[36] Ophelia,
Do not believe his vows, for they are brokers
Not of that dye[37] which their investments show,
But mere implorators of unholy suits,
Breathing like sanctified and pious bawds,
The better to beguile.[38] This is for all, —
I would not, in plain terms, from this time forth,
Have you so slander any moment leisure,[39]
As to give words or talk with the lord Hamlet.
Look to 't, I charge you; come your ways.
*Oph.* I shall obey, my lord. *[Exeunt.*

## SCENE IV.

### The Platform.

*Enter* HAMLET, HORATIO, *and* MARCELLUS.

*Ham.* The air bites shrewdly; it is very cold.
*Hor.* It is a nipping and an eager air.
*Ham.* What hour now?
*Hor.* I think, it lacks of twelve.[1]
*Mar.* No, it is struck.
*Hor.* Indeed? I heard it not: it then draws near the season,
Wherein the spirit held his wont to walk.
*[A flourish of trumpets, and ordnance shot off, within.*[2]
What does this mean, my lord?
*Ham.* The king doth wake to-night, and takes his rouse,
Keeps wassail, and the swaggering up-spring reels;[3]
And as he drains his draughts of Rhenish down,
The kettle-drum and trumpet thus bray out
The triumph[4] of his pledge.

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*attend.* — Für *invites* der Fol. haben die Qs. *invests.* 27) *it* bezieht sich auf *memory.* 28) *private time* ist die Zeit, die er für sich hat. 29) *free* = rückhaltslos, hat *of* nach sich, wie *bounteous* = freigebig. 30) *unsifted*, eigentlich = ungesichtet, ist hier, wie ebenvorher *green*, = unreif, unerfahren. — *circumstance* hat als Collectiv plüralische Bedeutung. 31) *running* vermuthete Collier für *roaming* der Fol., was Johnson erklärte: *letting yourself loose to such improper liberty.* Nach der Lesart der meisten Hgg. *wronging it thus*, wofür die Qs. *wrong* haben, bezieht sich *it* auf *poor phrase*, d. h. das arme vieldeutige Wort *tender*, das Polonius ausser Athem hetzt *(crack the wind)*, indem er damit in dessen verschiedenen Bedeutungen spielt. — *tender* ist zuerst als Substantiv = Huldigung, dann als Verbum = pflegen, werthhalten, endlich = darreichen. — *to run* = laufen lassen, als transitives Verbum. 32) Wie Polonius vorher geflissentlich das Wort *tender* missverstand und verdrehte, so hier *fashion* = Art, und = Mode. 33) In der Fol. fehlt *almost* und *holy*. 34) Während das Gelöbniss noch gethan wird, erlöschen solche Aufloderungen schon. — Zwei Zeilen vorher hat die Fol. *gives* für *lends* der Q. A. und der Qs., und in der folgenden Zeile *For* für *From*. 35) Ophelia soll ihre Unterhaltungen höher taxiren, als sich auf Befehl zum Gespräch bereit finden lassen. 36) scil. *words*. 37) So die Qs.; die Fol. *not of the eye*. 38) *bawds* emendirt Theobald das *bonds* der Qs. und der Fol. Hamlet's Gelübde sind gleichsam Kuppler, die unter einem ehrbaren und frommen Aussehen um so besser hintergehen. 39) Ich wollte, geradezu und ohne Umschweife gesagt, nicht, dass Ihr von jetzt an einer auch noch so kurzen Musse die Schmach anthätet, sie zum Gespräch mit Hamlet zu verwenden. — Viele Hgg. lesen *moment's leisure* ohne Autorität.

1) d. h. es fehlt noch Etwas an zwölf Uhr, es geht auf Mitternacht. Zu *struck* ist dann *twelve* zu suppliren. — In der ersten Zeile dieser Scene liest die Fol. *is it very cold?* 2) Die Bühnenweisung ist theilweise modern, die Fol. hat gar keine hier, Q. A. nur: *Sound trumpets*, die andern Qs. *a Flourish of trumpets, and two pieces go off.* Das hinter der Scene gelöste Geschütz bestand demnach aus zwei Stücken, wahrscheinlich sog. *chambers*, wie sie in K. Henry VIII. (A. 1, Sc. 4) erwähnt werden. 3) Wie *rouse* zugleich den Trunk und das Zechgelage bezeichnet (vgl. A. 1, Sc. 2, Anm. 43), so bezeichnet auch *wassail* das zum Trinken bestimmte und gewürzte Mischgetränk und das Trinkgelage selbst. In seiner Trunkenheit taumelt der König dabei den lärmenden Hopser oder Walzer *(swaggering up-spring)*. Dieser Tanz kommt als ein deutscher in Chapman's Alphonsus vor: *We Germans have no changes in our dances,* || *An almain and an up-spring, that is all.* 4) *triumph*

*Hor.* Is it a custom?
*Ham.* Ay, marry, is 't:
But to my mind, — though I am native here,
And to the manner born, — it is a custom
More honour'd in the breach than the observance.[5]
This heavy-headed revel, east and west,
Makes us traduc'd and tax'd of other nations:
They clepe us drunkards,[6] and with swinish phrase
Soil our addition;[7] and, indeed, it takes
From our achievements, though perform'd at height,
The pith and marrow of our attribute.
So, oft it chances in particular men,
That for some vicious mole of nature in them,
As, in their birth, (wherein they are not guilty,
Since nature cannot choose his origin,)
By their o'ergrowth of some complexion,[8]
Oft breaking down the pales and forts of reason;
Or by some habit, that too much o'er-leavens
The form of plausive manners; — that these men, —
Carrying, I say, the stamp of one defect,
Being nature's livery, or fortune's star, —
Their virtues else, be they as pure as grace,
As infinite as man may undergo,
Shall in the general censure take corruption
From that particular fault: the dram of bale
Doth all the noble substance off and out
To his own scandal.[9]

*Enter Ghost.*

*Hor.* Look, my lord! it comes.

*Ham.* Angels and ministers of grace defend us!
Be thou a spirit of health, or goblin damn'd,
Bring with thee airs from heaven, or blasts from hell,
Be thy intents wicked, or charitable,
Thou com'st in such a questionable[10] shape,
That I will speak to thee. I 'll call thee Hamlet,
King, father, royal Dane: O! answer me:
Let me not burst in ignorance; but tell,
Why thy canoniz'd bones,[11] hearsed in death,
Have burst their cerements;[12] why the sepulchre,
Wherein we saw thee quietly inurn'd,[13]
Hath op'd his ponderous and marble jaws,
To cast thee up again.[14] What may this mean,
That thou, dead corse, again, in complete steel,
Revisit'st[15] thus the glimpses of the moon,
Making night hideous; and we fools of nature,[16]
So horridly to shake our disposition,
With thoughts beyond the reaches of our souls?
Say, why is this? wherefore? what should we do?
*[The Ghost beckons* Hamlet.

*Hor.* It beckons you to go away with it,
As if it some impartment did desire
To you alone.
*Mar.* Look, with what courteous action
It waves[17] you to a more removed[18] ground:
But do not go with it.
*Hor.* No, by no means.
*Ham.* It will not speak; then will I follow it.
*Hor.* Do not, my lord.
*Ham.* Why, what should be the fear?

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ist hier bitterste Ironie. — Der König lässt mit Pauken und Trompeten sein Zutrinken laut verkünden, als ob es sich um eine Heldenthat handle. 5) Die folgenden zweiundzwanzig Zeilen finden sich nur in den Qs. — Zwei Zeilen vorher haben Q. A. und Fol. *and* für *but* der Qs. 6) *to clepe = to call.* — Anspielungen auf die Trinklust der Dänen sind bei Sh.'s Zeitgenossen sehr häufig; auch in Othello (A. 2, Sc. 3) figurirt, wo die trinklustigen Nationen aufgeführt werden, der Däne in erster Reihe. 7) *addition* ist ein näher bezeichnender Beiname; welcher Art, geht aus *swinish phrase* hervor. 8) *complexion* ist die bestimmte Disposition, wie z. B. hier zum Trunke, die, wenn sie zu mächtig wird *(o'ergrowth)*, die Schranken der Vernunft niederbricht. Dieser *complexion* folgt dann als zweite Veranlassung zum Verderben die Gewöhnung *(habit)*, welche selbst das Bild angenehmer Sitte zu sehr verdirbt, mit ihrem Sauerteig zu sehr durchdringt. Der Satz, von allen eingeschachtelten Zwischensätzen befreit, ist: *it chances in particular men — that these men — shall take corruption from that particular fault.* — Manche Hgg. lesen mit Theobald *by the o'ergrowth;* indess bezieht sich *their* auf *particular men:* indem eine gewisse Richtung bei ihnen zu sehr überhand nimmt. — Von Theobald rührt auch die folgende Verbesserung in den nächsten Zeilen her: *their virtues else* für *his virtues else* der Qs. 9) Die Qs. lesen *eale* für *bale*, und *of a doubt* für *off and out.* Die alten Ausgg. verwechseln *off* und *of* häufig, wie sie *doubt* und *dout* verwechseln. Der Sinn wäre dann: die Drachme von Verderbniss verdrängt *(doth off)* und löscht aus *(doth out)* den ganzen edlen Gehalt zu ihrer eigenen Schmach, d.h. so dass nur ihre eigene Hässlichkeit übrig bleibt. Die Hgg. suchen dem jedenfalls corrupten Satze auf andere Weise aufzuhelfen. Sie lesen *often dout, oft do out, of worth out, of 't corrupt, oft corrupt* un d*oft adopt.* Das *eale* der Qs. lesen manche Hgg. *ill* oder *evil*, und die Variante *ease*, die sich in zwei Qs. findet, *base.* — Keightley liest *The drum of evil || Doth all the noble substance, out o' doubt, || To his own scandal* — — das dann zu erwartende Verbum, entsprechend etwa unserm »herabwürdigen«, wird unterdrückt und der Satz bleibt unvollendet durch die Erscheinung des Geistes. 10) *questionable* ist Jemand, mit dem sich sprechen *(question)* lässt. So fordert die Gestalt, in der der Geist erscheint, von selbst dazu auf, ihn anzureden. Vgl. A. 1, Sc. 1, Anm. 19. — In der vorhergehenden Zeile hat die Fol. *events* für das *intents* der Q. A. und der Qs. 11) *to canonize*, bei Sh. bald auf der ersten, bald auf der zweiten Sylbe betont, ist nicht bloss = heiligsprechen, sondern auch = wie heilig verehren. 12) *cerements* sind die mit Wachs getränkten Grabtücher, in welche man die im Tode bestatteten Gebeine gewickelt hatte. 13) Die Qs. lesen *interr'd.* — *inurn'd*, was sich im Grunde nur von der in einer Urne aufbewahrten Asche sagen lässt, ist eben so uneigentlich zu verstehen, wie in Coriolanus (A.5,Sc.5) *Let him be regarded || As the most noble corse that ever herald || Did follow to his urn.* 14) Das Grab ist hier als ein Raubthier gedacht, das seinen Rachen öffnet und das Verschlungene wieder von sich giebt. 15) Die alten Ausgg. *revisits* (Q. A. *reuissets*, die Qs. *reuisites*, und die Fol. *reuisits)*, um die Consonantenhäufung zu vermeiden. Aehnliche ungrammatische Abschleifungen des auslautenden — *st* in der zweiten Person des Verbums nach einem vorhergehenden *t* kommen auch sonst in den alten Drucken vor. 16) *fools of nature*, insofern die Natur ihr Spiel mit uns treibt, uns äfft. Für *we* sollte eigentlich *us* stehen, da die Construction ist: *making us (to) shake our disposition.* 17) Die Fol. hat hier *wafts*, und nachher *it wafts me still.* Die Qs. haben an beiden Stellen, wie sämmtliche alte Ausgg. an einer

I do not set my life at a pin's fee;
And, for my soul, what can it do to that,
Being a thing immortal as itself?
It waves me forth again: — I 'll follow it.
*Hor.* What, if it tempt you toward the flood, my lord,
Or to the dreadful summit of the cliff,
That beetles o'er his base into the sea,[19]
And there assume some other horrible form,
Which might deprive your sovereignty of reason[20]
And draw you into madness? think of it:
The very place puts toys of desperation,[21]
Without more motive, into every brain
That looks so many fathoms to the sea,
And hears it roar beneath.
*Ham.* It waves me still: — go on, I 'll follow thee.
*Mar.* You shall not go, my lord.
*Ham.* Hold off your hands.
*Hor.* Be rul'd: you shall not go.
*Ham.* My fate cries out,
And makes each petty artery in this body
As hardy as the Nemean lion's nerve.[22] —
*[Ghost beckons.*
Still am I call'd. — Unhand me, gentlemen, —
*[Breaking from them.*
By heaven, I 'll make a ghost of him that lets me: —
I say, away! — Go on, I 'll follow thee.
*[Exeunt Ghost and* Hamlet.
*Hor.* He waxes desperate[23] with imagination.
*Mar.* Let 's follow; 't is not fit thus to obey him.
*Hor.* Have after.[24] — To what issue will this come?
*Mar.* Something is rotten in the state of Denmark.
*Hor.* Heaven will direct it.[25]
*Mar.* Nay, let 's follow him. *[Exeunt.*

## SCENE V.

A more remote Part of the Platform.[1]

*Enter Ghost and* Hamlet.

*Ham.* Where wilt thou lead me? speak, I 'll go no further.
*Ghost.* Mark me.
*Ham.* I will.
*Ghost.* My hour is almost come,
When I to sulphurous and tormenting flames
Must render up myself.
*Ham.* Alas, poor ghost!
*Ghost.* Pity me not; but lend thy serious hearing
To what I shall unfold.
*Ham.* Speak, I am bound[2] to hear.
*Ghost.* So art thou to revenge, when thou shalt hear.
*Ham.* What?
*Ghost.* I am thy father's spirit;
Doom'd for a certain term to walk the night,
And for the day confin'd to fast in fires,[3]
Till the foul crimes, done in my days of nature,
Are burnt and purg'd away. But that I am forbid
To tell the secrets of my prison-house,
I could a tale unfold, whose lightest word
Would harrow up thy soul, freeze thy young blood,
Make thy two eyes, like stars, start from their spheres,
Thy knotted and combined locks to part,[4]
And each particular hair to stand an-end,
Like quills upon the fretful porpentine;[5]
But this eternal blazon must not be
To ears of flesh and blood. — List, Hamlet,[6] O list! —
If thou didst ever thy dear father love, —
*Ham.* O God!

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dritten: *it waves me forth again.* 18) *removed* = *remote.* So steht in As you like it (A. 3, Sc. 2) *so removed a dwelling.* — Drei Zeilen weiter haben die Qs. *then I will* für das *then will I* der Q. A. und der Fol. 19) Die Klippe ragt oben weiter, als unten ihr Fuss geht, in die See hinaus. — *summit* ist in den Qs. *somnet*, in der Fol. *Sonnet.* — *beetles* in der Fol., *bettles* in den Qs. 20) *to deprive* = rauben, wird oft mit dem Accusativ der Sache construirt; hier ist die beraubte Person aus dem *your* zu suppliren: Euch die Herrschaft der Vernunft rauben. 21) *toys of desperation* sind Einfälle, Grillen, die wahnsinnig machen können oder die dem Wahnsinn angehören. — Dieser Vers und die drei folgenden fehlen in der Fol. 22) *Nemean* kommt, auf der ersten Sylbe betont, auch in Love's Labour's Lost (A. 4, Sc. 1) vor. — Für *artery* in der vorigen Zeile setzt die Fol. *Artire*, — eine Schreibweise, die Dyce auch in andern alten Drucken nachgewiesen hat. Die Qs. haben *arture* dafür. 23) Wie *desperation* (vgl. Anm. 21), wird auch *desperate* vom Wahnsinn gebraucht; *imagination* ist hier die Phantasie in ihrer höchsten Aufregung. — Zwei Verse vorher gebraucht Sh. *to let* in der veralteten Bedeutung »hindern«. 24) *have after*, wie das ähnliche *have with you* = hinterdrein! mit! sind alltägliche Redensarten, von denen es zweifelhaft ist, ob sie als Imperative zu fassen sind, oder als Indicative, bei denen *I* oder *we* zu ergänzen wäre. 25) Diese Worte beziehen sich auf die vorhergehenden *To what issue will this come?*

1) Ob diese von den Hggn. hinzugefügte Ortsbezeichnung den Sinn des Dichters trifft, lässt sich schwerlich ermitteln. Nach der langen Zwischenzeit, die Hamlet's Freunde gebrauchen, ehe sie ihn wieder finden, ist es sogar unwahrscheinlich, dass das Gespräch zwischen Hamlet und dem Geiste auf derselben Terrasse stattfand, auf der Hamlet sich von seinen Begleitern losriss. Indess giebt Sh. selbst in der Scene keinen nähern Fingerzeig über die Localität, wie er allerdings nach der Einrichtung seiner Bühne auch ganz davon absehen konnte. — In der ersten Zeile dieser Scene haben die Qs. *whither* für das *where* der Fol. Auch Q. A. hat *I 'll go no farther; whither wilt thou lead me?* 2) Hamlet gebraucht *bound* = bereit, fertig; der Geist in seiner Antwort fasst es in dem andern Sinne = verpflichtet, auf. 3) Zur Reinigung des Geistes von seinen Sünden gehört das Fasten wie das Reinigungsfeuer. Steevens citirt dazu aus einem alten Pamphlet The Will of the Devyll: *Thou shall lye in frost and fire || With sickness and hunger.* — Q. A. hat *confin'd in flaming fire*, und Heath schlug vor *to lasting fires.* 4) Der Satz hängt, wie der vorige und der folgende, von *make* ab, nur dass hier *to part* und *to stand* steht, während *start*, dem *make* näher stehend, auch ohne *to* hinlänglich als Infinitiv bezeichnet ist (vgl. A. 1, Sc. 4, Anm. 16). — Für *knotted* hat die Fol. *knotty.* — In der folgenden Zeile emendirt Pope *on end*, mit Q. A. 5) Dieses alte Wort, das Sh. überall anwendet, haben die Hgg. willkürlich in *porcupine* umgeändert, obwohl Qs. und Fol. nur *porpentine* kennen. — Für *fretful* der Q. A. und der Fol. haben die Qs. *fearful.*

*Ghost.* Revenge his foul and most unnatural murder.
*Ham.* Murder?
*Ghost.* Murder most foul, as in the best it is;[7]
But this most foul, strange, and unnatural.
*Ham.* Haste[8] me to know 't, that I, with wings as swift
As meditation,[9] or the thoughts of love,
May sweep to my revenge.
*Ghost.* I find thee apt;
And duller shouldst thou be than the fat weed
That rots itself in ease on Lethe wharf,[10]
Wouldst thou not stir in this. Now, Hamlet, hear.
'T is given out,[11] that, sleeping in mine orchard,
A serpent stung me; so the whole ear of Denmark
Is by a forged process of my death
Rankly abus'd; but know, thou noble youth,
The serpent that did sting thy father's life
Now wears his crown.
*Ham.* O my prophetic soul!
Mine uncle!
*Ghost.* Ay, that incestuous, that adulterate beast,
With witchcraft of his wit, with[12] traitorous gifts,
(O wicked wit, and gifts, that have the power
So to seduce!) won to his shameful lust
The will of my most seeming-virtuous[13] queen.
O Hamlet, what a falling-off was there!
From me, whose love was of that dignity,
That it went hand in hand even with the vow
I made to her in marriage;[14] and to decline
Upon a wretch, whose natural gifts were poor
To those of mine!
But virtue,[15] as it never will be mov'd,
Though lewdness court it in a shape of heaven,
So lust, though to a radiant angel link'd,
Will sate[16] itself in a celestial bed,
And prey on garbage.
But, soft! methinks, I scent the morning air:
Brief let me be. — Sleeping within mine orchard,
My custom always in[17] the afternoon,
Upon my secure hour thy uncle stole,
With juice of cursed hebenon[18] in a vial,
And in the porches of mine ears did pour
The leperous[19] distilment; whose effect
Holds such an enmity with blood of man,
That, swift as quicksilver, it courses through
The natural gates and alleys of the body;
And with a sudden vigour it doth posset,
And curd,[20] like eager droppings into milk,
The thin and wholesome blood: so did it mine;
And a most instant tetter bark'd[21] about,
Most lazar-like, with vile and loathsome crust,
All my smooth body.
Thus was I, sleeping, by a brother's hand,
Of life, of crown, and queen,[22] at once despatch'd;
Cut off even in the blossoms of my sin,
Unhousel'd, disappointed, unanel'd;[23]
No reckoning made, but sent to my account
With all my imperfections on my head:
O, horrible! O, horrible! most horrible![24]
If thou hast nature in thee, bear it not;
Let not the royal bed of Denmark be
A couch for luxury[25] and damned incest.
But, howsoever thou pursu'st this act,
Taint not thy mind,[26] nor let thy soul contrive
Against thy mother aught: leave her to heaven,
And to those thorns that in her bosom lodge,
To prick and sting her. Fare thee well at once.
The glow-worm shows the matin to be near,

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6) So die Fol. Es ist klar, wie die Anrede mit Namen die Beschwörung eindringlicher macht; sie fehlt deshalb auch nicht in Q. A., in der freilich *list, O list* fehlt. Die Hgg. lesen meistens mit den übrigen Qs. *List, list, O list!* 7) Ein Mord ist im besten Fall abscheulich, aber ganz besonders in diesem, wo es sich um einen Bruder handelt. 8) Die Fol. wiederholt, wie sie manche Interjectionen wiederholt, wo die Qs. sich mit einmaliger Setzung begnügen, hier das *haste*, wenn auch vielleicht nicht nach dem ursprünglichen Texte Sh.'s, doch nach der gewöhnlichen Darstellung zu Sh.'s Zeit. Das doppelte *haste* bezeichnet die Ungeduld, mit der Hamlet auf weiteren Aufschluss dringt. 9) *meditation* ist die andächtige Versenkung in göttliche Dinge, oder Andacht überhaupt. 10) Die stumpfe Trägheit des fetten Unkrauts wird durch das allmähliche Wegfaulen *(rots)* am Ufer der Lethe treffender bezeichnet, als durch das blosse Wurzeln *(roots)* daselbst. Q. A. und die Qs. haben diese, die Fol. jene Lesart. 11) *to give out* = allgemein erklären, erzählen. — *orchard* ist bei Sh. noch = Garten im Allgemeinen, nicht gerade immer = Nutzgarten mit Obstbäumen. 12) Die Fol. hat *hath* für *with*, und Qs. und Fol. lesen *of his wits* für *of his wit*, von Pope verbessert. 13) *seeming-virtuous* ist als Compositum aufzufassen, = scheinbar tugendhaft, von erheuchelter Tugend. 14) Seine Liebe war immer so rein gewesen, wie das Gelübde, das er bei der Vermählung abgelegt. 15) Die ethischen Begriffe *virtue* und *lust* werden, obwohl mit *it* bezeichnet, als weibliche Personificirungen, *lewdness* als männliche gedacht. 16) *to sate itself* = bis zum Ueberdruss sich sättigen. — Für *sate* der Fol., in Q. A. als *fate* verdruckt, haben die Qs. *sort*. 17) So Q. A. und Fol.; die Qs. *of the afternoon*. 18) Einige Hgg. denken bei *hebenon*, wofür Q. A. und die Qs. *Hebona* lesen, an *henbane* = Bilsenkraut. Sh. verstand unter dem Worte aber wohl dasselbe, was sein Zeitgenosse Marlowe in seinem Jew of Malta unter *juice of hebon* — sonst auch *ebon* geschrieben —, nämlich den Saft des Ebenholzes, *ebon* oder *ebony*, der für giftig galt. 19) *leperous* = aussätzig, ist hier = aussätzig machend, und *distilment* = die durch Destillation gewonnene Flüssigkeit. 20) *posset* und *curd* als Substantive = geronnene Milch, ersteres mit dem Zusatz anderer Substanzen, und demnach als transitive Verba, wie hier, = Etwas in ähnlicher Art gerinnen lassen. — *eager* = scharf, in der Fol. *Aygre* geschrieben, aber *eager* in Q. A. und den Qs. — Für *posset* der Fol. haben die Qs. *possesse*. 21) Die Uebereinstimmung der Q. A. und der Qs. spricht für diese Lesart, so dass der Ausschlag augenblicklich eine Rinde an der Haut bildete. Die Lesart der Fol. *bak'd* würde das Festbacken an der Haut ausdrücken. 22) So die Fol.; die Qs. *of queen*. — *to despatch* liesse sich genau nur auf *of life* anwenden, wie in K. Lear (A. 4, Sc. 5) es heisst: *to despatch his nighted life;* in weiterem Sinne bezieht es sich dann aber auch auf *crown and queen*. 23) *to housel* = mit dem Sacrament versehen; *disappointed* ist = ohne Ausrüstung, das Gegentheil von *appointed* = ausgerüstet; *to anele* (auch *anoil* geschrieben) = mit der letzten Oelung versehen. 24) Einige Hgg. haben, im Widerspruch mit den alten Ausgg. und ohne Grund, diese Zeile dem Hamlet zuertheilen wollen. 25) *luxury* = Wollust, geschlechtliche Ausschweifung. 26) Der Sinn dieser Worte ergiebt

And 'gins to pale his uneffectual fire:[27]
Adieu, adieu! Hamlet,[28] remember me. *[Exit.*
*Ham.* O all you host of heaven! O earth! What else?
And shall I couple hell?[29] O fie! — Hold, hold, my heart;
And you, my sinews, grow not instant old,
But bear me stiffly up![30] — Remember thee!
Ay, thou poor ghost, while memory holds a seat
In this distracted globe.[31] Remember thee!
Yea, from the table of my memory
I 'll wipe away all trivial fond records,
All saws of books, all forms, all pressures past,
That youth and observation copied there;
And thy commandment all alone shall live
Within the book and volume of my brain,
Unmix'd with baser matter: yes, by heaven!
O most pernicious woman!
O villain, villain, smiling, damned villain!
My tables,[32] — meet it is, I set it down,
That one may smile, and smile, and be a villain;
At least, I am sure, it may be so in Denmark:
*[Writing.*
So, uncle, there you are. Now to my word;[33]
It is, »Adieu, adieu! remember me.«
I have sworn 't.
*Hor. [Within.]* My lord! my lord!
*Mar. [Within.]* Lord Hamlet!
*Hor. [Within.]* Heaven secure him!
*Mar. [Within.]* So be it![34]
*Hor. [Within.]* Illo, ho, ho, my lord!
*Ham.* Hillo, ho, ho, boy! come, bird, come.[35]

*Enter* Horatio *and* Marcellus.

*Mar.* How is 't, my noble lord?
*Hor.* What news, my lord?
*Ham.* O, wonderful!
*Hor.* Good my lord, tell it.
*Ham.* No; you will reveal it.
*Hor.* Not I, my lord, by heaven.
*Mar.* Nor I, my lord.
*Ham.* How say you, then; would heart of man once think it? —
But you 'll be secret?
*Hor., Mar.* Ay, by heaven, my lord.
*Ham.* There 's ne'er a villain dwelling in all Denmark,
But he 's an arrant knave.
*Hor.* There needs no ghost, my lord, come from the grave,
To tell us this.
*Ham.* Why, right; you are i' the right;
And so, without more circumstance[36] at all,
I hold it fit that we shake hands, and part:
You, as your business and desire shall point you,
For every man hath business and desire,
Such as it is; and, for mine own poor part,
Look you,[37] I 'll go pray.
*Hor.* These are but wild and whirling[38] words, my lord.
*Ham.* I am sorry they offend you, heartily; yes,
'Faith, heartily.[39]
*Hor.* There 's no offence, my lord.
*Ham.* Yes, by Saint Patrick, but there is, Horatio,
And much offence too. Touching this vision here,
It is an honest ghost, that let me tell you:
For your desire to know what is between us,
O'ermaster 't as you may. And now, good friends,
As you are friends, scholars, and soldiers,
Give me one poor request.
*Hor.* What is 't, my lord? we will.
*Ham.* Never make known what you have seen to-night.
*Hor., Mar.* My lord, we will not.
*Ham.* Nay, but swear 't.
*Hor.* In faith,
My lord, not I.
*Mar.* Nor I, my lord, in faith.
*Ham.* Upon my sword.
*Mar.* We have sworn, my lord, already.
*Ham.* Indeed, upon my sword, indeed.
*Ghost. [Beneath.]*[40] Swear.
*Ham.* Ha, ha, boy! say'st thou so? art thou there, true-penny?[41]

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sich aus dem, was unmittelbar darauf folgt. 27) *to pale* = blass machen, ein seltenes Wort. Das Feuer des Glühwurms heisst *uneffectual*, insofern ihm die sonstige Wirkung des Feuers abgeht. 28) Auch hier, wie vorher (vgl. Anm. 6) lassen die Qs. *Hamlet* aus, und setzen dafür noch einmal *adieu*. — Q. A. hat *Hamlet, adieu, adieu, adieu, remember me.* 29) Hamlet fragt sich, ob er, wie er Himmel und Erde angerufen, auch noch die Hölle anrufen soll. 30) *stiffly* in der Fol., *swiftly* in den Qs. 31) *globe* nennt Hamlet sein Haupt von der äussern Form desselben, und mit dem *distracted* = verstört, bezeichnet er den Eindruck, den die eben erhaltene Kunde auf ihn gemacht hat. 32) Die Fol. setzt *my tables* zweimal, wie drei Zeilen vorher *yes*, und wie oben (vgl. Anm. 8) *haste*. Damit wird ächt dramatisch, durch die Versstörung zugleich auch metrisch, die wirre Hast ausgedrückt, mit der Hamlet nach seinem Notizenbuche sucht, um das Verbrechen und die Heuchelei seines Oheims darin zu verzeichnen, für den freilich unwahrscheinlichen Fall, dass er Beides vergessen sollte. Der Gebrauch solcher Schreibtafeln, um Denksprüche aus Büchern *(saws of books)*, Tagesbegebenheiten *(trivial fond records)* zur Erinnerung aufzuzeichnen, war zu Sh.'s Zeit sehr verbreitet. — Die Bühnenweisung *Writing* fügte zuerst Rowe hinzu. 33) *word* ist hier militärischer Ausdruck: die Parole, der Tagesbefehl. 34) Einige Hgg. legen mit den Qs. diese Worte dem Hamlet in den Mund, der jedoch den Ruf seiner Freunde erst hört, wenn sie näher kommen. — Die folgenden Worte theilen die Qs. dem Marcellus zu. Die Fol. hat in beiden Fällen das Richtige. 35) Gebräuchliche Jagdrufe, namentlich des Falkeniers, der den Falken vom Fluge zurückruft. 36) *circumstance* als Collectiv im Singular = Umschweife, Umstände. 37) *Look you* fehlt in den Qs., welche *I will go pray* lesen. 38) So Q. A. (eigentlich (*wherling*) und Qs. (eigentlich *whurling*) von *to whirl* = sich im Wirbel drehen, unstät sein. Die Fol. liest *hurling*. 39) In dieser, wie in seiner folgenden Rede, missversteht Hamlet, um den Ausforschungen seiner Freunde zu entgehen, ihre Worte geflissentlich. So thut er zuerst, als ob sie seine Worte kränkend fänden, während sie dieselben nur unklar finden, und als sie darauf erwiedern, es handle sich um keine Kränkung *(offence)*, nimmt er *offence* in weiterem Sinne = Missethat, und spielt damit auf die ihm enthüllte Missethat seines Oheims an. — Zwei Zeilen weiter hat die Fol. *but there is, my lord.* 40) Die alte Bühnenweisung der Qs. und der Fol. ist *Ghost cries under the stage.* 41) *true-penny* ist in bergmännischer Sprache das

Come on, — you hear this fellow in the cellarage, —
Consent to swear.
*Hor.* Propose the oath, my lord.
*Ham.* Never to speak of this that you have seen,
Swear by my sword.[42]
*Ghost. [Beneath.]* Swear.
Ham. *Hic et ubique?*[43] then, we 'll shift our ground. —
Come hither, gentlemen,
And lay your hands again upon my sword:
Never to speak of this that you have heard,
Swear by my sword.
*Ghost. [Beneath.]* Swear.[44]
*Ham.* Well said, old mole! canst work i' the earth so fast?
A worthy pioner![45] — Once more remove, good friends.
*Hor.* O day and night, but this is wondrous strange!
*Ham.* And therefore as a stranger give it welcome.
There are more things in heaven and earth, Horatio,
Than are dreamt of in your[46] philosophy.
But come; —
Here, as before, never, so help you mercy,
How strange or odd soe'er I bear myself, —
As I, perchance, hereafter shall think meet
To put an antick disposition[47] on, —
That you, at such times seeing me, never shall,
With arms encumber'd thus, or this head-shake,
Or by pronouncing of some doubtful phrase,
As, »Well, well, we know;« — or, »We could, an if we would;« —
Or, »If we list to speak;« — or, »There be, an if they[48] might;« —
Or such ambiguous giving out, to note
That you know aught of me: — this not to do,
So grace and mercy at your most need help you,
Swear.[49]
*Ghost. [Beneath.]* Swear.
*Ham.* Rest, rest, perturbed spirit! — So, gentlemen,
With all my love I do commend me to you:
And what so poor a man as Hamlet is
May do, to express his love and friending[50] to you,
God willing, shall not lack. Let us go in together;
And still your fingers on your lips, I pray.
The time is out of joint: — O cursed spite,
That ever I was born to set it right!
Nay, come; let 's go together. *[Exeunt.*

# ACT II.

## SCENE I.

A Room in Polonius' House.

*Enter* Polonius *and* Reynaldo.[1]

*Pol.* Give him this money, and these notes, Reynaldo.
*Rey.* I will, my lord.
*Pol.* You shall do marvellous wisely, good Reynaldo,
Before you visit him, to make inquiry
Of his behaviour.
*Rey.* My lord, I did intend it.
*Pol.* Marry, well said:[2] very well said. Look you, Sir,
Inquire me first what Danskers[3] are in Paris;
And how, and who, what means,[4] and where they keep,
What company, at what expense; and finding,
By this encompassment and drift of question,[5]
That they do know my son, come you more nearer[6]
Than your particular demands will touch it:

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Anzeichen von Metalladern in der Erde. Hamlet nennt den Geist so, weil dessen Stimme aus der Erde kommt, wie er ihn eben deshalb nachher, wo die Stimme des Geistes an einer andern Stelle emportönt, *old mole* und *pioner* nennt. 42) Auf sein Schwert lässt er sie um der grösseren Heiligkeit des Eides willen schwören, weil dessen Griff ein Kreuz bildet. 43) Diese lateinischen Worte sind an den Geist gerichtet, der sich unter der Erde fortbewegt und dem Hamlet, wie nachher *canst work i' the earth so fast?* hier zuruft: bist Du hier und überall? — Für *our ground* hat die Fol. *for ground.* 44) So Q. A. und Fol.; die Qs. haben *Swear by his sword*, und stellen im Widerspruch mit Q. A. und der Fol. die beiden vorhergehenden Zeilen um. — In der folgenden Zeile hat die Fol. *ground* für *earth* der Q. A. und der Qs. 45) *pioner* = Schanzgräber, mit dem Ton auf der ersten Sylbe, von dem veralteten Verbum *to pion* = graben, ist Sh.'s Wort, das die meisten Hgg. willkürlich in das anders betonte moderne *pioneer* umändern. 46) So Q. A. und die Qs.; die Fol. hat *our philosophy.* 47) Mit *antick disposition* = närrisches Wesen, das er möglicherweise annehmen wird, wird auf die Art vorbereitet, wie Hamlet in den folgenden Scenen, zunächst der Ophelia, dann auch Andern entgegentritt. — In der folgenden Zeile hat die Fol. *time* für *times* der Q. A. und der Qs. 48) *they* in Q. A. und Qs.; die Fol. hat *there* dafür. 49) So Q. A. und die Fol.; die Qs. lassen das so bedeutsam den Satz schliessende *swear* aus, und lesen für *this not to do* nur *this do swear.* Aus beiden verschiedenen Lesarten fabricirten willkürlich die meisten Hgg. eine dritte: *this not to do, swear.* 50) *friending* ist nicht bloss = Freundschaft, sondern = Bethätigung der Freundschaft, von dem Verbum *to friend = to befriend.* — Zu der ersten Zeile dieser Rede, vor *so, gentlemen*, fügen die Cambridge Edd. die Bühnenweisung *They swear* ein.

1) Die Fol. nennt ihn *Reynoldo*, die Qs., denen die Hgg. gefolgt sind, *Reynaldo.* Dass er Polonius' Diener war, erhellt aus der Bühnenweisung der Qs.: *Enter old Polonius with his man or two.* — In der folgenden Zeile hat die Fol. *his money.* 2) *well said* drückt bei Sh. nicht bloss eine Billigung des Gesagten, sondern eine Zustimmung im Allgemeinen aus = brav! — In Polonius' voriger Rede haben die Qs. *to make inquire*, die Fol. *you make inquiry.* 3) *Danskers* = die Dänen, von *Dansk* oder *Danske* = Dänemark, das bei Sh.'s Zeitgenossen vorkommt. 4) Zu *how* und *who* ist *they are*, zu *what means* aber *they have* zu suppliren; und *to keep*, das bei *where* als Verbum Neutrum steht, ist zu *what company* als transitives Verbum hinzuzudenken. 5) Dies muss, nach Sh.'s freier und eigenthümlicher Anwendung der Copula, erklärt werden: durch diesen Umschweif in der Richtung oder Fährte des Gesprächs. Damit, meint Polonius, werde Reynaldo seinem Zwecke näher kommen, als durch bestimmte, besondere Fragen. 6) Eine bei Sh. sehr gewöhnliche Verstärkung des Comparativs, wie auch oft *most* zu einer Superlativbildung hinzutritt. 7) d. h. nehmt Euch den Anschein, als kenntet Ihr ihn von ferne.

Take[7] you, as 't were, some distant knowledge of him;
As thus, — »I know his father, and his friends,
And, in part, him:« — do you mark this, Reynaldo?
*Rey.* Ay, very well, my lord.
*Pol.* »And, in part, him; but,« you may say, »not well:
But if 't be he I mean, he 's very wild,
Addicted so and so;« — and there put on him
What forgeries you please; marry, none so rank
As may dishonour him: take heed of that;
But, Sir, such wanton, wild, and usual slips,
As are companions noted and most known
To youth[8] and liberty.
*Rey.* As gaming, my lord.
*Pol.* Ay, or drinking, fencing, swearing,[9] quarrelling,
Drabbing: you may go so far.
*Rey.* My lord, that would dishonour him.
*Pol.* 'Faith, no; as you may season it in the charge.
You must not put another scandal on him,
That he is open to incontinency:[10]
That 's not my meaning; but breathe his faults so quaintly,
That they may seem the taints of liberty;
The flash and outbreak of a fiery mind;
A savageness[11] in unreclaimed blood,
Of general assault.[12]
*Rey.* But, my good lord, —
*Pol.* Wherefore should you do this?
*Rey.* Ay, my lord,
I would know that.
*Pol.* Marry, Sir, here 's my drift;
And, I believe, it is a fetch of warrant:[13]
You laying these slight sullies on my son,
As 't were a thing a little soil'd i' the working,
Mark you,
Your party in converse, him[14] you would sound,
Having ever seen in the prenominate crimes
The youth you breathe[15] of guilty, be assur'd,
He closes with you in this consequence:
»Good Sir,« or so;[16] or »friend«, or »gentleman«, —
According to the phrase, or the addition,
Of man, and country.
*Rey.* Very good, my lord.
*Pol.* And then, Sir, does he this, — he does —
What was I about to say? — By the mass,[17] I was
About to say something: — where did I leave?
*Rey.* At »closes in the consequence«,
At »friend or so«, and »gentleman«.[18]
*Pol.* At, closes in the consequence, — ay, marry:
He closes with you[19] thus: — »I know the gentleman;
I saw him yesterday, or t' other day,
Or then, or then; with such, or such; and, as you say,
There was he gaming; there o'ertook in 's rouse;
There falling out at tennis;«[20] or, perchance,
»I saw him enter such a house of sale,«[21]
*Videlicet*, a brothel, or so forth. —
See you now;
Your bait of falsehood takes this carp[22] of truth:
And thus do we of wisdom and of reach,[23]
With windlaces, and with assays of bias,
By indirections find directions out:
So, by my former lecture and advice,
Shall you my son. You have me,[24] have you not?
*Rey.* My lord, I have.
*Pol.* God be wi' you; fare you well.
*Rey.* Good my lord!
*Pol.* Observe his inclination in yourself.[25]
*Rey.* I shall, my lord.
*Pol.* And let him ply his music.
*Rey.* Well, my lord.
*Pol.* Farewell! *[Exit* Reynaldo.

*Enter* Ophelia.

How now, Ophelia? what 's the matter?
*Oph.* Alas, my lord,[26] I have been so affrighted!
*Pol.* With what, in the name of God?[27]
*Oph.* My lord, as I was sewing in my chamber,[28]
Lord Hamlet, — with his doublet all unbrac'd;
No hat upon his head; his stockings foul'd,
Ungarter'd, and down-gyved to his ancle;[29]

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— In der folgenden Zeile hat die Fol. *and thus.* 8) *to youth* gehört zu *companions.* 9) Unter die erdichteten Fehler, die, als dem jugendlichen Uebermuthe entspringend, dem Laertes Schuld gegeben werden sollen, rechnet Polonius auch die zu Sh.'s Zeit von den jungen Herren mit leidenschaftlicher und thörichter Uebertreibung geübte Fechtkunst *(fencing)* und die eben so modische, den feinen Cavalier bezeichnende Gewohnheit des Fluchens *(swearing).* 10) Polonius unterscheidet spitzfindig zwischen *drabbing*, das er für ein *usual slip* hält, und *incontinency*, was allerdings seinem Sohn zum Scandal gereichen würde. 11) *savageness* sagt bei Sh. weniger, als es jetzt sagt, = Ausgelassenheit. 12) Die Jeden anfällt, der sich Keiner entziehen kann. 13) So die Fol., = ein bewährter, zuverlässiger Kniff. Die Lesart der Qs. ist *fetch of wit.* — Zwei Zeilen weiter haben die Qs. *with working* für *i' the working* der Fol. 14) *him* für *he. him* gebraucht Sh. oft so, wenn das Verbum von dem Personalpronomen getrennt steht. 15) *to breathe* wird bei Sh. oft in affectirtem oder halbaffectirtem Sinn = sprechen, sich äussern, gebraucht. 16) d. h. oder wie er Euch nun betiteln mag. — Die folgende Zeile erklärt dieses *or so* näher. — Die Fol. hat *and the addition:* je nach der Redeweise und Betitelung der Menschen und des Landes dort. 17) In der Fol. fehlt *by the mass*, gemäss der zu Jacob's I. Zeit geübten Censur, die alle profanen Schwüre vom Theater verbannte. Der Vers wird demnach anders regulirt. 18) Diese Zeile steht nur in der Fol. 19) *with you* ist ein Zusatz der Fol. 20) Er gerieth beim Ballspiel in Händel. — Polonius erläutert damit, was er vorher als *quarrelling* bezeichnet hatte. — *o'ertook in 's rouse* = er hatte sich beim Zechen übernommen, berauscht. 21) Für *house of sale* hat Q. A. *house of lightness.* — Die Qs. haben *such and such a house of sale* und *such or such a house of sale.* 22) Die Fol. hat *cape*, doch ist *carp*, die Lesart der Qs., allein richtig: wie man mit dem Köder Karpfen fängt, so soll Reynaldo mit den falschen Beschuldigungen die Wahrheit über Laertes' Lebenswandel fangen. 23) d. h. wir, die wir Weisheit und Verschlagenheit besitzen. 24) Ihr versteht mich. 25) Reynaldo soll von seinem eigenen Hange auf den Hang des Laertes schliessen, die Neigungen, die er bei Jenem ausforschen will, zuerst an sich selbst beobachten. — Johnson erklärt, weniger plausibel, *in yourself* mit *in your own person, not by spies.* 26) So die Fol.; die Qs. *O, my lord, my lord.* 27) In der Fol. steht *heaven* für *God*, eine überall wiederkehrende Aenderung der Censur (vgl. oben Anm. 17). 28) Die Qs. *closet* für *chamber* der Fol. 29) Die Strumpfhosen hingen, da sie nicht am Knie gebunden waren *(ungarter'd)*, bis zum Knöchel

Pale as his shirt; his knees knocking each other;[30]
And with a look so piteous in purport,
As if he had been loosed out of hell,
To speak of horrors, — he comes before me.
*Pol.* Mad for thy love?
*Oph.* My lord, I do not know;
But, truly, I do fear it.
*Pol.* What said he?
*Oph.* He took me by the wrist, and held me hard;
Then goes he to the length of all his arm,
And, with his other hand thus o'er his brow,[31]
He falls to such perusal of my face,
As he would draw it. Long stay'd he so:
At last, — a little shaking of mine arm,
And thrice his head thus waving up and down, —
He rais'd a sigh so piteous and profound,
That it[32] did seem to shatter all his bulk,
And end his being. That done, he lets me go,
And, with his head over his shoulder turn'd,
He seem'd to find his way without his eyes;
For out o' doors he went without their help,[33]
And to the last bended their light on me.
*Pol.* Come, go with me: I will go seek the king.
This is the very ecstacy of love,[34]
Whose violent property fordoes itself,
And leads the will to desperate undertakings,
As oft as any passion under heaven,
That does afflict our natures. I am sorry — [35]
What! have you given him any hard words of late?
*Oph.* No, my good lord; but, as you did command,
I did repel his letters, and denied
His access to me.
*Pol.* That hath made him mad.
I am sorry that with better heed and judgment
I had not quoted[36] him: I fear'd he did but trifle,
And meant to wrack thee; but, beshrew my jealousy![37]
It seems,[38] it is as proper to our age
To cast beyond ourselves in our opinions,
As it is common for the younger sort
To lack discretion. Come, go we to the king:
This must be known; which, being kept close, might move
More grief to hide, than hate to utter love.[39]
Come. *[Exeunt.*

## SCENE II.

A Room in the Castle.

*Enter* KING, QUEEN, ROSENCRANTZ, GUILDENSTERN, *and Attendants.*

*King.* Welcome, dear Rosencrantz, and Guildenstern!
Moreover that we much did long to see you,
The need we have to use you did provoke
Our hasty sending. Something have you heard
Of Hamlet's transformation; so I call it,
Since not[1] the exterior nor the inward man
Resembles that it was. What it should be,
More than his father's death, that thus hath put him
So much from the understanding of himself,
I cannot dream[2] of: I entreat you both,
That, being of so young days brought up with him,
And since so neighbour'd to his youth and humour,
That[3] you vouchsafe your rest here in our court
Some little time; so by your companies[4]
To draw him on to pleasures, and to gather,
So much as from occasions you may glean,
Whether aught, to us unknown, afflicts him thus,[5]
That, open'd, lies within our remedy.
*Queen.* Good gentlemen, he hath much talk'd of you;
And, sure I am, two men there are not living,
To whom he more adheres. If it will please you
To show us so much gentry,[6] and good will,
As to expend your time with us awhile,
For the supply and profit of our hope,[7]
Your visitation shall receive such thanks
As fits a king's remembrance.
*Ros.* Both your majesties
Might, by the sovereign power you have of us,
Put your dread pleasures more into command
Than to entreaty.
*Guil.* We[8] both obey;

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herab, wie Fussfesseln *(gyves).* 30) d. h. so heftig zitterte er, dass die Kniee an einander schlugen. 31) Er beschattete mit der Hand seine Augen, um, ungeblendet vom Lichte, Ophelia's Gesicht näher zu studieren, als ob er es zeichnen wollte. 32) *that it* in der Fol.; *as it* in den Qs. — *bulk* fasst Boswell hier richtig als synonym mit *breast* und citirt dazu aus Florio's italienischem Wörterbuch: *petiorata, a shock against the breast or bulk.* 33) *help* in Q. A. und Fol.; *helps* in den Qs. — Zwei Zeilen vorher hat die Fol. *shoulders.* 34) *ecstacy* bezeichnet bei Sh. jeden gestörten, abnormen Seelenzustand. Es ist die gewaltthätige Weise dieses Liebeswahnsinns, sich selbst, d. h. den Wahnsinnigen, zu vernichten. — *come* in der vorigen Zeile fehlt in der Fol. 35) Den hier unterbrochenen Satz führt Polonius in seiner folgenden Rede zu Ende. 36) *to quote,* eigentlich = eine Notiz machen, steht dann bei Sh. = sich notiren, im Einzelnen beobachten, oder auch = die einzelnen Beobachtungen zusammenziehen. — Die Qs. schreiben nach einer auch sonst üblichen Orthographie *coted.* — Für *heed* in den Qs. hat die Fol. *speed.* 37) *beshrew* ist ein Ausdruck der Verwünschung. — *jealousy* = Argwohn. 38) Für *it seems* der Fol. haben Q. A. und die Qs. *by heaven.* Es scheint, es ist eben so sehr uns alten Leuten eigen, dass wir in unsern argwöhnischen Vermuthungen zu weit gehen, wie es für jüngere Leute gewöhnlich ist, dass ihnen die Ueberlegung fehlt. 39) Die Verhehlung dieser Dinge, schliesst Polonius in dem ihm zusagenden gesuchten Antithesenstyl, würde mehr Schmerz verursachen, wenn wir die Liebe (d. h. Hamlet's vermeintliche Liebe zu Ophelia) verbergen, als Hass, wenn wir sie offenbarten. — Die Qs. fügen diesem Reimpaar noch ein *Come* bei, was die Fol. auslässt.

1) So die Fol.; die Qs. *sith nor.* — Für *so I call it* der Fol. haben die Qs. *so call it.* 2) So die Qs.; die Fol. hat *deem.* — Zwei Zeilen weiter haben die Qs. *haviour* für *humour* der Fol. 3) *that* ist eine überflüssige Wiederholung des vorhergehenden *that.* 4) Der Plural *companies* steht, weil von der Gesellschaft Zweier die Rede ist. 5) Die Zeile ist zufällig in der Fol. ausgefallen. — In der vorigen Zeile haben die Qs. *occasion.* 6) *gentry,* eigentlich = adliges Wesen, dann = Freundlichkeit, Huld. 7) Zur Unterstützung und zum Gedeihen dessen, was wir für Hamlet hoffen. 8) In den Qs. steht *but* vor *we* ganz überflüssig, da, was Guildenstern sagt, keinen Gegensatz zu dem von Rosencrantz Gesagten bildet. Dennoch behalten die meisten Hgg. aus metrischen

And here give up ourselves, in the full bent,[9]
To lay our services freely at your feet,
To be commanded.
*King.* Thanks, Rosencrantz, and gentle Guildenstern.
*Queen.* Thanks, Guildenstern, and gentle Rosencrantz:
And I beseech you instantly to visit
My too much changed son. — Go, some of you,
And bring these gentlemen where Hamlet is.
*Guil.* Heavens make our presence, and our practices,
Pleasant and helpful to him!
*Queen.* Ay,[10] amen!
*[Exeunt* Rosencrantz, Guildenstern, *and some Attendants.*

*Enter* Polonius.

*Pol.* The ambassadors from Norway, my good lord,
Are joyfully return'd.
*King.* Thou still hast been the father of good news.
*Pol.* Have I, my lord? Assure you, my good liege,
I hold my duty, as I hold my soul,
Both to my God, and to my gracious king:[11]
And I do think (or else this brain of mine
Hunts not the trail of policy[12] so sure
As it hath us'd to do), that I have found
The very cause of Hamlet's lunacy.
*King.* O! speak of that; that do I long to hear.
*Pol.* Give first admittance to the ambassadors;
My news shall be the fruit to that great feast.[13]
*King.* Thyself do grace to them, and bring them in. —
*[Exit* Polonius.
He tells me, my sweet queen, that[14] he hath found
The head and source of all your son's distemper.
*Queen.* I doubt, it is no other but the main;
His father's death, and our o'erhasty marriage.[15]
*King.* Well, we shall sift him. —

*Re-enter* Polonius, *with* Voltimand *and* Cornelius.

Welcome, my good friends.
Say, Voltimand, what from our brother Norway?
*Volt.* Most fair return of greetings and desires.[16]
Upon our first, he sent out to suppress
His nephew's levies; which to him appear'd
To be a preparation 'gainst the Polack:
But, better look'd into,[17] he truly found
It was against your highness: whereat griev'd, —
That so his sickness, age, and impotence,
Was falsely borne in hand,[18] — sends out arrests
On Fortinbras; which he, in brief, obeys,
Receives rebuke from Norway, and, in fine,[19]
Makes vow before his uncle, never more
To give the assay of arms against your majesty.
Whereon old Norway, overcome with joy,
Gives him three thousand crowns[20] in annual fee,
And his commission to employ those soldiers,
So levied as before, against the Polack;
With an entreaty, herein further shown,
*[Giving a paper.*
That it might please you to give quiet pass
Through your dominions for this enterprise;
On such regards of safety, and allowance,
As therein are set down.[21]
*King.* It likes us well;[22]
And, at our more consider'd[23] time, we 'll read,
Answer, and think upon this business:
Meantime, we thank you for your well-took labour.
Go to your rest; at night we 'll feast together:
Most welcome home! *[Exeunt* Voltimand *and* Cornelius.
*Pol.* This business is well ended.[24]
My liege, and Madam, to expostulate
What majesty should be, what duty is,
Why day is day, night, night, and time is time,
Were nothing but to waste night, day, and time.
Therefore, since brevity is the soul of wit,
And tediousness[25] the limbs and outward flourishes,
I will be brief. Your noble son is mad:
Mad call I it; for, to define true madness,
What is 't, but to be nothing else but mad?
But let that go.
*Queen.* More matter, with less art.
*Pol.* Madam, I swear, I use no art[26] at all.
That he is mad, 't is true: 't is true 't is pity;
And pity 't is 't is true: a foolish figure;[27]
But farewell it, for I will use no art.

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Gründen dieses *but* bei, obwohl der Uebergang der Rede von Einem auf den Andern diese Verspause leicht erklärt. 9) *in the full bent* = mit ganzer Anspannung, soweit der Bogen sich spannen lässt. — In der folgenden Zeile haben die Qs. *service.* 10) Die Fol. lässt das *ay* der Qs. aus, und liest drei Zeilen vorher *the gentlemen.* 11) Meine Ergebenheit und meine Seele widme ich in gleichem Masse meinem Könige wie meinem Gotte. Die Fol. liest *one* für das *and* der Q. A. und der Qs. — Zwei Zeilen vorher haben die Qs. *I assure my good liege.* 12) *the trail of policy* = die Fährte der Politik, ein von der Jagd entlehntes Bild. — Für *as it hath* der Qs. hat die Fol. *as I have.* — Q. A. hat *as it had wont to do.* 13) *fruit* ist der vorzugsweise aus Früchten bestehende Nachtisch, der nach dem Festmahl *(great feast)* servirt wurde. — Die Fol. liest *the news* für *the fruit* der Qs. 14) So die Fol.; die Qs. haben hier den Namen der Königin: *He tells me, my dear Gertrude, he hath found.* 15) So die Fol.; die Qs. *our hasty marriage.* 16) *desires* sind die guten Wünsche, die der dänische König für das Wohl des norwegischen hatte bestellen lassen. 17) Das Particip bezieht sich, wie das folgende *it* auf *levies;* das Dazwischentreten von *a preparation* hat den Singular *it* veranlasst. 18) *to bear in hand* = täuschen, hinhalten. 19) *in fine* = endlich. Das Wort *fine* = Ende, wird selten anders als in dieser adverbialen Verbindung gebraucht. 20) So Q. A. und die Fol. für *three score thousand crowns* der Qs. — *in annual fee* = in jährlichem Einkommen aus Lehngütern. 21) In dem Actenstück, das der Gesandte überreicht, sind die nähern Bedingungen angegeben, unter denen mit Rücksicht auf die Sicherheit Dänemarks und mit dessen Erlaubniss der Durchmarsch der norwegischen Truppen nach Polen stattfinden soll. — Die Fol. hat *for his enterprize.* 22) *to like* = gefallen, wird bei Sh. bald als Impersonale mit dem Object der Person, bald als Personale mit dem Object der Sache gebraucht: *it likes me* und *I like it.* 23) *considered* = *considerate.* 24) Die Fol. fügt *very* vor *well* ein, in Uebereinstimmung mit der Lesart von Q. A. *This business is very well despatched.* 25) Der *brevity* = Kürze im Reden, wird die *tediousness* = Weitschweifigkeit im Reden, gegenübergestellt, wie die Seele dem mit allem äussern Zierrath angethanen Körper *(limbs and outward flourishes).* — Die Qs. lassen *since* vor *brevity* aus. 26) Die Königin versteht unter *art* die gekünstelte Redeweise des Polonius; er fasst das

Mad let us grant him, then; and now remains,
That we find out the cause of this effect;
Or rather say, the cause of this defect,[28]
For this effect defective comes by cause:
Thus it remains, and the remainder thus.
Perpend.
I have a daughter; have, whilst she is mine;
Who, in her duty and obedience, mark,
Hath given me this. Now gather, and surmise.
— »To the celestial, and my soul's idol, the most beautified Ophelia,« —
That 's an ill phrase, a vile[29] phrase: »beautified« is a vile phrase; but you shall hear. — Thus:
»In her excellent-white bosom, these,«[30] etc. —
*Queen.* Came this from Hamlet to her?
*Pol.* Good Madam, stay awhile; I will be faithful. —
*[Reads.]* »Doubt thou, the stars are fire;
Doubt, that the sun doth move;
Doubt truth to be a liar;
But never doubt, I love.[31]
»O dear Ophelia! I am ill at these numbers:[32] I have not art to reckon my groans; but that I love thee best, O most best![33] believe it. Adieu.
»Thine evermore, most dear lady, whilst this machine[34] is to him, Hamlet.«
This in obedience hath my daughter show'd me;
And more above, hath his solicitings,
As they fell out by time, by means, and place,
All given to mine ear.
*King.* But how hath she
Receiv'd his love?
*Pol.* What do you think of me?
*King.* As of a man faithful and honourable.
*Pol.* I would fain prove so. But what might you think,
When I had seen this hot love on the wing,[35]
(As I perceiv'd it, I must tell you that,
Before my daughter told me,) what might you,
Or my dear majesty, your queen here, think,
If I had play'd the desk, or table-book;[36]
Or given my heart a winking,[37] mute and dumb;
Or look'd upon this love with idle[38] sight:
What might you think? No, I went round[39] to work,
And my young mistress thus I did bespeak:
»Lord Hamlet is a prince, out of thy star;[40]
This must not be:« and then I precepts gave her,
That she should lock herself from his resort,
Admit no messengers, receive no tokens.
Which done, she took the fruits of my advice;[41]
And he, repulsed, — a short tale to make, —
Fell into a sadness; then into a fast;
Thence to a watch; thence into a weakness;
Thence to a lightness; and, by this declension,[42]
Into the madness wherein now he raves,
And all we wail for.[43]
*King.* Do you think 't is this?
*Queen.* It may be, very likely.
*Pol.* Hath there been such a time, I 'd fain know that,
That I have positively said, »'T is so,«
When it prov'd otherwise?
*King.* Not that I know.
*Pol.* Take this from this, if this be otherwise.[44]
If circumstances lead me, I will find

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Wort im Gegensatz zur Wahrheit und Natur. 27) Eine närrische Redefigur nennt er den vorhergehenden Satz, weil es ihm närrisch vorkommt, dass sich derselbe nach Belieben umkehren lässt. 28) Mit dem ähnlich klingenden *effect* und *defect* wird auch sonst bei Sh. gespielt; so in Midsummer-Night's Dream (A. 3, Sc. 1) und in Merchant of Venice (A. 2, Sc. 2). Insofern dieses Ergebniss *(effect)*, d. h. Hamlet's Wahnsinn, ein Mangel *(defect)* ist, nennt der logisch denkende Polonius es ein mangelhaftes Ergebniss *(effect defective)*, das eine Ursache haben müsse. — Vier Zeilen weiter haben Q. A. und Qs. *while*, die Fol. *whilst*. 29) *vild* in der Fol., *vile* in den Qs. — Ein schlechtes Wort nennt Polonius *beautified*, weil es eigentlich nur = verschönert, sein kann, hier aber, in dem gesuchten Modestyl, der Hamlet's Brief charakterisirt, geradezu = schön, steht. 30) Diese Zeile gehört noch zur Aufschrift des Briefes. An Ophelia's Busen richtet Hamlet das Schreiben, da die Damen zu Sh.'s Zeit vorn in der Schnürbrust eine Tasche zur Aufbewahrung von Briefen hatten. So sagt Sh. fast mit denselben Worten in Two Gentlemen of Verona (A. 3, Sc. 1) *Thy letters may be here, though thou art hence; || Which, being writ to me, shall be deliver'd || Even in the milk-white bosom of thy love.* — Die alten Ausgg. setzen ohne Absatz, die Qs. *but you shall hear: thus in her excellent white bosom, these etc.*, und die Fol. *but you shall hear these in her excellent white bosom, these.* — *excellent-white* als Compositum setzte zuerst Dyce nach Sidney Walker's Vermuthung. 31) *to doubt* ist in der ersten, zweiten und vierten Zeile des Gedichts = zweifeln, in der dritten = beargwöhnen. 32) d. h. es geht mir schlecht mit solchen Versen, ich verstehe mich nicht darauf. Ebenso bedeutet *to reckon* ein metrisches Zählen oder Scandiren. 33) *most best* ist eine Steigerung des vorhergehenden *best*. Vgl. A. 2, Sc. 1, Anm. 6. 34) *machine*, ein bei Sh. sonst nicht vorkommendes Wort, = ein künstlich zusammengefügtes Werk, ist in Hamlet's affectirtem Briefstyl = Körper. Ebenso steht im gesuchten Modeton der Zeit *is to him* für *is his*. — In dem folgenden Verse haben die Qs. *shown*, die Fol. *show'd*. — Die Fol. liest fernerhin *soliciting*, dabei aber *they* in der folgenden Zeile. 35) Im Fluge, im Gange. 36) Polonius nennt Schreibpult und Schreibtafel als Förderungen des Liebesbriefwechsels, deren Rolle zu spielen er verschmäht habe. 37) So die Fol. für *a working* der Qs. — *mute and dumb*, d. h. stumm in eigentlichem und uneigentlichem Sinne, bezieht sich auf *I*: so dass ich ganz stumm geblieben wäre. 38) *idle* = thatenlos, und = gedankenlos. 39) d. h. *roundly* = geradezu. 40) So Q. A., die Qs. und Fol. Erst in der zweiten Folioausg. von 1632 setzte der Herausgeber, der *star* = Glücksstern, nicht verstand, dafür *sphere*, und die meisten späteren sind ihm gefolgt. — In der folgenden Zeile haben die früheren Qs. *prescripts* für *precepts* der Fol. und der spätern Qs. 41) d. h. sie machte sich meinen Rath zu Nutz. — In der folgenden Zeile lesen die Qs. *repell'd* für *repulsed* der Fol. 42) Den stufenweisen Verfall *(declension)* Hamlet's giebt also Polonius so an: 1) Schwermuth; 2) Appetitlosigkeit; 3) Schlaflosigkeit; 4) allgemeine, geistige und körperliche, Schwäche; 5) unstätes Wesen, Unfähigkeit, die Gedanken auf einen Punkt zu richten; 6) Wahnsinn mit Raserei *(raves)*. 43) Zu *for* ist aus dem vorhergehenden *wherein* — die Fol. hat *whereon* — das relative Pronomen *which* zu entlehnen. — Für *wail* haben die

Where truth is hid, though it were hid indeed
Within the centre.[45]
*King.* How may we try it further?
*Pol.* You know, sometimes he walks four hours[46] together,
Here in the lobby.[47]
*Queen.* So he does, indeed.
*Pol.* At such a time I 'll loose my daughter to him:
Be you and I behind an arras then;
Mark the encounter: if he love her not,
And be not from his reason fall'n thereon,[48]
Let me be no assistant for a state,
But keep a farm, and carters.
*King.* We will try it.
*Queen.* But, look, where sadly the poor wretch comes reading.
*Pol.* Away! I do beseech you, both away.
I 'll board[49] him presently: — O! give me leave. —
*[Exeunt* King, Queen, *and Attendants.*

*Enter* Hamlet, *reading.*

How does my good lord Hamlet?
*Ham.* Well, God-a-mercy.[50]
*Pol.* Do you know me, my lord?
*Ham.* Excellent[51] well; you are a fishmonger.[52]
*Pol.* Not I, my lord.
*Ham.* Then I would you were so honest a man.
*Pol.* Honest, my lord?
*Ham.* Ay, Sir: to be honest, as this world goes, is to be one man picked out of ten thousand.[53]
*Pol.* That 's very true, my lord.
*Ham.* For if the sun breed maggots in a dead dog, being a god[54] kissing carrion, — Have you a daughter?
*Pol.* I have, my lord.
*Ham.* Let her not walk i' the sun: conception is a blessing; but not[55] as your daughter may conceive. — Friend, look to 't.
*Pol.* How say you by that?[56] — *[Aside.]* Still harping on my daughter: — yet he knew me not at first; he said, I was a fishmonger. He is far gone, far gone: and truly in my youth I suffered much extremity for love; very near this. I 'll speak to him again. — What do you read, my lord?
*Ham.* Words, words, words.
*Pol.* What is the matter,[57] my lord?
*Ham.* Between who?
*Pol.* I mean, the matter that you read, my lord.
*Ham.* Slanders, Sir: for the satirical slave[58] says here, that old men have grey beards; that their faces are wrinkled; their eyes purging thick amber[59] and plum-tree gum; and that they have a plentiful lack of wit, together with most weak hams: all of which, Sir, though I most powerfully and potently believe, yet I hold it not honesty to have it thus set down; for you yourself, Sir, should be old as I am, if like a crab you could go backward.
*Pol. [Aside.]* Though this be madness, yet there is method in 't. — Will you walk out of the air,[60] my lord?
*Ham.* Into my grave?
*Pol.* Indeed, that is out o' the air. — *[Aside.]* How pregnant[61] sometimes his replies are! a happiness[62]

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Qs. *mourn.* 44) Pope fügt zur Erklärung dieses Verses die Bühnenweisung hinzu: *Pointing to his head and shoulder.* 45) *centre* ist bei Sh. vorzugsweise der Mittelpunkt der Erde. 46) *four hours* ist nicht gerade buchstäblich zu nehmen; es bezeichnet eine Reihe von Stunden. So steht in Webster's Dutchess of Malfi: *she will muse four hours together.* — Hanmer las *for hours together.* 47) *lobby* ist der Gang oder Corridor, auf den die Gemächer auslaufen. Wie die Zimmer selbst, war auch die *lobby* mit gewirkten Teppichen *(arras)* geschmückt, welche die Wände bedeckten, jedoch weit genug davon abstanden, dass man sich dahinter verstecken konnte. — Für die folgenden Worte liest die Fol. *So he ha's indeed.* 48) *thereon* = auf Grund dessen, in Folge dessen. — Zwei Zeilen weiter hat die Fol. *and keep* für *but keep* der Qs. 49) *to board* = sich an Einen machen, in freundlicher oder feindlicher Absicht. — *O! give me leave:* verbinden die Cambridge Edd. mit *how does my good lord Hamlet?* als an Hamlet, nicht an den König und die Königin gerichtet, in Uebereinstimmung mit den älteren Ausgg. Die jetzige Eintheilung rührt von Capell her. 50) d. h. *God have mercy* = Gott sei Dank! 51) Die Fol. setzt *excellent* zweimal. Vgl. A. 1, Sc. 5, Anm. 8. Solche Wiederholungen, wie sie in Hamlet's Reden öfter in der Fol. vorkommen, mögen sie nun vom Schauspieler oder vom Dichter herrühren, sollen jedenfalls Hamlet's angenommenen Wahnsinn charakterisiren. 52) Wie Hamlet mit seinen scheinbar verwirrten und unsinnigen Antworten immer einen, dem Mitredner verhüllten, dem Sh.'schen Publicum aber verständlichen Sinn zu verbinden pflegt, so mag auch in *fishmonger*, anspielend auf *fleshmonger*, ein solcher Sinn liegen. In Barnaby Rich's Irish Hubbub wird das lateinische *senex fornicator* mit *an old fishmonger* übersetzt. — Q. A. und Fol. haben *y'are a Fishmonger;* die Qs. *you are a fishmonger.* 53) So Q. A. und die Qs.; die Fol. *two thousand.* 54) Hanmer setzte *god* für *good* der Qs. und der Fol. — Staunton nimmt an, dass Hamlet den Passus *For if* — — *carrion* aus seinem Buche lese oder zu lesen vorgebe. 55) In den Qs. fehlt *not*, und die Hgg., welche ihnen folgen, interpungiren: *but as your daughter may conceive, — friend, look to 't.* — Die verschiedenen Bedeutungen von *conception* und *to conceive* = begreifen, empfangen, schwanger werden, benutzt Sh. oft zu Wortspielen. 56) Was wollt Ihr damit sagen? — Diese Worte spricht Polonius schwerlich beiseit, obwohl viele Hgg. das in den alten Ausgg. ganz fehlende *Aside* davor setzen. 57) Unter *matter* versteht Polonius in seiner Frage den Inhalt des Buchs, das Hamlet liest. Hamlet in seiner Gegenfrage fasst *matter* als heimliche Angelegenheit und fragt, zwischen welchen Leuten sie verhandelt werde. — *who* in der folgenden Zeile haben übereinstimmend Q. A., die Qs. und die Fol. 58) So die Fol.; die Qs. *rogue. slave* wird oft als Schimpfwort gebraucht. Der satyrische Schurke ist wahrscheinlich Juvenal, in dessen zehnter Satyre eine ähnliche Schilderung der Gebrechen des Alters vorkommt. — In der vorhergehenden Zeile hat die Fol. *mean* für *read* der Q. A. und der Qs. 59) *amber* ist nicht eigentlich = Bernstein, sondern, ähnlich wie *plum-tree gum*, ein Baumharz, das mit der Flüssigkeit verglichen wird, welche die Augen absondern. — Am Schlusse dieser Rede haben die Qs. *shall grow old* für *should be old* der Fol.; Q. A. hat *shall be old.* 60) Polonius meint die Luft in der Halle, in welcher er mit Hamlet spricht, Hamlet die Luft im Allgemeinen, aus der er nur im Grabe herauskommt. 61) *pregnant* ist bei Sh. oft = treffend, gewandt. 62) *happiness* = glückliche Begabung, Talent. 63) So die

that often madness hits on, which reason and sanity could not so prosperously be delivered of. I will leave him, and suddenly contrive the means of meeting between him and my daughter. — My honourable lord, I will most humbly take my leave of you.[63]

*Ham.* You cannot, Sir, take from me anything that I will more willingly part withal; except my life, except my life, except my life.[64]

*Pol.* Fare you well, my lord.

*Ham.* These tedious old fools!

*Enter* ROSENCRANTZ *and* GUILDENSTERN.

*Pol.* You go to seek the lord Hamlet; there he is.

*Ros.* *[To* POLONIUS.*]* God save you, Sir!

*[Exit* POLONIUS.

*Guil.* Mine honour'd lord! —

*Ros.* My most dear lord!

*Ham.* My excellent good friends! How dost thou, Guildenstern? Ah, Rosencrantz! Good lads, how do ye both?

*Ros.* As the indifferent children of the earth.

*Guil.* Happy, in that we are not overhappy;
On Fortune's cap we are not the very button.[65]

*Ham.* Nor the soles of her shoe?

*Ros.* Neither, my lord.

*Ham.* Then you live about her waist, or in the middle of her favours?[66]

*Guil.* 'Faith, her privates we.

*Ham.* In the secret parts of Fortune? O! most true; she is a strumpet. What news?

*Ros.* None, my lord, but that the world 's grown honest.

*Ham.* Then is doomsday near; but your news is not true.[67] Let me question more in particular: what have you, my good friends, deserved at the hands of Fortune, that she sends you to prison hither?

*Guil.* Prison, my lord?

*Ham.* Denmark 's a prison.

*Ros.* Then is the world one.

*Ham.* A goodly one; in which there are many confines, wards, and dungeons, Denmark being one of the worst.[68]

*Ros.* We think not so, my lord.

*Ham.* Why, then 't is none to you; for there is nothing either good or bad, but thinking makes it so: to me it is a prison.

*Ros.* Why, then your ambition makes it one: 't is too narrow for your mind.

*Ham.* O God! I could be bounded in a nut-shell, and count myself a king of infinite space, were it not that I have bad dreams.

*Guil.* Which dreams, indeed, are ambition; for the very substance of the ambitious is merely the shadow of a dream.

*Ham.* A dream itself is but a shadow.

*Ros.* Truly, and I hold ambition of so airy and light a quality, that it is but a shadow's shadow.

*Ham.* Then are our beggars bodies,[69] and our monarchs, and outstretched[70] heroes, the beggars' shadows. Shall we to the court? for, by my fay,[71] I cannot reason.

*Ros., Guil.* We 'll wait[72] upon you.

*Ham.* No such matter: I will not sort you with the rest of my servants; for, to speak to you like an honest man, I am most dreadfully attended. But, in the beaten way of friendship,[73] what make you at Elsinore?

*Ros.* To visit you, my lord; no other occasion.

*Ham.* Beggar that I am, I am even poor in thanks; but I thank you: and sure, dear friends, my thanks are too dear, a halfpenny.[74] Were you not sent for? Is it your own inclining? Is it a free visitation? Come, come; deal justly with me: come, come; nay, speak.

*Guil.* What should we say, my lord?

*Ham.* Why, anything, — but to the purpose.[75] You were sent for; and there is a kind of confession in your looks, which your modesties[76] have not craft enough to colour: I know, the good king and queen have sent for you.

*Ros.* To what end, my lord?

*Ham.* That you must teach me. But let me conjure you, by the rights of our fellowship, by the consonancy of our youth, by the obligation of our ever-preserved love, and by what more dear a better proposer[77] could charge you withal, be even and direct with me, whether you were sent for, or no.

*Ros.* What say you?[78]

*Ham.* Nay, then I have an eye of you.[79] — If you love me, hold not off.

*Guil.* My lord, we were sent for.

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Fol. mit einer Verbesserung von Sh.'s Hand. Die Qs. haben unvollständig: *I will leave him and my daughter. My lord, I will take my leave of you;* und Q. A., welche die Zusammenkunft Hamlet's mit Ophelia schon vor diese Scene setzt, hat bloss *My lord, I will take my leave of you.* 64) Die Fol. hat nur *except my life, my life.* 65) So die Fol.; die Qs. haben: *Happy in that we are not ever happy on fortune's lap,* || *We are not the very button.* 66) So die Qs.; die Fol. *favour.* 67) Das Folgende bis zu Hamlet's Worten: *I am most dreadfully attended* fehlt in den Qs. und ist ein Zusatz der Fol. 68) Da *confines, wards* und *dungeons* sämmtlich Abtheilungen desselben Gefängnisses, der Welt, sind, so lässt sich *worst* unterschiedslos auf alle drei beziehen. 69) Die *bodies* = Körper, wesentliche Substanzen, werden hier den *shadows* = wesenlosen Schatten, gegenübergestellt. 70) *outstretched* = gespreizt, als Bezeichnung des Uebermuths. Hamlet denkt dabei an Theaterhelden. 71) Das veraltete *fay* = *faith* wendet Sh. nur selten und immer nur wie hier in *by my fay* an. 72) *to wait upon* ist im Sinne der Freunde = folgen; Hamlet fasst es = aufwarten wie Diener, und klagt, wie schlecht er bedient werde *(most dreadfully attended).* 73) Um auf dem gebahnten Wege, im Gleise der Freundschaft zu bleiben. — *I am dreadfully attended* = mein Gefolge, meine Dienerschaft ist abscheulich. So steht in Measure for Measure (A. 4, Sc. 3) *I am as well acquainted here* = ich habe eben so gute Bekannte hier. 74) Hamlet ist so einflusslos und arm, dass sein Dank nichts werth ist, und selbst mit einem halben Pfennig zu theuer bezahlt wäre. 75) Die Fol. hat *Why any thing. But to the purpose;* die Qs. *Any thing but to'th purpose.* 76) *your modesties* ist hier eine scherzhafte Titulatur, wie z. B. *your majesties.* — *modesty* ist hier nicht so sehr = Bescheidenheit, als vielmehr = Ehrbarkeit, Unschuld. — Die Fol. hat *a kind confession.* 77) *to propose* = vortragen, reden. — *withal* ist eine ungenaue Wiederholung des *by,* mit dem der Relativsatz beginnt. 78) Die Hgg. fügen die Bühnenweisung hinzu: *To Guildenstern,* als ob Rosencrantz in seiner Verlegenheit sich an seinen Freund wende und dem die Beantwortung der Frage Hamlet's überlasse. Vielleicht aber richtet Rosencrantz diese Worte: *What say you?* an Hamlet, um Zeit zu gewinnen und einer entscheidenden Ant-

*Ham.* I will tell you why; so shall my anticipation prevent your discovery, and your secrecy to the king and queen moult no feather.[80] I have of late (but wherefore I know not) lost all my mirth, forgone all custom of exercises: and, indeed, it goes so heavily with my disposition,[81] that this goodly frame, the earth, seems to me a steril promontory; this most excellent canopy, the air, look you, this brave o'erhanging firmament,[82] this majestical roof fretted with golden fire, why, it appeareth no other thing to me than[83] a foul and pestilent congregation of vapours. What a piece of work is a man! how noble in reason! how infinite in faculty![84] in form and moving, how express and admirable! in action,[85] how like an angel! in apprehension, how like a god! the beauty of the world! the paragon of animals![86] And yet, to me, what is this quintessence of dust? man delights not me; no, nor woman neither,[87] though by your smiling you seem to say so.

*Ros.* My lord, there was no such stuff in my thoughts.

*Ham.* Why did you laugh then, when I said, man delights not me?

*Ros.* To think, my lord, if you delight not in man, what lenten entertainment[88] the players shall receive from you: we coted[89] them on the way, and hither are they coming to offer you service.

*Ham.* He that plays the king shall be welcome; his majesty shall have tribute of me: the adventurous knight shall use his foil and target: the lover shall not sigh gratis: the humorous man[90] shall end his part in peace: the clown shall make those laugh, whose lungs are tickled o' the sere:[91] and the lady shall say her mind freely, or the blank verse shall halt for 't. What players are they?

*Ros* Even those you were wont to take such delight in, the tragedians of the city.[92]

*Ham.* How chances it they travel? their residence, both in reputation and profit, was better both ways.[93]

*Ros.* I think, their inhibition[94] comes by the means of the late innovation.[95]

*Ham.* Do they hold the same estimation they did when I was in the city? Are they so followed?

*Ros.* No, indeed, they are not.[96]

*Ham.* How comes it? Do they grow rusty?

*Ros.* Nay, their endeavour keeps in the wonted pace: but there is, Sir, an aery of children, little eyases, that cry out on the top of question,[97] and are most tyrannically clapped for 't: these are now the fashion; and so berattle[98] the common stages (so they call them), that

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wort wo möglich auszuweichen. — In Q. A. sagt Guildenstern: *What say you?* 79) Dafür hat Q. A. *Nay, then I see how the wind sits.* — Das *Aside*, das die Hgg. hinzusetzen, ist vielleicht nicht im Sinne Sh.'s. Hamlet verhehlt überall sehr wenig das Misstrauen, das er gegen die Beiden hegt, und scheut sich auch hier nicht, sie merken zu lassen, dass er ein Auge auf sie hat. — *of you* steht, wie häufig bei Sh., für *on you.* 80) So die Qs.; die Fol. liest *your discovery of your secrecy*, und setzt hinter *queen* einen Punkt. Aber *moult no feather* gehört gewiss zu *secrecy:* Eure Verschwiegenheit, die Ihr dem König und der Königin gelobtet, wird heil bleiben, keine Feder verlieren, wenn ich Eure Enthüllung vorwegnehme, wenn ich Euch die Verlegenheit erspare, Euer Gelöbniss zu brechen. 81) Es steht so schwermüthig um meine Stimmung. — Die Fol. hat *heavenly* für *heavily* der Qs. 82) Die Fol. lässt *firmament* aus, so dass nach ihrer Lesart *o'erhanging* Substantiv wäre, wie *canopy* und *roof.* 83) So die Fol.; die Qs. haben *nothing to me but.* 84) *faculty* in der Fol.; *faculties* in den Qs. 85) *express* = ausdrucksvoll. — *action* ist entweder = Thun, oder = Haltung, Geberden. 86) Das Muster lebendiger Geschöpfe. 87) Solche Häufung der Negationen ist bei Sh. sehr gewöhnlich. 88) d. h. eine Aufnahme oder Bewirthung, wie man sie zur Fastenzeit *(lent)* erhält. So steht in Twelfth-Night (A. 1, Sc. 5) *a good lenten answer* = eine magere, kümmerliche Antwort. 89) *to cote* ist = Jemanden einholen, an Jemandes Seite kommen. — Q. A. hat *we boarded them a the way.* 90) d. h. der Schauspieler, der die humoristischen Charaktere, wie z.B. Faulconbridge in K. John, Jaques in As you like it, Mercutio in Romeo and Juliet, darzustellen hat, streng unterschieden von dem eigentlichen Lustigmacher, dem Träger der gröberen Komik, dem *clown*, der gleich nachher erwähnt wird. 91) Der Satz *the clown — — o' the sere* findet sich nur in der Fol., nicht in den Qs. — Q. A. hat dafür *the clown shall make them laugh that are tickled in the lungs.* Es muss das *to be tickled o' the sere*, obgleich eine dunkle, nicht völlig aufgeklärte Phrase, jedenfalls eine krankhafte Affection der Lunge sein, von der man sich durch Lachen zu befreien sucht. Solchen Leidenden muss also der Lustigmacher sehr willkommen sein. 92) Bei *city* dachte Sh.'s Publicum alsbald an London und verstand ohne Weiteres in den folgenden Reden die vom Dichter eingelegten Anspielungen auf damalige Theaterverhältnisse, die uns weniger deutlich und verschiedener Auslegung fähig sind. 93) *both ways* bezieht sich auf *in reputation and profit.* In beider Hinsicht war ein stehendes Theater für sie besser, als ein wanderndes. 94) *inhibition* ist das Verbot oder die Hemmung, die die Vorstellungen der Truppe in der *city* erfahren hatten, wodurch sie zu Kunstreisen und Gastvorstellungen in der Provinz gezwungen wurde. 95) *the late innovation* = Neuerung, ist der kürzlich erfolgte Umschwung im Geschmack des Publicums, der sich von den altbewährten Schauspielern abwandte und den Kindertheatern zukehrte, die jetzt in die Mode kamen. Das Wesen dieser Kindertheater, wie sie, aus den Chorknaben der königlichen Capelle und den Schülern mehrerer Stiftsschulen recrutirt und von einer angeblich feinen Aesthetik patronisirt, zu Sh.'s Zeit auch mit den übrigen Truppen concurrirten, wird dann in den folgenden Wechselreden, die sich jedoch nur in der Fol. und einigermassen modificirt in Q. A. finden, näher besprochen, und das Precäre ihrer Existenz nachgewiesen. 96) d. h. sie haben nicht mehr solchen Zuspruch wie früher. Das Folgende bis *Hercules, and his load too* fehlt in den Qs. und ist in Q. A. nur angedeutet in leichter Skizze. 97) Diese jugendlichen Schauspieler mit ihren dünnen Stimmen, die sie deshalb ungebührlich anstrengen müssen, um sich nur vernehmbar zu machen, und die lauter schreien, als es die Sache oder der Gesprächston erfordert, werden kleine Nestküchlein genannt, die eben aus dem Ei gekrochen sind. — Nach Staunton's Auffassung ist *to cry out on the top of question* = ein herausforderndes Triumphgeschrei anstimmen. Er citirt dazu eine Stelle aus Armin's Nest of Ninnies, wo es von Fechtmeistern heisst: *making them expert till they cry it up in the top of question.* 98) Sie verschreien die übrigen Theater als gemein *(common)*, so dass selbst wehrhafte Leute, Cavaliere, aus Scheu vor den Gänsefedern, die den Kindern zur Seite stehen und ihnen ihre Dramen und Satyren auf

many wearing rapiers are afraid of goose-quills, and dare scarce come thither.

*Ham.* What! are they children? who maintains them? how are they escoted? [99] Will they pursue the quality [100] no longer than they can sing? will they not say afterwards, if they should grow themselves to common players, (as it is most like, if their means are not better,) their writers do them wrong, to make them exclaim [101] against their own succession?

*Ros.* 'Faith, there has been much to do on both sides; and the nation holds it no sin, to tarre them to controversy: there was, for a while, no money bid for argument, unless the poet and the player went to cuffs in the question. [102]

*Ham.* Is it possible?

*Guil.* O! there has been much throwing about of brains.

*Ham.* Do the boys carry it away?

*Ros.* Ay, that they do, my lord; Hercules, and his load too. [103]

*Ham.* It is not strange; for my uncle is king of Denmark, and those that would make mows at him while my father lived, give twenty, forty, fifty, an hundred ducats a-piece, for his picture in little. [104] 'Sblood, there is something in this more than natural, if philosophy could find it out. *[Flourish of trumpets within.*

*Guil.* There are the players.

*Ham.* Gentlemen, you are welcome to Elsinore. Your hands. Come, then; the appartenance of welcome is fashion and ceremony: let me comply [105] with you in this garb, lest my extent to the players [106] (which, I tell you, must show fairly outward) should more appear like entertainment than yours. You are welcome; but my uncle-father, and aunt-mother, are deceived.

*Guil.* In what, my dear lord?

*Ham.* I am but mad north-north-west: when the wind is southerly, I know a hawk from a handsaw. [107]

*Re-enter* Polonius.

*Pol.* Well be with you, gentlemen!

*Ham.* Mark you, Guildenstern; — and you too; — at each ear a hearer: that great baby, you see there, is not yet out of his swathing-clouts.

*Ros.* Happily he 's the second time come to them; for, they say, an old man is twice a child.

*Ham.* I will prophesy, he comes to tell me of the players; mark it. — You say right, Sir: for o' Monday morning: 't was so indeed. [108]

*Pol.* My lord, I have news to tell you.

*Ham.* My lord, I [109] have news to tell you. When Roscius was an actor in Rome, —

*Pol.* The actors are come hither, my lord.

*Ham.* Buz, buz! [110]

*Pol.* Upon my honour, —

*Ham.* Then came each actor on his ass, [111] —

*Pol.* The best actors in the world, either for tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral, scene individable, or poem unlimited: [112] Seneca

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die andern Bühnen zurechtmachen, nicht mehr jene älteren Theater zu besuchen wagen. — *berattle* verbessert die zweite Folioausg. das *be-ratled* der Fol. 99) Wer unterhält sie? wer bezahlt ihre Zeche? — *to escot*, von dem französichen *escot*, kommt sonst nicht vor. 100) *quality* ist vorzugsweise die Schauspielerkunst, welche diese Kinder nur so lange betreiben können, als ihre Stimme sich nicht gebrochen hat. Für Sh.'s Publicum lag in dem *than they can sing* zugleich eine Anspielung auf das Chorsängeramt, das sie, zugleich mit der Schauspielerkunst, in der Capelle oder Kathedrale versahen, und das sie verlieren mussten, wenn sie heranwuchsen und die hohe Stimme verloren. 101) *to exclaim* = losziehen, nämlich gegen ihre eigene Folgezeit. 102) Ein Tadel gegen das Publicum, welches schadenfroh diesen Plänkeleien zwischen den verschiedenen Theatern zuschaute und nur solche Dramen sehen mochte, deren Dialog *(question)* der Dichter oder Schauspieler mit solcher Polemik gewürzt hatte. — *argument* ist der dramatische Stoff, der nach dem Geschmack des Publicums ausgewählt und behandelt werden musste, wenn die Directoren Geld dafür bezahlen sollten *(money bid)*. — *to tarre* = zerren, aufhetzen. 103) Anspielung auf das Globustheater, dessen Mitbesitzer und Schauspieler Sh. war und dessen Abzeichen ein Hercules, wie er den Globus trägt, bildete. Diesen Hercules sammt seiner Weltkugel tragen die Kinderschauspieler als Sieger davon. — Im Folgenden fügen die Qs. *very* vor *strange* ein. 104) *picture in little* = ein Bild in verkleinertem Massstabe. Hamlet führt die Verehrung, die sein Oheim jetzt geniesst, als Seitenstück zu der Geschmacksänderung an, die in dem Emporkommen der Kindertheater sich darthut. — Für *mows* der Fol. lesen die Qs. *mouths*, und Q. A. *mops and moes*. — *fifty* fehlt in der Fol. — Die folgende Bühnenweisung lautet in der Fol. *Flourish for the Players.* 105) *to comply* = willfährig sein, ist dann in affectirter Sprache, deren sich Hamlet den Höflingen gegenüber bedient, = höflich sein. — Die Fol. hat *in the garb*. — Vielleicht steht aber *comply* hier im ursprünglichen Sinne, in Verbindung mit *in this garb*: lasst mich, Euch gegenüber, dieser Sitte oder Manier mich anbequemen, mich fügen. 106) Die Ehre, die er den Schauspielern zu erweisen gedenkt, darf einer freundlichen Aufnahme nicht ähnlicher sehen, als die den Beiden erwiesene. — *my extent to the players* = was ich den Schauspielern erweise, meine Bezeugung den Schauspielern gegenüber. 107) *handsaw* ist in dieser sprichwörtlichen Redensart aus *hernshaw* corrumpirt. Einen Reiher vom Falken zu unterscheiden, war ein bescheidener Grad von Vernunft. — In der nächsten Rede Hamlet's haben Q. A. und die Qs. *swaddling-clouts* für *swathing-clouts* der Fol. 108) Er richtet diese Worte an Einen der Beiden, als sei er, ohne Polonius' Kommen zu gewahren, mit ihnen in einem Gespräch begriffen. — Die Qs. lassen *for* der Fol. aus und lesen *then* für *so*. — *'twas so indeed* steht in Q. A. und Fol. 109) Der Nachdruck liegt auf *I*. — Die Fol. lässt *was* hinter *Roscius* aus. 110) *Buz, buz!* drückt aus, dass Hamlet von dem nichts hören will, was Polonius ihm berichten möchte. 111) Vielleicht ein Balladenfragment, das Hamlet citirt oder travestirt. — Die Fol. hat *can* für *came*. 112) *scene individable* bezieht sich auf die in den Dramen beobachtete Einheit des Orts, *poem unlimited* auf ein Werk, das solche Schranken nicht kennt. Diese Schauspieler, in ihrer von Polonius bis in's Einzelne gepriesenen Vielseitigkeit, werden mit dem Tragiker Seneca wie mit dem Komiker Plautus fertig, und einzig sind sie *(the only men)* in der Beobachtung des Geschriebenen *(for the law of writ)* wie in der Freiheit des Improvisirens *(the liberty)*. — Die Worte *tragical-historical, tragical-comical-historical-pastoral* stehen nur in der Fol. 113) Das Versfragment und die folgenden Verse sind Citate aus einer Ballade: **The Song of Jephthah's Daughter**, die auch

cannot be too heavy, nor Plautus too light. For the law of writ, and the liberty, these are the only men.

*Ham.* »O Jephthah, judge of Israel,« [113] what a treasure hadst thou!

*Pol.* What a treasure had he, my lord?

*Ham.* Why,

»One fair daughter, and no more,
The which he loved passing [114] well.«

*Pol.* *[Aside.]* Still on my daughter.

*Ham.* Am I not i' the right, old Jephthah?

*Pol.* If you call me Jephthah, my lord, I have a daughter that I love passing well.

*Ham.* Nay, that follows not.

*Pol.* What follows then, my lord?

*Ham.* Why,

»As by lot, God wot,«

and then, you know,

»It came to pass, as most like it was,« —

the first row of the pious chanson [115] will show you more; for look, where my abridgment comes. [116]

*Enter Four or Five Players.*

You are welcome, masters; welcome, all. — I am glad to see thee well: — welcome, good friends. — O, my old friend! Why, thy face is valanced [117] since I saw thee last: com'st thou to beard me in Denmark? — What! my young lady and mistress! [118] By 'r lady, your ladyship is nearer to heaven, than when I saw you last, by the altitude of a chopine. Pray God, your voice, like a piece of uncurrent gold, be not cracked within the ring. Masters, you are all welcome. We 'll e'en to 't like French falconers, fly [119] at anything we see: we 'll have a speech straight. Come, give us a taste of your quality; [120] come, a passionate speech.

*1. Play.* What speech, my good lord?

*Ham.* I heard thee speak me a speech once, — but it was never acted; or, if it was, not above once; for the play, I remember, pleased not the million; [121] 't was caviare to the general: [122] but it was (as I received it, and others, whose judgments in such matters cried in the top of mine) [123] an excellent play, well digested in the scenes, set down with as much modesty as cunning. I remember, one said, there were no sallets [124] in the lines to make the matter savoury, nor no matter in the phrase that might indite the author of affectation, [125] but called it an honest method, as wholesome as sweet, and by very much more handsome than fine. One speech in it I chiefly loved: 't was Æneas' tale to Dido; and thereabout of it especially, where he speaks of Priam's slaughter. If it live in your memory, begin at this line: — let me see, let me see; —

»The rugged Pyrrhus, like the Hyrcanian beast,« [126]

— 't is not so; it begins with Pyrrhus: —

»The rugged Pyrrhus, — he, whose sable arms,
Black as his purpose, did the night resemble
When he lay couched in the ominous horse, [127]
Hath now this dread and black complexion smear'd
With heraldry more dismal; head to foot
Now is he total gules; [128] horridly trick'd
With blood of fathers, mothers, daughters, sons;
Bak'd and impasted with the parching streets,
That lend a tyrannous and a damned light

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in Percy's Reliques abgedruckt ist. Solche biblische Balladen nennt Hamlet gleich nachher *pious chansons.* 114) *passing* als Adverbium = überaus, von *to pass* = *to exceed.* 115) So einige Qs.; andere Qs. und die Fol. *Pons Chanson.* — Q. A. liest *the first verse of the godly ballet.* — Vgl. Anm. 113. 116) Seine Zeitverkürzung, seinen Zeitvertreib nennt er die Schauspieler, die er als alte Bekannte, von der Zeit her, da er in der *city* sich aufhielt, begrüsst. Andere fassen, weniger plausibel, *abridgment* = Abkürzung des Gesprächs mit Polonius. — Für *abridgment comes* der Q. A. und der Qs. hat die Fol. *abridgments come.* 117) *to valance* von *valance* = Franse, eigentlich = mit solcher Franse versehen, wendet Hamlet hier auf den Bart des Schauspielers an, der das Gesicht wie mit einer Franse umzieht. Auf dieses bärtige Ansehen bezieht sich auch *to beard*, zugleich = Trotz bieten, und = den Bart zeigen. Für das *valanced* der Q. A. und der Qs. hat die Fol. *valiant.* — Die Qs. haben *old friend* ohne *my.* 118) Mit diesen Worten wendet sich Hamlet an den jugendlichen Schauspieler, der in der *city* noch die Damenrollen spielte, der aber jetzt um die Höhe eines Weiberschuhes mit hohem Absatz *(chopine)* gewachsen ist, und zugleich seine Discantstimme gebrochen hat, wie ein Goldstück, das ungültig *(uncurrent)* wurde, wenn es innerhalb des Münzrandes *(ring)* gebrochen war. 119) *to fly* ist der technische Ausdruck der Falkenjagd, = den Falken fliegen lassen; in dieser Jagd thaten sich zu Sh.'s Zeit besonders die Franzosen hervor. — Für *French falconers* der Q. A. und der Fol. haben die Qs. *friendly falconers.* 120) Vgl. Anm. 100. — In der Antwort des Schauspielers lässt die Fol. *good* aus, was Q. A. und die Qs. haben. 121) *million*, eine unbestimmte grosse Zahl, bezeichnet den grossen Haufen, die Masse des Volkes. 122) Caviar, eine ausländische Delicatesse, die das gemeine Volk *(general)* nicht zu schätzen wusste. 123) d. h. deren Kritik sich vernehmlicher machte, als die meinige. Indirect appellirt Sh. von seinem Urtheil über den Werth des fraglichen Stückes an das Urtheil Anderer von grösserer Geltung. Das Drama, wenn es wirklich existirt hatte, und seine Existenz keine für den Zweck Hamlet's fingirte war, kann nur von Sh. selbst herrühren und das demselben ertheilte Lob der Masshaltung *(modesty)* und der Kunst *(cunning)* ein ernsthaft gemeintes sein. 124) Für *sallets* = salzige, pikante Würze, wollte Pope *salt* ändern. — Q. A. und die Fol. lesen *there was no sallets*, die Qs. *there were no sallets.* 125) So die Fol.; die Qs. *affection*, was Sh. allerdings = *affectation* gebraucht. — Der Schluss des Satzes *as wholesome — — fine* fehlt in der Fol. Der Gegensatz zwischen *handsome* und *fine* beruht darauf, dass Ersteres die ächte, natürliche Schönheit, das Zweite die künstliche, gesuchte Schönheit bezeichnet. — Im Folgenden hat die Fol. *one chief speech in it;* Q. A. hat *come, a speech in it I chiefly remember.* — Für *Aeneas' tale* der Q. A. und der Fol. haben die Qs. *Aeneas' talk.* — Für *indite* der Qs. und der Fol. setzen viele Hgg. stillschweigend das in diesem Sinne gewöhnlichere *indict.* 126) Genauer heisst es in Macbeth (A. 3, Sc. 4) *the Hyrcan tiger.* 127) Pyrrhus' schwarze Waffenrüstung glich an finsterm Aussehen der Nacht, die er in dem hölzernen Pferde zubrachte, das die Trojaner in die Stadt holten. 128) *gules* als Substantiv, von dem französischen *gueules*, bezeichnet das Roth in der Wappenmalerei *(heraldry)*, wie *sable* das Schwarz. Auch *trick'd* gehört zu diesen technischen Ausdrücken, = durchstreift, gestreift, von den Streifen auf dem Wappen gebraucht. *trick'd* wie die folgenden Participien *bak'd* und *impasted* gehören zu *total gules*, nicht zu *he.* 129) *their* bezieht sich auf

To their vile murders:[129] roasted in wrath and fire,
And thus o'er-sized with coagulate gore,
With eyes like carbuncles, the hellish Pyrrhus
Old grandsire Priam seeks.« —
So, proceed you.[130]

*Pol.* 'Fore God, my lord, well spoken; with good accent, and good discretion.

*1. Play.* »Anon he finds him
Striking too short at Greeks: his antique sword,
Rebellious to his arm, lies where it falls,
Repugnant to command. Unequal match'd,[131]
Pyrrhus at Priam drives; in rage, strikes wide;
But[132] with the whiff and wind of his fell sword
The unnerved father falls. Then senseless Ilium,[133]
Seeming to feel this blow, with flaming top
Stoops to his base; and with a hideous crash
Takes prisoner Pyrrhus' ear: for, lo! his sword,
Which was declining on the milky head
Of reverend Priam, seem'd i' the air to stick:
So, as a painted tyrant,[134] Pyrrhus stood;
And, like a neutral to his will and matter,[135]
Did nothing,
But, as we often see, against some storm,
A silence in the heavens, the rack[136] stand still,
The bold winds speechless, and the orb below
As hush as death, anon the dreadful thunder
Doth rend the region:[137] so, after Pyrrhus' pause,
Aroused vengeance sets him new a-work;
And never did the Cyclops' hammers fall
On Mars his armour,[138] forg'd for proof eterne,[139]
With less remorse[140] than Pyrrhus' bleeding sword
Now falls on Priam. —
Out, out,[141] thou strumpet, Fortune! All you gods,
In general synod,[142] take away her power;
Break all the spokes and fellies from her wheel,
And bowl the round nave down the hill of heaven,
As low as to the fiends!«

*Pol.* This is too long.

*Ham.* It shall to the barber's, with your beard. — Pr'ythee, say on: — he 's for a jig, or a tale of bawdry, or he sleeps.[143] — Say on: come to Hecuba.

*1. Play.* »But who, O! who had seen the mobled[144] queen« —

*Ham.* The mobled queen?

*Pol.* That 's good; mobled queen is good.

*1. Play.* »Run barefoot up and down, threat'ning the flames
With bisson rheum;[145] a clout upon that head,
Where late the diadem stood; and, for a robe,
About her lank and all o'er-teemed loins,[146]
A blanket, in the alarm of fear caught up;
Who this had seen, with tongue in venom steep'd,
'Gainst Fortune's state would treason have pronounc'd:
But if the gods themselves did see her then,
When she saw Pyrrhus make malicious sport
In mincing with his sword her husband's limbs,
The instant burst of clamour that she made,
(Unless things mortal move them not at all,)
Would have made milch[147] the burning eyes of heaven,
»And passion[148] in the gods.«

*Pol.* Look, whe'er he[149] has not turned his colour, and has tears in 's eyes! — Pr'ythee, no more.

*Ham.* 'T is well; I 'll have thee speak out the rest of this soon. — Good my lord, will you see the players well

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*fathers etc.*, deren arge Niedermetzelung die brennenden, sengenden Strassen beleuchten. So die Fol. — Die meisten Hgg. lesen statt dessen mit den Qs.: *to their lord's murder;* weniger gut, da Priamus' Mord erst nachher geschildert wird und hier nicht anticipirt werden darf. 130) *So, proceed you* — der Nachdruck liegt auf *you* — fehlt in der Fol.; Q. A. hat *So, go on.* 131) So die Qs.; die Fol. hat *match* für *match'd.* 132) *but* ist hier = nur, bloss. Priamus stürzt schon hin von dem blossen Sausen des Schwertes durch die Luft. 133) Selbst das leblose Ilium, Priamus' Burg, sieht aus, als fühlte es diesen Schlag, und stürzt mit ihm zusammen. — Die Qs. haben *this blow*, die Fol. *his blow.* 134) Weiter ausgeführt findet sich das Bild eines *painted tyrant* in Macbeth (A. 5, Sc. 7) *We 'll have thee, as our rarer monsters are,* || *Painted upon a pole, and underwrit,* || »*Here may you see the tyrant.*« 135) d. h. wie ein gegen seine Absicht und Angelegenheit Gleichgültiger. *neutral* ist auch sonst bei Sh. = gleichgültig, theilnahmlos, und steht hier substantivisch. 136) *rack* ist der Wolkenzug am Himmel. 137) *region*, auch ohne weiteres Epitheton, gebraucht Sh. vorzugsweise für die Luftregion. 138) Die Fol. hat *on Mars his Armours;* die Qs. *on Marses Armor.* So steht in Troilus and Cressida (A. 5, Sc. 2) *Mars his heart* für *Mars's heart.* 139) *eterne* alterthümlich für *eternal.* Sh. gebraucht dasselbe zu seiner Zeit schon veraltete Wort auch in Macbeth (A. 3, Sc. 2). 140) *remorse* ist nicht bloss = Gewissensbiss, sondern = Mitleid, Erbarmen. 141) Ein Ausruf des Abscheus = pfui! 142) Auch in As you like it (A. 3, Sc. 2) wird *synod* von der Versammlung der Götter gebraucht: *Thus Rosalind of many parts* || *By heavenly synod was devis'd.* 143) Polonius schläft bei pathetischen Stücken ein und hat nur Sinn für lustige Gesangsvorträge, wie sie, von Musik und bisweilen auch von Tanz begleitet, als Intermezzo auf dem Theater zu Sh.'s Zeit unter dem Namen *jig* vorkamen. 144) So hier und in den folgenden Zeilen der Q. A. und der Qs. Die Fol. liest dafür *inobled* und *Inobled*, was, wenn es kein Druckfehler sein sollte, = *ennobled* sein müsste. *mobled* identificiren die Hgg. entweder mit dem provinziellen *to mable* = verschleiern, oder dem gleichfalls provinziellen *to mabble* = den Kopf nachlässig einhüllen oder bekleiden. Der eigentliche Sinn des Dichters ist jedenfalls noch zweifelhaft; dass er aber ein absonderliches Wort gemeint hat, geht aus dem Anstoss hervor, den Hamlet daran nimmt, wie aus der Billigung, die Polonius dazu ausspricht. — Die Qs. haben *But who, a woe, had seen etc.* 145) *bisson*, eigentlich = blind (wie in Coriolanus A. 2, Sc. 1), muss hier, von dem Thränennass gebraucht, = blindmachend, stehen. — Die Fol. hat *a clout about that head;* die Qs. *upon;* Q. A. liest *a kercher on that head.* — In der vorigen Zeile hat die Fol. *flame.* 146) Die Lenden der kinderreichen Hecuba waren von ihren häufigen Wehen ganz erschöpft. 147) *milch* ist Adjectiv, eigentlich = Milch gebend, dann auch mit dichterischer Metapher von anderer Feuchtigkeit, hier von Thränen, gebraucht. 148) *passion* ist bei Sh. jeder leidenschaftliche Gemüthszustand und dessen Aeusserung. — Hanmer las *ánd passioned the gods.* 149) Polonius macht den Hamlet darauf aufmerksam, wie der recitirende Schauspieler von seinem eigenen Vortrag ergriffen ist. In Q. A. sagt Polonius: *Look, my lord, if he hath not chang'd his colour etc.* — *whe'er (where*

bestowed? [150] Do you hear, let them be well used; for they are the abstracts, [151] and brief chronicles, of the time: after your death you were better have a bad epitaph, than their ill report while you lived.

*Pol.* My lord, I will use them according to their desert.

*Ham.* God's bodikin, [152] man, much better: use every man after his desert, and who should 'scape whipping? Use them after your own honour and dignity: the less they deserve, the more merit is in your bounty. Take them in.

*Pol.* Come, Sirs.

*Ham.* Follow him, friends: we 'll hear a play to-morrow. *[Exit* Polonius, *with all the Players except the First.]* Dost thou hear me, old friend? can you play the Murder of Gonzago?

*1. Play.* Ay, my lord.

*Ham.* We 'll have it to-morrow night. You could, for a need, study a speech of some dozen or sixteen lines, which I would set down and insert in 't, could you not?

*1. Play.* Ay, my lord.

*Ham.* Very well. — Follow that lord; and look you mock him not. *[Exit First Player.]* My good friends *[to* Ros. *and* Guil.*]*, I 'll leave you till night: you are welcome to Elsinore.

*Ros.* Good my lord!

*Ham.* Ay, so, God be wi' ye. [153] —

*[Exeunt* Rosencrantz *and* Guildenstern.

Now I am alone.

O, what a rogue and peasant slave am I!
Is it not monstrous, that this player here,
But in a fiction, in a dream of passion,
Could force his soul so to his whole conceit, [154]
That, from her working, all his visage wann'd;
Tears in his eyes, distraction in 's aspect,
A broken voice, and his whole function suiting
With forms to his conceit? [155] and all for nothing!
For Hecuba!
What 's Hecuba to him, or he to Hecuba, [156]
That he should weep for her? What would he do,
Had he the motive and the cue [157] for passion,
That I have? He would drown the stage with tears,
And cleave the general ear with horrid speech; [158]
Make mad the guilty, and appal the free, [159]
Confound the ignorant; and amaze, indeed,
The very faculties of eyes and ears. [160]
Yet I,
A dull and muddy-mettled rascal, peak,
Like John-a-dreams, [161] unpregnant [162] of my cause,
And can say nothing; no, not for a king,
Upon whose property, and most dear life,
A damn'd defeat [163] was made. Am I a coward?
Who calls me villain? breaks my pate across?
Plucks off my beard, and blows it in my face?
Tweaks me by the nose? gives me the lie i' the throat,
As deep as to the lungs? [164] Who does me this?
Ha!
'Swounds! [165] I should take it; for it cannot be,
But I am pigeon-liver'd, [166] and lack gall
To make oppression bitter, or, ere this,
I should have fatted all the region kites [167]
With this slave's offal. Bloody, bawdy villain!
Remorseless, treacherous, lecherous, kindless [168] villain!
O, vengeance!

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in Qs. und Fol.) steht für *whether*, was die meisten Hgg. setzen. 150) d. h. wohl untergebracht, wohl einquartiert. — In dem vorigen Satze lässt die Fol. *of this* aus. 151) So die Fol.; Q. A. hat *the Chronicles and brief abstracts;* die Qs., denen die Hgg. meistens gefolgt sind, lesen *the abstract and brief chronicles.* Jedenfalls ist *abstract* hier substantivisch = Inbegriff, Epitome. 152) *God's bodikin* oder *Od's Bodikin*, wie einige Qs. lesen, um den Missbrauch des göttlichen Namens zu verschleiern, wird zur Betheuerung gebraucht, wie *God's bread* in Romeo and Juliet (A. 3, Sc. 5). *bodikin* ist ein veraltetes Diminutiv von *body*, wie *lakin* für *ladykin* von *lady*. — Für *much better* der Qs. hat die Fol. bloss *better;* in Q. A. steht *far better*. — Für *should scape* der Q. A. und der Fol. haben die Qs. *shall scape*. 153) Die Fol. hat *God buy'ye*, die Qs. *God buy to you*, und die meisten Hgg. weichen von beiden Lesarten willkürlich ab, indem sie setzen *good bye to you*. 154) d. h. ganz seinem Phantasiebilde entsprechend. Das *whole* der Fol. sagt gewiss mehr als das *own* der Qs. — Zweifelhafter ist es, ob in der folgenden Zeile auch mit der Fol. *warm'd* für *wann'd* zu lesen sei. *to wan*, von dem adjectivischen *wan* = bleich, ist = bleich werden. — In der folgenden Zeile hat die Fol. *in 's aspect*, die Qs. *in his aspect*. — Sh. betont *aspect* immer auf der zweiten Sylbe. 155) Seine gesammte Sinnesthätigkeit passte sich äusserlich seiner Auffassung von der darzustellenden Rolle an. 156) So Q. A. und die Fol.; die Qs. haben *or he to her*. 157) Das Stichwort zur Empfindung und Darlegung der Leidenschaft. 158) *general* hat auch adjectivisch die Bedeutung, die es oben als Substantiv hatte (vgl. Anm. 122), und *horrid* ist = grausenerregend. 159) Zu *free* ist nach Sh.'s eigenthümlicher Construction das aus *guilty* zu entlehnende *guilt* zu suppliren: *free of guilt*. — *appal* ist in den früheren Qs. *appale*, in den späteren *appeale*, in der Fol. *apale*. 160) Die Wirkung des Schauspielers würde so gewaltig sein, dass den Zuschauern Hören und Sehen verginge. — *faculties* in den Qs., *faculty* in der Fol. 161) *John-a-dreams* = Hans Träumer. Solche Zusammensetzungen mit *John*, häufiger noch mit *Jack*, zur Bezeichnung einer unbestimmten Persönlichkeit, unserm »Hans« entsprechend, kommen bei Sh. auch sonst vor. So steht *John ape* = Hans Aff, in Merry Wives of Windsor (A. 3, Sc. 1). 162) Das Gegentheil von *pregnant:* unempfänglich für Etwas, unerfüllt von Etwas. 163) *defeat* = Wegräumung, sei es durch Tod oder Raub. 164) Diese Metapher beruht auf der Anschauung, dass Derjenige, der Einen der Lüge zieh *(to give the lie)*, die Lüge dahin zurückschleuderte, woher sie gekommen war: in das Gesicht, in den Mund, in die Zähne, in die Kehle, in die Lunge, endlich in das Herz des Lügners, je nach der grösseren oder geringeren Energie des Lügenstrafens. So steht z. B. in K. Richard II. (A. 1, Sc. 1) *Then, Bolingbroke, as low as to thy heart,* || *Through the false passage of thy throat, thou liest.* 165) d. h. *God's wounds* — ein Fluchwort, das der Censor der Fol. zu dem ungleich matteren *why* milderte. 166) So steht in K. Lear (A. 4, Sc. 2) *milk-liver'd*. Eine weisse, blutlose Leber ist, wie die Leber einer sanften Taube, kein Sitz der Leidenschaft und des Muthes, wofür sonst bei Sh. die rothe, heisse Leber gilt. 167) d. h. alle Geier in der Luft (vgl. Anm. 137). 168) *kindless* = unnatürlich, von *kind* = die

Why, what an ass am I! Ay, sure, this is most brave;[169]
That I, the son of a dear father murder'd,[170]
Prompted to my revenge by heaven and hell,
Must, like a whore, unpack my heart with words,
And fall a-cursing,[171] like a very drab,
A scullion!
Fie upon 't! foh! About, my brain![172] — I have heard,
That guilty creatures, sitting at a play,
Have by the very cunning of the scene[173]
Been struck so to the soul, that presently
They have proclaim'd their malefactions;
For murder, though it have no tongue, will speak
With most miraculous organ.[174] I 'll have these players
Play something like the murder of my father,
Before mine uncle: I 'll observe his looks;
I 'll tent him to the quick:[175] if he but blench,[176]
I know my course. The spirit that I have seen
May be the devil:[177] and the devil hath power
To assume a pleasing shape; yea, and, perhaps,
Out of my weakness, and my melancholy,
As he is very potent with such spirits,
Abuses me to damn me. I 'll have grounds
More relative[178] than this: — the play 's the thing,
Wherein I 'll catch the conscience of the king. *[Exit.*

# ACT III.

## SCENE I.

A Room in the Castle.

*Enter* KING, QUEEN, POLONIUS, OPHELIA, ROSENCRANTZ, *and* GUILDENSTERN.

*King.* And can you, by no drift of circumstance,[1]
Get from him, why he puts on this confusion,
Grating so harshly all his days of quiet
With turbulent and dangerous lunacy?
*Ros.* He does confess, he feels himself distracted;
But from what cause he will by no means speak.
*Guil.* Nor do we find him forward to be sounded,
But, with a crafty madness,[2] keeps aloof,
When we would bring him on to some confession
Of his true state.
*Queen.* Did he receive you well?
*Ros.* Most like[3] a gentleman.
*Guil.* But with much forcing of his disposition.
*Ros.* Niggard of question; but, of our demands,
Most free[4] in his reply.
*Queen.* Did you assay him
To any pastime?
*Ros.* Madam, it so fell out, that certain players
We o'erraught[5] on the way: of these we told him;
And there did seem[6] in him a kind of joy
To hear of it. They are about the court;[7]
And, as I think, they have already order
This night to play before him.
*Pol.* 'T is most true:
And he beseech'd me to entreat your majesties,
To hear and see the matter.[8]
*King.* With all my heart; and it doth much content me
To hear him so inclin'd.
Good gentlemen, give him a further edge,
And drive his purpose on to[9] these delights.
*Ros.* We shall, my lord.
*[Exeunt* ROSENCRANTZ *and* GUILDENSTERN.
*King.* Sweet Gertrude, leave us too;
For we have closely sent for Hamlet hither,
That he, as 't were by accident, may here
Affront[10] Ophelia.
Her father, and myself, (lawful espials,)
Will so bestow ourselves, that, seeing, unseen,
We may of their encounter frankly judge;

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natürliche Artung oder Abstammung. 169) *O, vengeance!* fehlt in den Qs. und wird von vielen Hggn. weggelassen. — Für *why* der Qs. hat die Fol. *who? — ay, sure* steht nur in der Fol. 170) Die frühern Qs. haben *of a deere murthered*, die Fol. *of the Deere murthered;* erst die späteren Qs. fügen *father* ein. — Q. A. hat *I the sonne of my dear father.* 171) In ein Fluchen und Schimpfen gerathen. Q. A. hat dafür: *thus rail in words.* Für *scullion* der Fol., in Q. A. *scalion*, haben die Qs. *stallion.* 172) d. h. *go about* = thu dich um, an die Arbeit, mein Gehirn! — *brain* in Q. A. und Fol., *brains* in den Qs. — Die Qs. haben *Hum!* vor *I have heard.* 173) Eben durch die geschickte Anlage des Dramas. 174) *organ* ist das Organ, dessen sich der Mord, in Ermangelung einer Zunge, zu seiner Enthüllung bedient. 175) Bis zum eigentlichen Sitz des Lebens, bis in's Innerste will ich ihn sondiren. 176) *to blench* = stutzig werden. 177) So die Fol. und Q. A.; die Q. von 1604 hat zuerst *a deale* und dann *the deale.* — *devil* gebraucht Sh. bald einsylbig, bald zweisylbig, hier Beides in einer Zeile. 178) *relative* eigentlich = bezüglich, also *more relative* = von näherem Bezuge auf die Sache.

1) *drift of circumstance* ist eine Fährte mit Umschweifen, im Gegensatz zum geraden Wege. Diese Lesart der Fol. sagt also mehr als die von vielen Hggn. vorgezogene der Qs. *drift of conference* = Richtung des Gesprächs. 2) *crafty madness* = verstellter Wahnsinn, wie A. 3, Sc. 4 *mad in craft* gebraucht wird. Ebenso wird in K. Henry IV. Second Part (Induction) *crafty-sick* von einem verstellten Kranken gebraucht. 3) *most like* ist die superlative Steigerung des einfachen *like.* Hamlet empfing sie ganz und gar wie ein Cavalier, that aber zugleich, um sie so zu empfangen, seiner Natur sehr Gewalt an, wie Guildenstern hinzufügt. 4) *free* ist Gegensatz zu *niggard.* Er war sparsam in der selbständigen Führung des Gesprächs, aber ausgiebig in der Beantwortung der ihm vorgelegten Fragen. — Hanmer wollte umstellen: *most free of question* und *niggard in his reply.* 5) *to overreach* = einholen, ein in diesem Sinne veraltetes Wort. 6) *to seem* ist hier = erscheinen, zum Vorschein kommen. 7) *about the court* ist ungefähre Ortsbestimmung: irgendwo am Hofe. Die Qs. haben dafür: *they are here about the court.* 8) *matter* gebraucht Polonius, etwa wie unser »Zeug«, von dem aufzuführenden Drama mit einem Seitenblick der Geringschätzung. 9) Für *on to* der Fol. haben die Qs. *into.* 10) *to affront*, jetzt nur von feindlicher Begegnung gebraucht, bezeichnete zu Sh.'s Zeit auch ein freundliches Gegenübertreten. — In der vorigen Zeile hat die Fol. *there* für *here* der Qs. — *espial*, das jetzt nur noch sächlich = Kundschaft, steht, hatte früher auch persönliche Anwendung = Kundschafter. — Der König will jetzt den Plan

And gather by him, as he is behav'd,[11]
If 't be the affliction of his love, or no,
That thus he suffers for.
*Queen.* I shall obey you. —
And, for your part, Ophelia, I do wish,
That your good beauties be the happy cause
Of Hamlet's wildness;[12] so shall I hope, your virtues
Will bring him to his wonted way again,
To both your honours.
*Oph.* Madam, I wish it may.
*[Exit* Queen.
*Pol.* Ophelia, walk you here. — Gracious, so please you,
We will bestow ourselves.[13] — *[To* Ophelia.*]* Read on this book;
That show of such an exercise may colour
Your loneliness.[14] — We are oft to blame in this, —
'T is too much prov'd,[15] that, with devotion's visage,
And pious action, we do sugar o'er
The devil himself.
*King. [Aside.]* O! 't is too true!
How smart a lash that speech doth give my conscience!
The harlot's cheek, beautied with plastering art,
Is not more ugly to the thing that helps it,
Than is my deed to my most painted word.[16]
O heavy burden!
*Pol.* I hear him coming: let 's withdraw, my lord.
*[Exeunt* King *and* Polonius.

*Enter* Hamlet.

*Ham.* To be, or not to be, that is the question: —
Whether 't is nobler in the mind, to suffer
The slings and arrows of outrageous fortune;
Or to take arms against a sea of troubles,[17]
And by opposing end them? — To die, — to sleep,
No more; — and, by a sleep, to say[18] we end
The heart-ache, and the thousand natural shocks
That flesh is heir[19] to, — 't is a consummation
Devoutly to be wish'd. To die, — to sleep: —
To sleep! perchance to dream: — ay, there 's the rub;[20]
For in that sleep of death what dreams may come,[21]
When we have shuffled off this mortal coil,[22]
Must give us pause. There 's the respect,
That makes calamity of so long life:[23]
For who would bear the whips and scorns of time,[24]
The oppressor's wrong, the proud man's contumely,[25]
The pangs of despis'd[26] love, the law's delay,
The insolence of office,[27] and the spurns
That patient merit of the unworthy takes,
When he himself might his quietus[28] make
With a bare bodkin?[29] who would these[30] fardels bear,
To grunt and sweat under a weary life,
But that the dread of something after death, —
The undiscover'd country, from whose bourn
No traveller returns, — puzzles the will,
And makes us rather bear those ills we have,

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ausführen, zu dem Polonius ihm A. 2, Sc. 2 den Vorschlag gemacht. 11) d. h. je nachdem er sich benimmt. 12) *wildness* ist hier ein euphemistischer Ausdruck für Wahnsinn. 13) scil. *behind the arras.* Sie wollen sich hinter der Tapete verbergen. 14) Ophelia muss sich in das Buch vertiefen, damit ihre Einsamkeit dem Hamlet dadurch hinlänglich erklärlich werde und keinen Argwohn seinerseits hervorrufe. — *loneliness* in der Fol., *lowliness* in den Qs. 15) Die Erfahrung hat es zu oft bewährt, dass man mit frommer Miene und Geberde *(action)* dem Teufel selbst seine Widerlichkeit benehmen, ihn angenehm und süss wie Zucker machen kann. Als ein solcher überzuckerter Teufel kommt sich der schuldbewusste König selbst vor. — Das *sugar* der Qs. verdruckt die Fol. zu *surge.* — In der Antwort des Königs lässt die Fol. *too* vor *true* aus. 16) Die Wange der Buhlerin in ihrer nackten Hässlichkeit sticht nicht schlimmer gegen die verschönernde Kunst der Schminke, die ihr zu Statten kommt, ab, als die Unthat des Königs gegen seine gleichfalls geschminkten, heuchlerischen Reden absticht. — In Polonius' folgender Rede lassen die Qs. *let 's* aus, das die Fol. hat. 17) *sea* ist hier metaphorisch aufzufassen, = eine unendliche Masse, die über uns hereinbricht. So spricht Sh. in Pericles (A. 5, Sc. 1) von *great sea of joys*, in K. Henry VIII. (A. 3, Sc. 2) von *sea of glory.* — Gegen diese hereinbrechende Masse von Leiden die Waffen zu ergreifen und durch solchen Widerstand ihr ein Ende zu machen, ist eben nur dem Tode möglich, und, da der Tod nur ein Schlaf ist, so ist diese Vollendung *(consummation* ist ein stärkerer Ausdruck für das vorhergehende *end)* mit wahrer Andacht *(devoutly)* herbeizuwünschen. 18) *to say* steht hier, wie sonst das imperativische *say* = gesetzt dass, angenommen dass —, also = sich vorstellen, annehmen. 19) *heir* ist bei Sh. nicht bloss = Erbe, sondern = der natürliche, geborene Besitzer. Durch die Geburt ist der Mensch *(flesh)* diesen Erschütterungen unausbleiblich und unvermeidlich ausgesetzt. *that flesh is heir to* ist eine Erläuterung des Adjectivs *natural.* 20) *rub*, eigentlich = Reibung, bezeichnet den Punkt, an dem man nicht ohne Reibung vorbeikommt, also = Punkt des Anstosses. 21) Das Subject zu *must give us pause* ist der ganze Satz: *what dreams may come.* Die Erwägung, was für Träume kommen mögen, muss uns zum Zaudern veranlassen. Dieselbe Erwägung wird bald nachher mit *respect* bezeichnet. 22) *mortal coil* bezieht sich, wie das demonstrative *this* zeigt, auf die vorher angeführten einzelnen Bestandtheile dieses Wirrsals der Sterblichkeit, auf *heart-ache* und auf *thousand natural shocks.* 23) d. h. die das Elend so langlebig macht. 24) *time* bezeichnet hier, wie öfter bei Sh. mit dem bestimmten Artikel *the time*, die Gegenwart, deren Spott und Hohn hier als das erste Uebel aufgezählt wird. 25) So die Qs.; die Fol. hat *poor man's contumely* = der Schimpf, den der Arme duldet. 26) Die Lesart der Fol. ist weniger stark: *dispriz'd love.* 27) d. h. der mit Rang und Würde bekleidete Uebermuth. — *office* lässt sich auch collectiv = die Beamten, fassen. 28) *quietus*, eigentlich *quietus est* = er ist in Ruhe versetzt, von der lateinischen Unterschrift solcher Documente, ist Entlassungsschein aus dem Dienst; *to make his quietus* = sich solche Quittung ausstellen, solchen Entlassungsschein aus dem Leben. 29) *bodkin*, zu Sh.'s Zeit noch in edlerem Sinne gebraucht = kleiner Dolch, jetzt in der Sprache des gemeinen Lebens = Pfriemen. 30) *these fardels* liest die Fol. mit der Hinweisung, dass unter den Lasten alle die vorher angeführten zu verstehen sind. Die Qs. verwischen diesen nothwendigen Zusammenhang, indem sie *these* auslassen, und die meisten Hgg. folgen ihnen, der Regelmässigkeit des Verses zûlieb, obwohl Sh. die in der Declamation nach *bodkin* erforderliche Pause durch eine Unterbrechung des regelrechten Blankverses wohl ausdrücken mochte. — Sidney Walker vermu-

Than fly to others that we know not of?
Thus conscience does make cowards of us all;[31]
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought;[32]
And enterprises of great pith[33] and moment
With this regard their currents turn awry,
And lose the name of action. — Soft you, now!
The fair Ophelia. — Nymph, in thy orisons
Be all my sins remember'd.[34]

*Oph.* Good my lord,
How does your honour for this many a day?

*Ham.* I humbly thank you; well, well, well.[35]

*Oph.* My lord, I have remembrances of yours,
That I have longed long to re-deliver;
I pray you, now receive them.

*Ham.* No, not I;
I never gave you aught.[36]

*Oph.* My honour'd lord, you know[37] right well you did;
And, with them, words of so sweet breath compos'd,
As made the things more rich: their perfume[38] lost,
Take these again; for, to the noble mind,
Rich gifts wax poor when givers prove unkind.
There, my lord.

*Ham.* Ha, ha! are you honest?

*Oph.* My lord!

*Ham.* Are you fair?

*Oph.* What means your lordship?

*Ham.* That if you be honest, and fair, your honesty should admit no discourse to your beauty.[39]

*Oph.* Could beauty, my lord, have better commerce than with honesty?[40]

*Ham.* Ay, truly; for the power of beauty will sooner transform honesty from what it is to a bawd, than the force of honesty can translate beauty into his likeness:[41] this was sometime a paradox, but now the time gives it proof. I did love you once.

*Oph.* Indeed, my lord, you made me believe so.

*Ham.* You should not have believed me; for virtue cannot so inoculate our old stock, but we shall relish of it.[42] I loved you not.

*Oph.* I was the more deceived.

*Ham.* Get thee to a nunnery: why wouldst thou be a breeder of sinners? I am myself indifferent honest; but yet I could accuse me of such things, that it were better, my mother had not borne me. I am very proud, revengeful, ambitious; with more offences at my beck,[43] than I have thoughts to put them in,[44] imagination to give them shape, or time to act them in. What should such fellows as I do crawling between heaven and earth? We are arrant knaves, all; believe none of us. Go thy ways to a nunnery. Where 's your father?

*Oph.* At home, my lord.

*Ham.* Let the doors be shut upon him, that he may play the fool no where but in 's own house. Farewell.

*Oph.* O! help him, you sweet heavens!

*Ham.* If thou dost marry, I 'll give thee this plague for thy dowry: be thou as chaste as ice, as pure as snow, thou shalt not escape calumny. Get thee to a nunnery; go,[45] farewell. Or, if thou wilt needs marry, marry a fool; for wise men know well enough what monsters[46] you make of them. To a nunnery, go; and quickly too. Farewell.

*Oph.* O heavenly powers, restore him!

*Ham.* I have heard of your paintings too, well enough: God hath given you one face,[47] and you make yourselves another: you jig, you amble, and you lisp, and nickname God's creatures, and make your wantonness your ignorance.[48] Go to; I 'll no more on 't: it hath made me mad. I say, we will have no more marriages: those that are married already, all but one, shall live; the rest shall keep as they are. To a nunnery, go. *[Exit.*

*Oph.* O, what a noble mind is here o'erthrown!
The courtier's, soldier's, scholar's, eye, tongue, sword;[49]
The expectancy and rose of the fair state,[50]
The glass of fashion,[51] and the mould of form,
The observ'd of all observers, quite, quite down!

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thete *who 'd these fardels bear.* 31) *of us all*, das in Q. A. und Fol. steht, fehlt in den Qs. 32) Der natürlichen Hautfarbe *(hue)* in ihrer gesunden Frische wird hier die blasse aufgetragene Farbe *(cast)*, welche jener ein kränkliches Ansehen giebt, ebenso entgegengestellt, wie der Entschlossenheit zur That *(resolution)* die Bedenklichkeit des Zauderns *(thought)*. 33) Für *pith* haben die Qs. *pitch*, was Staunton synonym mit *eminence* auffasst. — In der folgenden Zeile hat die Fol. *away* für *awry* der Qs. 34) Hamlet glaubt Ophelia, die im Buche liest, mit einem Gebetbuch und mit Andachtsübungen beschäftigt und bittet sie, fürbittend auch seiner Sünden zu gedenken. 35) Die Qs. setzen *well* nur einmal. 36) So die Qs.; die Fol. liest *No, no; I never gave you aught.* 37) So die Qs.; die Fol. *I know.* 38) *their* bezieht sich auf die *words of so sweet breath compos'd*, d. h. die Liebesbriefe, welche diese Geschenke *(these)* begleiteten. Die Fol. hat *then perfume left.* 39) Wenn Ihr beide Eigenschaften, Ehrbarkeit und Schönheit, besitzt, so lasst die beiden nicht mit einander verkehren, weil der nachtheilige Einfluss der Schönheit auf die Ehrbarkeit grösser und mächtiger sein wird, als, umgekehrt, die wohlthätige Einwirkung der Ehrbarkeit auf die Schönheit. 40) Die Fol. liest *your honesty* für *with honesty* der Q. A. und der Qs. 41) *his likeness* ist = Abbild der Ehrbarkeit, indem *his* sich auf *honesty* bezieht. 42) *it* bezieht sich auf *old stock:* trotz aller uns eingeimpften Tugend behalten wir doch den sündigen Beigeschmack des alten verderbten Stamms. Ueber seine Sündhaftigkeit verbreitet Hamlet sich auch in der folgenden Rede, und solcher Sündhaftigkeit zu entgehen, weiss er für Ophelia kein anderes Mittel, als das Kloster. — Für *inoculate (innoculate)* der Fol. hat die Q. von 1604 *euocutat;* die spätern Qs. machten *evacuate* daraus. 43) *at my beck* = meines Winks gewärtig. 44) *in* steht, wie häufig bei Sh., = *into. to put into thoughts* ist = ausdenken. — In Hamlet's folgender Rede hat die Fol. *no way* für *no where* der Q. A. und der Qs. 45) Die Qs. lassen *go* aus. 46) Unter dem *monster* versteht Sh. den Hahnrei, dem die Frau Hörner aufsetzt. So sagt er in Othello (A. 4, Sc. 1) *a horned man 's a monster.* — In Ophelia's folgender Rede lassen die Qs. *O* vor *heavenly powers* aus. 47) Die Fol. liest *prattlings* für *paintings* und *pace* für *face.* — Q. A. hat wie die Qs. *paintings* = Schminke, und *face;* sie liest auch *too* hinter *paintings*, was die Qs. auslassen, die Fol. jedoch hinter *prattlings* setzt. 48) Was Ihr aus Coquetterie *(wantonness)* thut, das stellt Ihr Euch an, als thätet Ihr es aus Unwissenheit. 49) In genauerer Sonderung bezieht sich *tongue* auf *scholar's* und *sword* auf *soldier's*, wie sich *eye* auf *courtier's* bezieht. — Q. A. hat *The Courtier, Scholler, Souldier, all in him || All dasht and splinterd thence.* 50) Nach Sh.'s Construction heisst der Staat *fair*, insofern Hamlet als Rose ihn schmückt, ihn schön macht. —

And I, of ladies most deject[52] and wretched,
That suck'd the honey of his music vows,
Now see that noble and most sovereign reason,[53]
Like sweet bells jangled, out of tune[54] and harsh;
That unmatch'd form and feature of blown youth
Blasted with ecstacy.[55] O, woe is me,
To have seen what I have seen, see what I see!

*Re-enter* KING *and* POLONIUS.

*King.* Love! his affections do not that way tend;
Nor what he spake, though it lack'd form a little,
Was not like madness. There 's something in his soul,
O'er which his melancholy sits on brood;
And, I do doubt, the hatch, and the disclose,[56]
Will be some danger: which for to[57] prevent,
I have, in quick determination,
Thus set it down. He shall with speed to England,
For the demand of our neglected tribute:[58]
Haply, the seas, and countries different,
With variable objects,[59] shall expel
This something-settled matter in his heart;[60]
Whereon his brains still beating puts[61] him thus
From fashion of himself. What think you on 't?

*Pol.* It shall do well: but yet do I believe,
The origin and commencement of his grief
Sprung from neglected love. — How now, Ophelia!
You need not tell us what Lord Hamlet said;
We heard it all. — My lord, do as you please;
But, if you hold it fit, after the play,
Let his queen mother all alone entreat him
To show his griefs: let her be round[62] with him;
And I 'll be plac'd, so please you, in the ear[63]
Of all their conference. If she find[64] him not,
To England send him; or confine him, where
Your wisdom best shall think.

*King.* It shall be so:
Madness in great ones must not unwatch'd go.

*[Exeunt.*

## SCENE II.

A Hall in the Same.

*Enter* HAMLET *and certain Players.*

*Ham.* Speak the speech,[1] I pray you, as I pronounced it to you, trippingly on the tongue; but if you mouth[2] it, as many of your[3] players do, I had as lief the town-crier spoke my lines. Nor do not saw the air too much with your hand, thus; but use all gently: for in the very torrent, tempest, and (as I may say) the whirlwind of passion, you must acquire and beget[4] a temperance, that may give it smoothness. O! it offends me to the soul, to hear[5] a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings;[6] who, for the most part, are capable of nothing but inexplicable dumb-shows,[7] and noise: I would have

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Für *expectancy* der Fol. haben die Qs. *expectation.* 51) Hamlet ist gleichsam der Spiegel, den die feine Sitte zu Rathe zieht. 52) *deject* = *dejected.* Für die adjectivisch gebrauchten Participialformen auf —*ted* setzt Sh. gern die verkürzten auf —*t* oder —*te*, selbst wenn sie als Particip stehen. So hat er *heat* für *heated*, *lift* für *lifted*, *waft* für *wafted*, *contaminate* für *contaminated* und so viele auf —*ate*. — Für *and I* der Qs. hat die Fol. *have I.* 53) So stand A. 1, Sc. 4: *your sovereignty of reason.* — *musickt vowes* in den Qs. 54) Für *tune* der Fol. lesen die Qs. *time*, das Sh. oft in ähnlichem Sinne gebraucht = Zeitmass, Takt. 55) Vgl. A. 2, Sc. 1, Anm. 34. — Für *feature* der Fol., = Körperbildung, nicht bloss = Gesichtsbildung, bei Sh., haben die Qs. *stature.* 56) Das vom Brüten *(brood)* entlehnte Bild wird in den technischen Ausdrücken *hatch* und *disclose* fortgeführt. *hatch* ist die Ausbrütung, *disclose* das Auskommen des jungen Vogels. 57) *for to* vor Infinitiven ist ganz unser: um zu. — Die Fol. lässt *for* aus. 58) d. h. der von den Engländern vernachlässigte, nicht mehr eingesandte, den Dänen gebührende Tribut. 59) *variable objects* sind die wechselnden Bilder, die sich ihm zu Wasser und zu Lande zeigen werden. *object* ist bei Sh. immer etwas Sichtbares, ein Bild, eine Erscheinung, ein Schauspiel. 60) *in* vor *his heart* bezieht sich auf *something-settled.* In Bezug auf *expel* ist aus *in his heart* ein *from his heart* zu suppliren. 61) Zu *puts* ist nicht *his brains* allein Subject, sondern das ganze *whereon his brains still beating:* der Umstand, dass sein Gehirn sich stets damit beschäftigt, bringt ihn so aus seiner eigenen Art oder Haltung. — In der zweiten Zeile der folgenden Rede hat die Fol. *this grief* für *his grief* der Qs. 62) Vgl. A. 2, Sc. 2, Anm. 39. 63) *ear* = *hearing.* So hiess es A. 1, Sc. 5: *the whole ear of Denmark is — — rankly abus'd.* 64) *to find* = ausfindig machen.

1) Hamlet spricht von der Rede, die er in das Drama von der Ermordung Gonzago's einfügen wollte; die Belehrungen, die er über den Vortrag derselben giebt, können also zunächst nur an den Schauspieler gerichtet sein, der dieselbe vorzutragen hat. Zu allgemeineren Betrachtungen über schauspielerische Darstellung geht er erst nachher über, und dabei fand Sh. allerdings, wie in der früheren Schauspielerscene, Gelegenheit, die theatralischen Zustände seiner Zeit heranzuziehen. 2) *to mouth it* (scil. *the speech)* = die Rede kauen, lange im Munde behalten, ist der Gegensatz zu *trippingly on the tongue* = so dass sie gleichsam über die Zunge hüpft. — Andere fassen *mouth it*, ohne Beziehung auf *the speech*, = den Mund voll nehmen. 3) So Q. A. und Fol.; die Qs. *our players.* — In der folgenden Zeile hat die Fol. *had spoke* für *spoke* der Qs. 4) *to beget* = sich verschaffen, sich zu eigen machen. — Für *the whirlwind of passion* der Fol. haben die Qs. *whirlwind of your passion.* 5) So Q. A. und die Qs., und diese Lesart stimmt auch zu dem folgenden *to split the ears of the groundlings.* Andererseits änderte Sh. selbst vielleicht *to hear* in *to see* um, wie die Fol. liest, insofern die Art, wie ein solcher plumper *(robustious)*, mit dickem Haarwulst ausstaffirter *(periwig-pated)* Gesell eine pathetische Scene *(a passion)* in Fetzen zerreisst, allerdings sich dem Auge und Ohr gleich widerlich aufdrängen muss. 6) *groundlings*, eigentlich = Gründlinge, am Boden bleibende Fische, sind hier die Parterrebesucher, denen man, da das Parterre der schlechteste, wohlfeilste Platz war, den schlechtesten Geschmack zutraute, auf deren Beifall zu speculiren einem guten Schauspieler also wenig anstand. 7) Solche Zuschauer, wie die geschilderten, haben nur Sinn für das Gröbste, für Pantomimen, wie sie auf dem englischen Theater vor Sh. und noch im Pericles als Aushülfe und Ergänzung zwischen die ausgeführten wirklich dramatischen Scenen eingeschoben wurden. Solche Pantomimen, deren das Drama in dem höheren Stadium seiner Entwickelung entrathen konnte, erfüllten selbst für

such a fellow whipped for o'er-doing Termagant; it outherods Herod: [8] pray you, avoid it.

*1. Play.* I warrant your honour.

*Ham.* Be not too tame neither, but let your own discretion be your tutor: suit the action to the word, the word to the action, with this special observance, that you o'erstep not the modesty of nature; [9] for anything so overdone is from [10] the purpose of playing, whose end, both at the first, and now, was, and is, to hold, as 't were, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time, his form and pressure. [11] Now, this overdone, or come tardy off, though it make the unskilful laugh, cannot but make the judicious grieve; the censure of the [12] which one must, in your allowance, [13] o'er-weigh a whole theatre of others. O! there be players, that I have seen play, — and heard others praise, and that highly, — not to speak it profanely, [14] that, neither having the accent of Christians, nor the gait of Christian, pagan, nor man, [15] have so strutted, and bellowed, that I have thought some of nature's journeymen had made men, and not made them well, they imitated humanity so abominably.

*1. Play.* I hope, we have reformed that indifferently with us.

*Ham.* O! reform it altogether. And let those that play your clowns speak no more than is set down for them: [16] for there be of them, that will themselves laugh, to set on some quantity of barren spectators to laugh too; though, in the mean time, some necessary question of the play be then to be considered: that 's villanous, and shows a most pitiful ambition in the fool [17] that uses it. Go, make you ready. — *[Exeunt Players.*

*Enter* Polonius, Rosencrantz, *and* Guildenstern.

How now, my lord? will the king hear this piece of work?

*Pol.* And the queen too, and that presently.

*Ham.* Bid the players make haste. — *[Exit* Polonius.

Will you two help to hasten them?

*Ros., Guil.* We will, my lord. [18]

*[Exeunt* Rosencrantz *and* Guildenstern.

*Ham.* What, ho! Horatio!

*Enter* Horatio.

*Hor.* Here, sweet lord, at your service.

*Ham.* Horatio, thou art e'en as just a man
As e'er my conversation cop'd withal. [19]

*Hor.* O! my dear lord, —

*Ham.* Nay, do not think I flatter;
For what advancement may I hope from thee,
That no revenue hast but thy good spirits,
To feed and clothe thee? Why should the poor be flatter'd?
No; let the candied tongue [20] lick absurd pomp,
And crook the pregnant hinges of the knee,
Where thrift may follow fawning. Dost thou hear?
Since my dear [21] soul was mistress of her choice,
And could of men distinguish, her election
Hath seal'd thee for herself: [22] for thou hast been
As one, in suffering all, that suffers nothing;
A man, that fortune's buffets and rewards
Hast ta'en with equal thanks: and bless'd are those,
Whose blood and judgment are so well co-mingled,
That they are not a pipe for fortune's finger
To sound what stop she please. [23] Give me that man
That is not passion's slave, and I will wear him
In my heart's core, ay, in my heart of heart, [24]
As I do thee. — Something too much of this. —
There is a play to-night before the king;
One scene of it comes near the circumstance, [25]
Which I have told thee, of my father's death:
I pr'ythee, when thou seest that act [26] afoot,

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ihre Zeit nicht immer den Zweck, zu dem sie bestimmt waren, den Zweck, das Drama zu erklären; ja, in der abgeschmackten Verworrenheit ihrer Anordnung konnten sie selbst der Erklärung bedürftig erscheinen, zugleich aber, vielleicht wegen ihrer Unerklärlichkeit, den Gründlingen imponiren *(inexplicable dumb-shows).* 8) *Termagant* spielt in den altenglischen Romanzen die Rolle einer saracenischen Gottheit von gefährlichem und grimmigem Charakter, und *Herod*, der König Herodes von Judäa, in den altenglischen Mysterien die stehende Rolle eines Wütherichs. Noch ärger auf der Bühne herumzutoben, als er, konnte also zu Sh.'s Zeit wohl für eine Ueberbietung des Herodes gelten. 9) *modesty of nature* ist die von der Natur vorgezeichnete Masshaltung. — Die Fol. hat *ore-stop.* 10) *from* = entfernt von, in Widerspruch mit (vgl. A. 1, Sc. 2, Anm. 54). 11) Der Zweck des Schauspiels ist also im Allgemeinen, der Natur ihren Spiegel vorzuhalten, im Besondern, der Tugend *(virtue)* wie der Satyre *(scorn)* ihr eignes Bild, und dem Jahrhundert *(age)* selbst, wie der in Eins zusammengefassten Zeit *(body of the time)*, ihre Gestalt und ihren Abdruck *(his form and pressure)* zu zeigen. Dieser Zweck lässt sich entweder übertreiben *(overdone)*, oder man bleibt dahinter zurück *(or come tardy off).* 12) Die Qs. lassen den auf das Vorhergehende *(the judicious)* näher hinweisenden Artikel *the* aus: das Urtheil Eines dieser Vernünftigen. 13) d. h. wie Ihr sie gelten lasset, in Eurer Schätzung. 14) *profanely* bezieht sich auf das folgende *Christians*, woran Mancher im Theater Anstoss nehmen könnte. 15) So die Qs.; die Fol. hat *Christian, Pagan, or Norman;* Q. A. hat *Christian, Pagan, nor Turk.* 16) Ein Protest gegen das Improvisiren der lustigen Person auf dem Theater, eine ältere Sitte, die sich mit dem entwickelten Stande des englischen Theaters schlecht vertrug, da sie die Intentionen des Dichters nicht immer beachtete, sondern oft verdarb. Der zum Gange der Handlung gehörige Dialog *(some necessary question of the play)* wurde leicht darüber vernachlässigt. 17) *fool* ist derselbe, der vorher *clown* heisst. 18) So die Fol.; in den Qs. antwortet Rosencrantz allein: *Ay, my lord.* 19) d. h. wie ich in meinem Verkehr je mit einem anband, mit einem zu thun hatte. 20) Der Speichellecker hat gleichsam Zucker auf der Zunge. Aus *candied tongue* ist dann für den folgenden Vers ein Subject zu suppliren, da nicht die überzuckerte Zunge, wohl aber der Besitzer einer solchen die gewandten Gelenke *(pregnant hinges)* des Knies krümmt. — Die Fol. hat *like* für *lick.* 21) *dear* bezeichnet auch hier das Einem recht eigentlich und innig Angehörende (vgl. A. 1, Sc. 2, Anm. 58). — Für *her choice* der Qs. hat die Fol. *my choice*, und in der vorigen Zeile *faining* für *fawning (fauning)* der Qs. 22) So die Fol.; die Qs. fassen *her election* als Object zu *distinguish*, und beginnen den Nachsatz mit *s' hath* d. h. *she hath*, was manche Hgg. beibehalten. — *to distinguish of men* = unter den Menschen unterscheiden. 23) *stop* ist an der Pfeife die Klappe und, übertragen, der Ton der Pfeife, je nachdem der Finger darauf drückt. — Für *co-mingled* der Fol. haben die Qs. *co-meddled.* 24) Das Innerste

Even with the very comment of thy soul[27]
Observe mine uncle: if his occulted guilt
Do not itself unkennel[28] in one speech,
It is a damned ghost that we have seen,
And my imaginations are as foul
As Vulcan's stithy.[29] Give him heedful note:
For I mine eyes will rivet to his face;
And, after, we will both our judgments join
In censure of his seeming.[30]

*Hor.* Well, my lord:
If he steal aught,[31] the whilst this play is playing,
And 'scape detecting, I will pay the theft.

*Ham.* They are coming to the play: I must be idle;[32]
Get you a place.

*Danish March. A Flourish. Enter* KING, QUEEN, POLONIUS, OPHELIA, ROSENCRANTZ, GUILDENSTERN, *and Others.*[33]

*King.* How fares our cousin Hamlet?

*Ham.* Excellent, i' faith; of the chameleon's dish:[34] I eat the air, promise-crammed. You cannot feed capons so.

*King.* I have nothing with this answer, Hamlet: these words are not mine.

*Ham.* No, nor mine now.[35] — *[To* POLONIUS.*]* My lord, you played once in the university, you say?[36]

*Pol.* That did I, my lord; and was accounted a good actor.

*Ham.* And what did you enact?[37]

*Pol.* I did enact Julius Cæsar: I was killed i' the Capitol; Brutus killed me.

*Ham.* It was a brute part of him to kill so capital[38] a calf there. — Be the players ready?

*Ros.* Ay, my lord; they stay upon your patience.[39]

*Queen.* Come hither, my good[40] Hamlet, sit by me.

*Ham.* No, good mother, here 's metal more attractive.

*Pol.* O ho! do you mark that?[41]

*Ham.* Lady, shall I lie in your lap?
*[Lying down at* OPHELIA's *feet.*[42]

*Oph.* No, my lord.

*Ham.* I mean, my head upon your lap?

*Oph.* Ay, my lord.

*Ham.* Do you think, I meant country matters?[43]

*Oph.* I think nothing, my lord.

*Ham.* That 's a fair thought to lie between maids' legs.

*Oph.* What is, my lord?

*Ham.* Nothing.

*Oph.* You are merry, my lord.

*Ham.* Who, I?

*Oph.* Ay, my lord.

*Ham.* O God! your only jig-maker.[44] What should a man do, but be merry? for, look you, how cheerfully my mother looks, and my father died within 's two hours.

*Oph.* Nay, 't is twice two months, my lord.

*Ham.* So long? Nay then, let the devil wear black, for I 'll have a suit of sables.[45] O heavens! die two months ago, and not forgotten yet? Then there 's hope, a great man's memory may outlive his life half a year; but, by 'r lady, he must build churches then, or else

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des Herzens bildet gleichsam wieder ein Herz im Herzen, d. h. *heart of heart.* 25) *circumstance* = begleitende Umstände. 26) *act* ist dasselbe, was ebenvorher *scene* hiess. 27) Die Fol. hat *my soul.* 28) Das verborgene Verbrechen, das sich endlich verräth, ist gleichsam ein Fuchs, der aus dem Loche kommt *(unkennels itself).* Unter *one speech* versteht Hamlet den von ihm in das Drama eingelegten Passus. 29) *stithy*, wie die Qs. lesen, und *stith (Stythe)*, wie die Fol. hat, sind beide = Ambos. So sagt Holinshed erklärend: *on a smith's anvil or stithy.* Die Ideenassociation, die das Reich des Vulcan mit der christlichen Hölle verbindet, aus welcher der *damned ghost* stammen müsste, ist Sh. und den Dichtern der Zeit sehr geläufig. — Für *heedful* der Qs. hat die Fol. *needful.* 30) So die Qs.; die Fol. hat *to censure.* 31) Wortspiel mit *to steal*, zugleich = stehlen, und entschlüpfen. Auf dieses Wortspiel bezieht sich auch das folgende *theft.* 32) *idle* bezeichnet das zwecklose Herumtreiben, wie es den Blödsinnigen charakterisirt. Hamlet will beim Eintritt des Hofes die Rolle wieder aufnehmen, die er schon vorher gespielt. So heisst auch in K. Lear (A. 1, Sc. 3) der alte Lear *idle old man* = faselnder Greis. 33) Nach der Bühnenweisung der Fol. wird der König von seiner Leibwache begleitet, die Fackeln trägt: *with his Guard carrying torches.* Diese Fackeln mussten zur helleren Beleuchtung des im Hintergrunde auf der kleineren Bühne aufzuführenden Schauspiels im Schauspiel dienen. Nach der Bühnenweisung der Qs. gingen dem auftretenden Hofstaate Pauken und Trompeten vorher: *Enter trumpets and kettle-drums.* 34) So heisst es in Two Gentlemen of Verona (A. 2, Sc. 1) *though the chameleon Love can feed on the air.* — Der König fasst *to fare* = sich befinden, Hamlet = sich nähren. 35) Der König fasst *mine* = mich angehend, Hamlet = in meinem Besitz. Nachdem er die Worte einmal gesprochen, sind sie nicht mehr in seinem Besitze. Die Fol. trennt freilich *now* von *mine* und beginnt mit *now* die an Polonius gerichteten Worte. 36) Auf den englischen Universitäten wurden von den Studenten zu Sh.'s Zeit lateinische und englische Dramen aufgeführt. An solcher Aufführung hatte sich denn Polonius in jungen Jahren auch betheiligt. 37) *to enact* = darstellen, gehört der affectirten Sprache an, deren sich Hamlet dem Polonius gegenüber geflissentlich, und in Beziehung auf *a good actor*, bedient. 38) Wortspiel zwischen *Capitol* und *capital*, wie zwischen *Brutus* und *brute.* 39) *patience* = Zulassung, Gestattung. Die Schauspieler warten darauf, dass Hamlet es ihnen gestatte, aufzutreten. 40) So die Fol.; die Qs. *my dear Hamlet;* Q. A. hat einfach *Hamlet.* 41) Polonius findet in Hamlet's Worten, auf die er den König aufmerksam macht, eine neue Bestätigung seiner alten Vermuthung, dass die Liebe zu Ophelia des Prinzen Wahnsinn veranlasst habe. 42) Es gehörte zum feinen Ton für einen Cavalier, zu den Füssen seiner Dame, und an sie gelehnt, einem Schauspiel zuzusehen. 43) Das rohere Land *(country)* wird der feineren Stadt gegenübergestellt. Wie Hamlet hier von *country matters* = rohen, auf dem Lande vorkommenden Dingen, spricht, so sagt in K. John (A. 1, Sc. 1) der Bastard: *our country manners.* — Die vorhergehenden Reden, *I mean, my head upon your lap?* und Ophelia's Antwort, fehlen in den Qs. 44) d. h. ich bin Euch ein unvergleichlicher Spassmacher. — Ueber *jig* vgl. A. 2, Sc. 2, Anm. 143. — Am Ende dieser Rede haben Qs. und Fol. *within 's two hours.* Die meisten Hgg. setzen *within these two hours* dafür; es ist aber = *within this two hours.*

shall he suffer not thinking on,[46] with the hobby-horse; whose epitaph is, »For, O! for, O! the hobby-horse is forgot.«

*Hautboys play.*[47] *The dumb-show enters.*

*Enter a King and a Queen, very lovingly; the Queen embracing him, and he her. She kneels, and makes show of protestation unto him. He takes her up, and declines his head upon her neck; lays him down upon a bank of flowers: she, seeing him asleep, leaves him. Anon comes in a fellow, takes off his crown, kisses it, and pours poison in the King's ears, and exit. The Queen returns, finds the King dead, and makes passionate action.*[48] *The Poisoner, with some two or three Mutes,*[49] *comes in again, seeming to lament with her. The dead body is carried away. The Poisoner wooes the Queen with gifts: she seems loath and unwilling awhile; but in the end accepts his love. [Exeunt.*

*Oph.* What means this, my lord?

*Ham.* Marry, this is miching mallecho;[50] it means mischief.

*Oph.* Belike, this show imports the argument of the play.

*Enter Prologue.*

*Ham.* We shall know by this fellow:[51] the players cannot keep counsel; they 'll tell all.

*Oph.* Will he tell us what this show meant?

*Ham.* Ay, or any show[52] that you will show him: be not you ashamed to show, he 'll not shame to tell you what it means.

*Oph.* You are naught, you are naught. I 'll mark the play.

*Pro.* For us, and for our tragedy,
Here stooping to your clemency,
We beg your hearing patiently. *[Exit.*

*Ham.* Is this a prologue, or the posy of a ring?[53]

*Oph.* 'T is brief, my lord.

*Ham.* As woman's love.

*Enter a King and a Queen.*

*P. King.* Full thirty times hath Phœbus' cart gone round
Neptune's salt wash,[54] and Tellus' orbed ground;
And thirty dozen moons, with borrow'd sheen,[55]
About the world have times twelve thirties been;
Since love our hearts, and Hymen did our hands,
Unite commutual in most sacred bands.

*P. Queen.* So many journeys may the sun and moon
Make us again count o'er, ere love be done.
But, woe is me! you are so sick of late,
So far from cheer, and from your former state,
That I distrust you.[56] Yet, though I distrust,
Discomfort you, my lord, it nothing must;
For women's fear and love holds quantity,
In neither aught, or in extremity.[57]
Now, what my love is, proof hath made you know;
And as my love is siz'd, my fear is so.[58]

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45) Da sein Vater schon lange todt ist, will Hamlet nicht länger Trauerkleider tragen *(wear black)*, sondern die mit Zobel besetzten Kleider *(a suit of sables)*, deren festliche Tracht eben das Aufhören der Trauerzeit anzeigt. Die Verwechslung von *sable* = Schwarz als Wappenfarbe, und *sables* = Zobelfell, hat zu manchen Missverständnissen dieser Stelle geführt und Warburton's Conjectur *'fore* für *for* veranlasst. 46) Wenn ein vornehmer Mann nicht durch fromme Stiftungen sein Andenken auf ein halbes Jahr nach seinem Tode sichert, so wird er sich gefallen lassen müssen *(suffer)*, dass man nicht an ihn denkt *(not thinking on)*, wie man in dem sog. Mohrentanze *(morris-dance)*, der zur Feier des ersten Maimorgens im alten England von einer Reihe stehender Masken gehalten wurde, unter diesen herkömmlichen Figuren zuerst das Steckenpferd — eigentlich einen Tänzer, der in einem Steckenpferde von Pappe steckte — ausliess und vergass. Das Vergessen dieses Steckenpferdes wird in einer Ballade beklagt, aus der Hamlet hier eine Stelle als Grabschrift desselben citirt. Dasselbe Citat kommt auch in Love's Labour's Lost (A. 3, Sc. 1) und bei Sh.'s Zeitgenossen so oft vor, dass es ganz sprichwörtlich erscheint. 47) So die Fol.; in den Qs. wird die Pantomime von Trompeten eingeleitet, was zu dem tragischen Charakter der Handlung, die sie darstellt, weniger passt. — In der zweitfolgenden Zeile lässt die Fol. *and he her* aus. Dafür fehlt in den Qs. *very lovingly* und *She kneels, and makes show of protestation unto him.* — Indem Sh. dem eigentlichen Schauspiel diese Pantomime voranschickte, fügte er sich dem Gebrauch des Theaters, wie er es in London vorfand, wie er selbst aber für seine eigentlichen Dramen, abgesehen vom Pericles, sich nicht mehr daran band. Dasselbe veraltete Colorit, das er durch diese Pantomime, wie durch den Prolog, dem Schauspiel im Schauspiel gab, um es von dem eigentlichen Schauspiel getrennt zu halten, beobachtete er auch in dem Styl und Versbau, die sich scharf von Sh.'s eigenem Styl und Versbau unterscheiden. 48) *passionate action* ist das Geberdenspiel, das ihren Schmerz ausdrücken soll. 49) Die stummen Begleiter oder Statisten kommen nur, um die Leiche fortzutragen. 50) *miching*, von dem veralteten *to mich* = stehlen, heimlich schleichen, ist hier etwa unserm »heimtückisch« entsprechend. Was das seltsame, von den Hggn. mit dem spanischen *malhecho* in Verbindung gebrachte *Malicho* (Fol.) oder *Mallico* (Q. A. und Qs.) bedeuten soll, erklärt Hamlet gleich nachher: *it means mischief.* Hamlet drückt sich im Charakter der Rolle, die er spielt, so seltsam und dunkel aus. 51) So die Qs., in Uebereinstimmung mit Q. A. — Die Fol., welche den Prolog erst auftreten lässt, wenn er zu sprechen hat, liest *by these fellows*, d. h. die Schauspieler, und demgemäss *will they tell;* aber im Widerspruche damit liest die Fol. in Hamlet's folgender Rede *show him* und *he 'll not shame*, wie die Qs. 52) Ophelia nimmt *show* für die dargestellte Pantomime *(dumb-show)*, Hamlet für Schaustellung im Allgemeinen, etwa Schaustellung der Reize der Ophelia. Hamlet ahmt hier, wie vorher und nachher, in geflissentlicher Verstellung den frivol galanten Modeton der Zeit nach. 53) Der Prolog ist so kurz, dass er eher einem kurzen Reimspruch, wie man ihn auf Ringe eingrub, als einem Prolog ähnlich sieht. — *posy* kommt von *poesy* = Vers, her und wird auch oft so geschrieben. 54) *wash* ist eigentlich das zur Fluthzeit überschwemmte Land. 55) *sheen*, veraltet für Schein, Glanz. 56) *that I distrust you* = dass ich Euretwegen misstrauisch bin. So gebraucht Sh. auch *I fear you* = ich fürchte für Euch, um Euretwegen. 57) So die Fol.; in den Qs. geht diesem Reimpaar ein reimloser und schon dadurch verdächtiger Vers vorher: *For women fear too much, even as they love*, und dann folgt *And women's fear etc.* 58) d. h. so gross meine

Where love is great, the littlest[59] doubts are fear;
Where little fears grow great, great love grows there.
*P. King.* 'Faith, I must leave thee, love, and shortly too;
My operant powers their functions leave to do:
And thou shalt live in this fair world behind,
Honour'd, belov'd; and, haply, one as kind
For husband shalt thou —
*P. Queen.* O, confound the rest!
Such love must needs be treason in my breast:
In second husband let me be accurst;[60]
None wed the second, but who kill'd the first.
*Ham. [Aside.]* Wormwood, wormwood.[61]
*P. Queen.* The instances,[62] that second marriage move,
Are base respects of thrift, but none of love:
A second time I kill my husband dead,
When second husband kisses me in bed.
*P. King.* I do believe you think what now you speak;
But what we do determine oft we break.
Purpose is but the slave to memory,[63]
Of violent birth, but poor validity;
Which now, like fruit unripe, sticks on the tree,
But fall unshaken, when they mellow be.[64]
Most necessary 't is, that we forget
To pay ourselves what to ourselves is debt:
What to ourselves in passion we propose,
The passion ending, doth the purpose lose.
The violence of either grief or joy
Their own enactures with themselves destroy:[65]
Where joy most revels, grief doth most lament;
Grief joys, joy grieves, on slender accident.
This world is not for aye; nor 't is not strange,
That even our loves should with our fortunes change:
For 't is a question left us yet to prove,
Whether love lead fortune, or else fortune love.
The great man down,[66] you mark, his favourite flies;
The poor advanc'd makes friends of enemies.
And hitherto doth love on fortune tend:
For who not needs shall never lack a friend;
And who in want a hollow friend doth try,
Directly seasons him his enemy.[67]
But, orderly to end where I begun,
Our wills and fates do so contrary[68] run,
That our devices still are overthrown;
Our thoughts are ours, their ends none of our own:
So think thou wilt no second husband wed;
But die thy thoughts, when thy first lord is dead.
*P. Queen.* Nor earth to me give food, nor heaven light!
Sport and repose lock from me, day and night!
To desperation turn my trust and hope!
An anchor's cheer in prison be my scope![69]
Each opposite,[70] that blanks the face of joy,
Meet what I would have well, and it destroy!
Both here, and hence,[71] pursue me lasting strife,
If, once a widow, ever I be wife!
*Ham.* If she should break it now?[72]
*P. King.* 'T is deeply sworn.[73] Sweet, leave me here awhile:
My spirits grow dull, and fain I would beguile
The tedious day with sleep. *[Sleeps.*
*P. Queen.* Sleep rock thy brain;
And never come mischance between us twain! *[Exit.*
*Ham.* Madam, how like you this play?
*Queen.* The lady protests too much, methinks.
*Ham.* O! but she 'll keep her word.
*King.* Have you heard the argument? Is there no offence in 't?[74]
*Ham.* No, no; they do but jest, poison in jest: no offence i' the world.
*King.* What do you call the play?
*Ham.* The Mouse-trap. Marry, how? Tropically.[75] This play is the image of a murder done in Vienna: Gonzago is the duke's[76] name; his wife, Baptista. You shall see anon; 't is a knavish piece of work: but what of

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Liebe ist, ist auch meine Furcht. *sized* von *size* = Umfang. — Die beiden folgenden Verse fehlen in der Fol. 59) Der Superlativ *littlest* kommt sonst nirgend bei Sh. vor; er gebraucht immer das gewöhnliche *least*. — Drei Verse weiter hat die Fol. *my functions*. 60) Wenn ich einen zweiten Gatten nehme, will ich verflucht sein. 61) So die Fol.; die Qs. *that 's wormwood;* Q. A. *Oh wormwood, wormwood.* 62) *instances* = innere dringende Antriebe. 63) Ein Vorsatz ist ganz vom Gedächtniss, das ihn nach Belieben vergessen kann, abhängig; er ist gewaltig, wenn er entsteht, aber seine Lebenskraft entspricht dieser Entstehung nicht. 64) Die Ungenauigkeit der Construction, dass erst der Singular *which sticks*, dann der Plural *fall* und *they mellow be* steht, erklärt sich aus dem eingeschobenen *fruit unripe*, das für den zweiten Satz mit als Subject verstanden wird. 65) Die Plurale dieses Verses rühren daher, dass unter *violence* eigentlich zwei verschiedene *violences*, *of grief* und *of joy*, verstanden werden. Für *enactures* = Vollbringung, liest die Fol. *enactors*, und in der vorhergehenden Zeile *other* für *either*. 66) Wenn der Grosse gestürzt ist. Dem gestürzten Grossen wird dann der emporgekommene Arme gegenübergestellt. 67) *to season* bezeichnet im älteren Sprachgebrauch jede Modification im weitesten Sinne. 68) *contrary* betont Sh. auf der zweiten Sylbe. 69) Dieses Reimpaar fehlt in der Fol. — Genau construirt kann sich *scope* nicht wohl auf *anchor's cheer*, sondern nur auf *prison* beziehen: ein Gefängniss mit der spärlichen Kost eines Eremiten. — Der Anfang dieser Rede lautet in der Fol. *nor earth to give me food.* 70) *opposite* wird persönlich und sächlich gebraucht, = Widerpart, und Widerwärtigkeit, Gegentheil. 71) *here and hence* = hier und jenseits; eigentlich ist *hence* = fern von hier. 72) Die Hgg. fügen meistens die Bühnenweisung *To Ophelia* hinzu, die sich in den alten Ausgg. nicht findet. Es ist eben so wahrscheinlich, dass Hamlet die Frage an seine Mutter richtet. 73) So in K. John (A. 3, Sc. 1) *deep-sworn faith.* 74) Auch hier, wie vorher (vgl. A. 1, Sc. 5, Anm. 39), wird *offence* in doppeltem Sinne aufgefasst. Der König versteht das Wort = Anstoss, Aergerniss; Hamlet = körperliche Kränkung, Beschädigung. — Drei Zeilen vorher haben die Qs. *doth protest* für *protests* der Q. A. und der Fol. 75) »Die Mausfalle« heisst das Stück nur figürlich *(tropically)*, insofern das Gewissen des Königs damit gefangen werden soll, wie Hamlet am Schluss des zweiten Acts dies in seinem Monolog aussprach. Die Lesart der Q. A. *trapically* scheint auf ein Wortspiel mit *mouse-trap* hinzudeuten. 76) Das ursprüngliche Drama, wie die italienische Novelle, der es entlehnt ist, handelte von dem Herzog Gonzago, und darauf bezieht sich Hamlet hier, wenn er *the duke's name* sagt. Um es dem Zwecke seiner Aufführung näher zu bringen, machte Hamlet aus dem Herzog einen König. In Q. A. treten *Duke and Dutchess* für *King and Queen* auf, und der

that? your majesty, and we, that have free souls, it touches us not: let the galled jade wince, our withers are unwrung.[77]

*Enter* LUCIANUS.

This is one Lucianus, nephew to the king.

*Oph.* You are a good chorus,[78] my lord.

*Ham.* I could interpret between you and your love, if I could see the puppets dallying.[79]

*Oph.* You are keen, my lord, you are keen.

*Ham.* It would cost you a groaning to take off my edge.[80]

*Oph.* Still better, and worse.

*Ham.* So you must take[81] your husbands. — Begin, murderer: pox, leave thy damnable faces, and begin. Come: — the croaking raven doth bellow for revenge.

*Luc.* Thoughts black, hands apt, drugs fit, and time agreeing;
Confederate season, else no creature seeing;[82]
Thou mixture rank, of midnight weeds collected,
With Hecate's ban thrice blasted, thrice infected,
Thy natural magic and dire property,
On wholesome life usurp immediately.

*[Pours the poison into the Sleeper's ears.*

*Ham.* He poisons him i' the garden for 's estate.[83] His name 's Gonzago: the story is extant, and writ in choice Italian. You shall see anon, how the murderer gets the love of Gonzago's wife.

*Oph.* The king rises.

*Ham.* What! frighted with false fire?[84]

*Queen.* How fares my lord?

*Pol.* Give o'er the play.

*King.* Give me some light! — away![85]

*All.* Lights, lights, lights!

*[Exeunt all but* HAMLET *and* HORATIO.

*Ham.* Why, let the strucken deer go weep,
The hart ungalled play;
For some must watch, while some must sleep:
Thus runs the world away.[86] —
Would not this, Sir, and a forest of feathers, (if the rest of my fortunes turn Turk with me,) with two Provincial roses on my razed shoes,[87] get me a fellowship in a cry of players, Sir?

*Hor.* Half a share.

*Ham.* A whole one, I.
For thou dost know, O Damon dear,
This realm dismantled was
Of Jove himself; and now reigns here
A very, very — pajock.

*Hor.* You might have rhymed.[88]

*Ham.* O good Horatio! I 'll take the ghost's word for a thousand pound. Didst perceive?

*Hor.* Very well, my lord.

*Ham.* Upon the talk of the poisoning, —

*Hor.* I did very well note him.

*Ham.* Ah, ha! — Come, some music! come, the recorders![89]
For if the king like not the comedy,
Why then, belike, — he likes it not, perdy.[90] —
Come, some music!

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Herzog heisst hier *Albertus*, obgleich an einer früheren Stelle (A. 2, Sc. 2) auch Q. A. ihn *Gonzago* nennt. 77) Das Bild von dem wundgedrückten Pferde, das hinten ausschlägt, — sprichwörtlich wie unser: Wen's juckt, der kratze sich, — wird in *withers* und *unwrung* weitergeführt. 78) So die Fol.; Q. A. und die Qs. *as good as a chorus*. *Chorus* ist auf Sh.'s Bühne die Figur, die am Anfang des Stückes oder in den Zwischenacten den Theil der Handlung zu berichten hat, der nicht dramatisch vorgeführt wird. Solchen *Chorus* wandte Sh. z. B. in Winter's Tale, in Romeo and Juliet und in K. Henry V. an. 79) Anspielung auf ein Puppentheater, dessen Figuren natürlich eines Dolmetschers bedurften. 80) Ophelia nimmt *keen* = scharf, satyrisch. Dieser ihm zugeschriebenen Schärfe *(edge)* giebt Hamlet einen obscönen Nebensinn. Vgl. Anm. 42. 81) So liest Q. A., und schon vor der Wiederauffindung dieser Q. änderten nach Pope's Vorgange einige Hgg. so die Lesart der Qs. *So you mistake your husbands* und der Fol. *So you mistake husbands*. — *to mistake* = fehlgreifen, hier = in der Wahl des Gatten fehlgreifen. — *must take* schliesst sich aber enger an das vorhergehende *Still better, and worse*, mit einer Anspielung auf das englische Trauungsformular, demgemäss die Weiber ihre Männer nehmen müssen *for better and worse*. — Im Folgenden lassen die Qs. das Fluchwort *pox* aus, das die Fol. hat in Uebereinstimmung mit *a pox* der Q. A. — Die letzten Worte dieser Rede: *the croaking raven etc.* sind vielleicht ein Citat. 82) *seeing* gehört auch zu *confederate season*, wie in der folgenden Zeile *collected* zu *mixture*, freilich in freierer Verbindung, gehört. 83) *estate* ist = Rang und Besitz, zugleich, also in diesem Falle = Königswürde und Königreich. — Die Qs. haben *written in very choice Italian*. 84) Diese Zeile fehlt in den Qs., findet sich jedoch in Q. A. und in der Fol. 85) Q. A. hat *Lights! I will to bed*. 86) Verse, die Hamlet theils citirt, theils modificirt, um sie der Anspielung, die er damit auf den König beabsichtigt, anzunähern. — Für *strucken* der Fol. haben die Qs. *stroken* und Q. A. *stricken*. 87) Zum Costüm eines Schauspielers gehörten auch mit Federn geschmückte Hüte und geschlitzte Schuhe mit Bänderschleifen in Gestalt von Provencerrosen darauf. Wenn er diese beiden Dinge zu der eben bewiesenen dramaturgischen Geschicklichkeit *(would not this, Sir)* besässe, meint Hamlet, so könnte er, falls seine sonstigen Glücksgüter abtrünnig würden *(turn Turk)*, einen Gesellschaftsantheil in einer Schauspielertruppe beanspruchen. *fellowship* und *cry* sind die dahin einschlagenden technischen Ausdrücke. Ebenso bezeichnet *share* den Antheil, den das Mitglied einer Schauspielunternehmung an dem Gewinn der ganzen Einnahme hatte. Hamlet macht Anspruch auf einen vollen Antheil, während Horatio ihm nur einen halben zuerkennt. — Für *rac'd* der Fol. und *raz'd* der Qs. schlug Theobald *rais'd shoes* vor = Schuhe mit hohen Korksohlen. 88) Der Reim auf *was* würde *ass* verlangt haben. Ein so grobes Wort vermeidet Hamlet, indem er ein fremdes entlehnt, ganz wie früher *mallecho* für *mischief*: *pajock (paiock* in den Qs., *Paiocke* in der Fol., *Pajock* in der zweiten Folioausg., welche zuerst zwischen *i* und *j* im Druck unterscheidet). Wahrscheinlich versteht er darunter das italienische *bajocco*, eine Münze vom kleinsten Werth, um die Werthlosigkeit des Königs anzudeuten. Viele Hgg. lesen *peacock* oder *paddock*, was aber schwerlich in *paiock* und *Paiocke* verdruckt worden wäre, ausserdem aber fast eben so grob lautet, wie *ass*, was Hamlet doch vermeiden will. — Dyce, der *pajock* für gleichbedeutend mit *peacock* hält, bemerkt, dass im nördlichen Schottland *peajock* häufig statt *peacock* gesagt wird. 89) In seiner Aufregung und triumphirenden Stimmung verlangt Hamlet nach Musik. — *recorder* ist

*Enter* ROSENCRANTZ *and* GUILDENSTERN.

*Guil.* Good my lord, vouchsafe me a word with you.

*Ham.* Sir, a whole history.

*Guil.* The king, Sir, —

*Ham.* Ay, Sir, what of him?

*Guil.* Is, in his retirement, marvellous distempered.[91]

*Ham.* With drink, Sir?

*Guil.* No, my lord, rather with choler.[92]

*Ham.* Your wisdom should show itself more richer, to signify this to his doctor; for, for me to put him to his purgation, would, perhaps, plunge him into far more choler.

*Guil.* Good my lord, put your discourse into some frame, and start not so wildly from my affair.

*Ham.* I am tame, Sir; — pronounce.

*Guil.* The queen, your mother, in most great affliction of spirit, hath sent me to you.

*Ham.* You are welcome.

*Guil.* Nay, good my lord, this courtesy is not of the right breed. If it shall please you to make me a wholesome[93] answer, I will do your mother's commandment; if not, your pardon and my return shall be the end of my business.

*Ham.* Sir, I cannot.

*Guil.* What, my lord?

*Ham.* Make you a wholesome answer; my wit 's diseased; but, Sir, such answer as I can make, you shall command; or, rather, as you say, my mother:[94] therefore no more, but to the matter. My mother, you say, —

*Ros.* Then, thus she says. Your behaviour hath struck her into amazement and admiration.

*Ham.* O wonderful son, that can so astonish a mother! — But is there no sequel at the heels of this mother's admiration? impart.[95]

*Ros.* She desires to speak with you in her closet, ere you go to bed.

*Ham.* We shall obey, were she ten times our mother. Have you any further trade with us?

*Ros.* My lord, you once did love me.

*Ham.* And do still, by these pickers and stealers.[96]

*Ros.* Good my lord, what is your cause of distemper? you do[97] freely bar the door of your own liberty, if you deny your griefs to your friend.

*Ham.* Sir, I lack advancement.

*Ros.* How can that be, when you have the voice of the king himself for your succession in Denmark?

*Ham.* Ay, Sir, but »While the grass grows«; — the proverb is something musty.[98]

*Enter Players with recorders.*[99]

O! the recorders: let me see one. — To withdraw with you.[100] — Why do you go about to recover the wind of me, as if you would drive me into a toil?[101]

*Guil.* O, my lord, if my duty be too bold, my love is too unmannerly.[102]

*Ham.* I do not well understand that. Will you play upon this pipe?

*Guil.* My lord, I cannot.

*Ham.* I pray you.

*Guil.* Believe me, I cannot.

*Ham.* I do beseech you.

*Guil.* I know no touch of it, my lord.

*Ham.* It is as easy as lying: govern these ventages with your finger and thumb, give it breath with your mouth, and it will discourse most eloquent music.[103] Look you, these are the stops.

*Guil.* But these cannot I command to any utterance of harmony: I have not the skill.

*Ham.* Why, look you now, how unworthy a thing you make of me. You would play upon me; you would seem to know my stops; you would pluck out the heart of my mystery; you would sound[104] me from my lowest note to the top of my compass; and there is much music, excellent voice, in this little organ, yet cannot you make it speak. 'Sblood![105] do you think I am easier to be played on than a pipe? Call me what instrument you will, though you can fret[106] me, you cannot play upon me. —

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eigentlich ein Flageolet, wird jedoch auch in weiterem Sinne gebraucht. 90) Auch in diesem Reime, wie in dem früheren, bricht Hamlet geflissentlich die Pointe ab, indem er den Schluss modificirt. 91) *distempered* wird von körperlicher und geistiger Verstimmung und Störung gebraucht. 92) Die Qs. lassen das höfliche *rather*, das für den Höfling charakteristisch ist, weg; ebenso in Hamlet's nächster Rede *far* vor *more*. 93) *wholesome* ist = gesund, und = vernünftig. 94) Hamlet bezieht sich auf Guildenstern's Worte *your mother's commandment*. Beide überbieten sich in der Affectation manierirter Hofsprache. — Die Fol. hat *answers* für *answer*. 95) *impart*, ein affectirtes Wort, wie es in diesen Dialog gehört, fehlt in der Fol. 96) Hamlet schwört dem Rosencrantz die Fortdauer seiner Freundschaft, charakteristisch genug, nicht bei etwas Erhabenem und Edlem, sondern bei diesen Ausnehmern und Stehlern. Er versteht darunter die Hände, weil diese, nach dem englischen Katechismus, vom Ausnehmen und Stehlen *(from picking and stealing)* ferngehalten werden sollen. — Die Fol. hat *So I do still etc.* 97) So die Fol.; die Qs. *you do, surely, but bar the door upon your own liberty.* 98) Das alte, daher etwas schimmelige Sprichwort lautet nach dem Paradise of Daintie Devises (1578) *While grass doth grow, the silly horse he starves.* 99) Die Fol. hat *Enter one with a Recorder*, was Dyce für eine durch Berücksichtigung der Bühnenverhältnisse veranlasste Aenderung hält. Demgemäss hat die Fol. auch *O! the recorder* und *let me see* ohne *one*. 100) Die elliptischen Worte sind an Guildenstern gerichtet: um mich mit Euch zurückzuziehen, um Euch allein zu sprechen. — Staunton nimmt mit M. Mason an, dass sie an die Schauspieler gerichtet sind, die Hamlet damit verabschiedet. Er möchte lesen *So — (taking a recorder) withdraw with you.* 101) Das Bild ist von der Jagd entlehnt. *wind* ist die Witterung des Wildes und *toil* das Jägernetz. 102) Guildenstern entschuldigt die Zudringlichkeit seiner Liebe mit seinem übergrossen Pflichteifer. 103) So die Qs.; die Fol. hat *most excellent music* und Q. A. *most delicate music*. Ueber *stops* vgl. Anm. 23 dieser Scene. — Für *thumb* der späteren Qs. und der Fol. hat die Q. von 1604 *the umber*. — Für *finger* der Fol. haben die Qs. *fingers*. 104) *to sound* ist sowohl = tönen lassen, als auch = sondiren. — Aus der Musik ist auch die Metapher *my stops* entlehnt: die Griffe oder Klappen an einer Flöte. 105) d. h. *God's blood*. Für diese profane Betheurung hat die Fol. *why* und lässt *speak* aus. 106) *to fret* = ärgern, reizen, dient hier, wo von musikali-

*Enter* Polonius.

God bless you, Sir!

*Pol.* My lord, the queen would speak with you, and presently.

*Ham.* Do you see yonder cloud, that 's almost in shape of a camel?

*Pol.* By the mass, and 't is like a camel, indeed.

*Ham.* Methinks, it is like a weasel.

*Pol.* It is backed like a weasel.

*Ham.* Or, like a whale?

*Pol.* Very like a whale.

*Ham.* Then will I come to my mother by and by. — They fool me to the top of my bent.[107] — I will come by and by.

*Pol.* I will say so. *[Exit.*

*Ham.* By and by is easily said.[108] — Leave me, friends.

*[Exeunt* Rosencrantz, Guildenstern, Horatio, *etc.*

'T is now the very witching time of night,
When churchyards yawn, and hell itself breathes out[109]
Contagion to this world: now could I drink hot blood,
And do such bitter business as the day[110]
Would quake to look on. Soft! now to my mother. —
O heart! lose not thy nature; let not ever
The soul of Nero enter this firm bosom:
Let me be cruel, not unnatural.
I will speak daggers to her, but use none;
My tongue and soul in this be hypocrites:
How in my words soever she be shent,[111]
To give them seals[112] never, my soul, consent! *[Exit.*

## SCENE III.

A Room in the Same.

*Enter* King, Rosencrantz, *and* Guildenstern.

*King.* I like him not; nor stands it safe with us,
To let his madness range. Therefore, prepare you:
I your commission will forthwith despatch,
And he to England shall along with you.
The terms of our estate may not endure
Hazard so dangerous,[1] as doth hourly grow
Out of his lunacies.

*Guil.* We will ourselves provide.
Most holy and religious fear[2] it is,
To keep those many many bodies safe,
That live and feed upon your majesty.

*Ros.* The single and peculiar life is bound,
With all the strength and armour of the mind,
To keep itself from noyance; but much more
That spirit, upon whose weal[3] depends and rests
The lives of many. The cease of majesty
Dies not alone;[4] but, like a gulf,[5] doth draw
What 's near it with it: it is a massy wheel,
Fix'd on the summit of the highest mount,
To whose huge spokes ten thousand lesser things
Are mortis'd and adjoin'd; which, when it falls,
Each small annexment, petty consequence,
Attends the boisterous ruin.[6] Never alone
Did the king sigh, but with a general groan.[7]

*King.* Arm[8] you, I pray you, to this speedy voyage;
For we will fetters put upon this fear,[9]
Which now goes too free-footed.

*Ros., Guil.* We will haste us.

*[Exeunt* Rosencrantz *and* Guildenstern.

*Enter* Polonius.

*Pol.* My lord, he 's going to his mother's closet.
Behind the arras I 'll convey myself,
To hear the process: I 'll warrant, she 'll tax him home;[10]
And, as you said, and wisely was it said,
'T is meet that some more audience than a mother,
Since nature makes them[11] partial, should o'erhear
The speech, of vantage.[12] Fare you well, my liege:
I 'll call upon you ere you go to bed,
And tell you what I know.

*King.* Thanks, dear my lord.

*[Exit* Polonius.

O! my offence is rank, it smells to heaven;

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schen Instrumenten die Rede ist, zum Wortspiel mit *fret* = Saitenbrett an einer Harfe oder Geige, also als Verbum gefasst = mit solchem Saitenbrett belegen. 107) d. h. sie machen mich zum Narren, so weit ich mich spannen oder biegen lasse. 108) Er verdreht wieder den Sinn, den Polonius mit seinen Worten verbindet, indem er *to say* ganz wörtlich fasst: *by and by* ist kurz, also leicht gesagt. 109) *breathes* der Fol. ist *breakes* in den Qs. 110) Die Fol. setzt *bitter* mit Recht zu *business;* in den Qs. steht es aus Versehen vor *day.* 111) *to shend* = schimpfen, beschimpfen, ein schon zu Sh.'s Zeit veraltendes Wort. — Qs. und Fol. haben *somever* (d. h. *howsomever*). 112) Die Siegel zu den Worten würden die That sein, zu der Hamlet's Seele aber, seiner Mutter gegenüber, nie ihre Zustimmung geben soll.

1) So die Fol.; die Qs. haben weniger gut: *hazard so near us (neer's),* und in der folgenden Zeile *browes* für *lunacies* der Fol. — Dieses *browes* hielt Theobald für verdruckt aus *lunes;* ein Anonymus vermuthet *braves* darin. 2) *fear* ist die Sorge, die der König um sein Leben hat, eine fromme und heilige Sorge, insofern sie damit das Leben so vieler Anderer zugleich erhält. — Staunton druckt *many-many* als Compositum und fasst es = *numberless.* 3) So die Qs. Für *weal* liest die Fol. zum zweiten Mal *spirit.* — *depends and rests* steht in Qs. und Fol. mit Sh.'scher Construction. Erst Hanmer setzte *depend and rest* dafür. 4) Die Construction ist ungenau, da *dies* sich eigentlich nur auf *majesty,* nicht aber auf *cease of majesty* bezieht: die Majestät in ihrem Aufhören stirbt nicht allein. — Für *cease* haben die Qs. *cesse.* 5) *gulf* ist der Strudel, der sich über einem Abgrunde bildet. 6) *which,* scil. *a massy wheel,* gehört nur zu *when it falls* und ist nicht Subject zu dem Folgenden. Wenn das Rad von dem hohen Punkte, auf dem es stand, herabstürzt, so machen alle Anhängsel und die kleinen Zubehöre, die daran befestigt waren, diesen gewaltigen Sturz mit. 7) *groan,* vom ganzen Volke ausgehend *(general),* ist ein stärkerer Ausdruck als *sigh,* der Seufzer des Königs allein. 8) *to arm one's self* = sich rüsten, ohne dass dabei an Waffen zu denken ist. 9) *fear* ist Gegenstand der Furcht, also hier Hamlet. — Für *upon* der Fol. haben die Qs. *about.* 10) *home* als Adverbium = gründlich, tüchtig, eigentlich bis in's Haus, in's Innere. 11) *them* bezieht sich auf *mother,* in der Mehrheit gefasst. 12) *of vantage* gehört zu *o'erhear. vantage* = günstige Gelegenheit, sowohl örtlich als zeitlich; *of vantage* = zu rechter Zeit, am

t hath the primal eldest curse upon 't,
A brother's murder! — Pray can I not, [13]
Though inclination be as sharp as will: [14]
My stronger guilt defeats my strong intent;
And, like a man to double business bound,
I stand in pause where I shall first begin,
And both neglect. What if this cursed hand
Were thicker than itself with brother's blood, [15]
Is there not rain enough in the sweet heavens,
To wash it white as snow? Whereto serves mercy,
But to confront the visage of offence? [16]
And what 's in prayer, but this two-fold force, —
To be forestalled, ere we come to fall,
Or pardon'd, [17] being down? Then, I 'll look up:
My fault is past. But, O! what form of prayer
Can serve my turn? Forgive me my foul murder! —
That cannot be; since I am still possess'd [18]
Of those effects for which I did the murder,
My crown, mine own ambition, [19] and my queen.
May one be pardon'd, and retain the offence?
In the corrupted currents of this world,
Offence's gilded hand may shove by justice;
And oft 't is seen, the wicked prize itself
Buys out the law: [20] but 't is not so above;
There is no shuffling, there the action lies
In his [21] true nature; and we ourselves [22] compell'd,
Even to the teeth and forehead of our faults,
To give in evidence. What then? what rests?
Try what repentance can: what can it not?
Yet what can it, when one can not repent?
O wretched state! O bosom, black as death!
O limed soul, that, struggling to be free,
Art more engaged! [23] Help, angels! make assay:
Bow, stubborn knees; and, heart, with strings of steel,
Be soft as sinews of the new-born babe.
All may be well. *[Retires and kneels.* [24]

*Enter* HAMLET.

*Ham.* Now might I do it, pat, [25] now he is praying;
And now I 'll do 't: — and so he goes to heaven;
And so am I reveng'd? That would be scann'd: [26]
A villain kills my father; and, for that.
I, his sole son, do this same villain send
To heaven.
Why, this is hire and salary, not revenge.
He took my father grossly, full of bread; [27]
With all his crimes broad blown, as flush as May; [28]
And how his audit stands, who knows, save heaven?
But, in our circumstance and course of thought, [29]
'T is heavy with him. And am I then reveng'd,
To take him in the purging of his soul,
When he is fit and season'd for his passage?
No.
Up, sword; and know thou a more horrid hent: [30]
When he is drunk, asleep, or in his rage;
Or in the incestuous pleasures of his bed;
At gaming, swearing; or about some act,
That has no relish of salvation in 't; [31]
Then trip him, [32] that his heels may kick at heaven,
And that his soul may be as damn'd, and black,
As hell, whereto it goes. My mother stays:
This physic [33] but prolongs thy sickly days. *[Exit.*

*The* KING *rises and advances.*

*King.* My words fly up, my thoughts remain below:
Words without thoughts never to heaven go. *[Exit.*

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rechten Platze. 13) Metrisch ausdrucksvoll ist die Pause hier nach *murder*. — Sidney Walker vermuthet *murderer*. 14) d. h. wenn auch die Neigung zu beten so stark ist, wie der Wille oder Vorsatz, so kann ich doch nicht beten. — Theobald vermuthete *as 't will*. 15) Wenn das Blut die Hand mit einer noch dickeren Kruste, als die Hand selbst dick ist, bedeckte. 16) Dem Verbrechen unter die Augen zu treten, ist so viel, als die Kraft desselben brechen. 17) *pardon'd* in der Fol.; *pardon* in den Qs. 18) *possess'd of* = im Besitz der Früchte *(effects)* des Mordes. 19) Da der König *mine own ambition* unter den Früchten des Mordes aufzählt, kann er unter *ambition* nicht den Ehrgeiz selbst, sondern nur die Befriedigung des Ehrgeizes verstehen. Ebenso ist in der folgenden Zeile *offence* = der Gewinn der Sünde, nicht = die Sünde selbst. 20) Oft erlebt man es, dass die Strenge des Gesetzes vermittelst des Lohns der ungerechten Beute selbst abgewendet wird, dass der Dieb mit dem Ertrage seines Diebstahls die Richter besticht und ohne Strafe davonkommt. — Für *shove* der Fol. haben die Qs. *showe* und *show*. — Dyce setzt *corrupted 'currents* (scil. *occurrents*). 21) *his* bezieht sich auf *action*. 22) scil. *are compell'd*. Das Bild ist von einem gerichtlichen Verhör entlehnt, wo man, gegen seine eigenen Fehler als Zeuge aufgerufen, dieses Zeugniss ablegen muss. 23) Die Seele ist gleichsam ein mit Hülfe von Vogelleim gefangener Vogel, der sich loszumachen sucht und sich nur um so tiefer verstrickt. 24) In Q. A., die allein eine Bühnenweisung hat, steht nur *he kneels*. Dass der König sich zurückzieht *(retires)*, wie die Hgg. hinzufügen, ist jedenfalls nicht so zu verstehen, als ob er die Bühne ganz verlasse. Vielmehr muss er fortwährend dem Publicum wie Hamlet sichtbar bleiben. 25) *pat*, früher auch als Adjectiv gebraucht, als Adverbium = passend, bequem. — Die Qs. haben *but* für *pat*, und *a praying* für *praying* der Fol. 26) Steevens erklärt diese Worte: *that should be considered, estimated*. — Zwei Zeilen weiter hat die Fol. *foule* für *sole*. 27) *full of bread* ist ein biblischer Ausdruck; so im Ezechiel (Cap. 16, V. 49) von Sodom: *pride, fulness of bread, and abundance of idleness was in her and in her daughters*. — In der vorigen Zeile haben die Qs. *base and silly* für *hire and salary* der Fol. — Q. A. *This is a benefit and not revenge*. 28) Die Fol. hat weniger gut *as fresh as May*. Es ist Apposition zu *crimes* und erläutert das Epitheton *broad blown* = ganz aufgeblüht, was sonst *full-blown* heisst. 29) Nach menschlichen Verhältnissen und Gedanken zu schliessen, steht es bedenklich mit ihm. 30) *up, sword* = hinein, Schwert! — d. h. in die Scheide, wie *to put up* einstecken heisst, — und lerne einen grauenhafteren Griff kennen, d. h. du sollst zu grauenhafterer Zeit oder Absicht ergriffen werden. — *to hend* oder *hent* = ergreifen, fassen; davon das Substantiv *hent* = Griff. 31) Irgend ein Thun, das ihm nicht die mindeste Aussicht lässt, selig zu werden. 32) *to trip* = zu Boden werfen, und zwar so heftig, dass die Fersen gegen den Himmel gerichtet sind, dem Himmel gleichsam einen Stoss versetzen *(kick at heaven)*, ist hier = umbringen. 33) Hamlet nennt seine augenblickliche Schonung des Königs eine Arznei, die den Gegner nicht am Leben erhalten, sondern nur seine Krankheit hinziehen soll.

## SCENE IV.

A Room in the Same.

*Enter* QUEEN *and* POLONIUS.

*Pol.* He will come straight. Look, you lay home to him;[1]
Tell him, his pranks have been too broad[2] to bear with,
And that your grace hath screen'd and stood between
Much heat and him. I 'll silence me e'en here.[3]
Pray you, be round[4] with him.
*Ham. [Within.]* Mother, mother, mother![5]
*Queen.* I 'll warrant you; fear me not:[6]
Withdraw, I hear him coming.
[POLONIUS *hides himself behind the arras.*

*Enter* HAMLET.

*Ham.* Now, mother, what 's the matter?
*Queen.* Hamlet, thou hast thy father much offended.
*Ham.* Mother, you have my father much offended.
*Queen.* Come, come; you answer with an idle tongue.
*Ham.* Go, go; you question with a wicked tongue.[7]
*Queen.* Why, how now, Hamlet?
*Ham.* What 's the matter now?
*Queen.* Have you forgot me?
*Ham.* No, by the rood,[8] not so:
You are the queen, your husband's brother's wife;
But[9] — 'would you were not so! — you are my mother.
*Queen.* Nay then, I 'll set those to you that can speak.
*Ham.* Come, come, and sit you down; you shall not budge:
You go not, till I set you up a glass
Where you may see the inmost part of you.
*Queen.* What wilt thou do? thou wilt not murder me?
Help, help, ho!
*Pol. [Behind.]* What, ho! help, help, help!
*Ham.* How now! a rat? *[Draws.]* Dead! for a ducat,[10] dead! *[Makes a pass through the arras.*
*Pol. [Behind.]* O! I am slain. *[Falls, and dies.*
*Queen.* O me! what hast thou done?
*Ham.* Nay, I know not:
Is it the king?
*Queen.* O, what a rash and bloody deed is this!
*Ham.* A bloody deed; almost as bad, good mother,
As kill a king, and marry with his brother.[11]
*Queen.* As kill a king!
*Ham.* Ay, lady, 't was my word.
*[Lifts up the arras, and draws forth* POLONIUS.
Thou wretched, rash, intruding fool, farewell!
I took thee for thy better;[12] take thy fortune:
Thou find'st, to be too busy is some danger. —
Leave wringing of your hands. Peace! sit you down,
And let me wring[13] your heart: for so I shall,
If it be made of penetrable stuff;
If damned custom have not braz'd it so,
That it is proof and bulwark against sense.[14]
*Queen.* What have I done, that thou dar'st wag thy tongue
In noise so rude against me?
*Ham.* Such an act,
That blurs the grace and blush of modesty;
Calls virtue, hypocrite;[15] takes off the rose[16]
From the fair forehead of an innocent love,
And sets[17] a blister there; makes marriage vows
As false as dicers' oaths: O! such a deed,
As from the body of contraction[18] plucks
The very soul; and sweet religion[19] makes
A rhapsody of words: heaven's face doth glow;

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1) d. h. sehet zu, dass Ihr ihm tüchtig zusetzt. — *to lay to* wird eigentlich von körperlichem, bewaffnetem Angriffe gebraucht. Ueber *home* vgl. A. 3, Sc. 3, Anm. 10. 2) *broad* ist = dreist, unverschämt. Seine Streiche waren zu dreist, als dass man sie hätte dulden können *(to bear with,* scil. *them).* 3) Ich will mir hier ein Stillschweigen auferlegen. Johnson erklärt: *I 'll use no more words.* Wie schon früher, glaubt auch hier Polonius nicht stillschweigen zu dürfen, ohne zu verstehen zu geben, dass er eigentlich noch viel sagen könnte und müsste. — Hanmer las dafür: *I 'll sconce me even here,* wie in Merry Wives of Windsor (A. 3, Sc. 3) *I will ensconce me behind the arras.* — Q. A. hat *I 'll shroud myself behind the arras.* 4) Vgl. A. 2, Sc. 2, Anm. 39. — *with him* fehlt in den Qs. 5) Diese Zeile fehlt in den Qs. 6) *fear me not* = seid um meinetwillen unbesorgt. — Für *warrant* der Fol. haben die Qs. *wait.* 7) So die Qs.; die Fol. *an idle tongue.* 8) *by the rood,* oder auch *by the holy rood* = beim Crucifix, eine Betheuerung, die auch sonst bei Sh. vorkommt. 9) Für *but* und *you were* lesen die Qs. *and* und *it were.* Die Stelle lässt sich nach verschiedener Interpunction verschieden deuten: entweder wird *'would you were not so* parenthetisch eingeschoben in den Satz: *but you are my mother,* so dass Hamlet bedauert, dass sie seine Mutter sei; oder *but 'would you were not so* gehört zu dem Vorhergehenden: Ihr seid die Königin, Eures Gatten Bruders Frau, aber ich wollte, Ihr wäret das nicht. Die erstere Construction scheint die vorzüglichere. 10) Hamlet will um einen Ducaten wetten, dass er die Ratte, die er hinter der Tapete zu vermuthen vorgiebt, während er in der That den König vermuthet, todtmachen wird. Die Bühnenweisung, dass er hier durch die Tapete sticht, sowie die, dass er sie nachher aufhebt und den Leichnam des Polonius hervorzieht, ist modern, stimmt aber überein mit dem spätern Bericht der Königin von dem Hergange der That, sowie mit der Novelle, der Sh. hier genauer als in andern Theilen seines Dramas folgt. (Vgl. Einleitung pag. 360.) 11) Die epigrammatische Fassung dieser Verse wird durch den hinzutretenden Reim gehoben. 12) Die Fol. hat *betters* für *better* der Q. A. und der Qs. 13) *to wring* = drücken, pressen, wird sowohl von Händen wie von Herzen gebraucht. 14) Wenn das Herz durch böse Gewohnheit nicht so abgehärtet ist, dass es gegen jedes Gefühl und jede Empfindung undurchdringlich und verschanzt ist. — *proof* und *bulwark,* eigentlich Substantive, werden hier adjectivisch gebraucht. — Für *it is proof* der Fol. haben die Qs. *it be proof.* — Die Fol. hat *braz'd,* die Qs. *brasd,* was die Cambridge Edd. *brass'd* lesen. 15) Eine That, wie die der Königin, verkehrt Alles, was bisher für heilig, treu und rein galt, in sein Gegentheil, und macht die Tugend, die noch für Tugend angesehen sein will, zur Heuchlerin. 16) *rose,* im Gegensatz zu *blister,* kann nur das frische Roth sein, das die unschuldige Liebe auf ihrer Stirn trägt. 17) Für *sets* hat die Fol. *makes,* wahrscheinlich ein durch das folgende *makes* veranlasster Druckfehler. 18) *contraction* ist das eheliche Band, das durch die That der Königin zu einem seelenlosen Körper geworden ist. 19) *sweet religion,* wie früher in dem Monolog des Königs (A. 3, Sc. 3) *sweet heavens* stand. Es ist Object zu *makes.* Die That der Königin macht die Religion zu einer

Yea, this solidity and compound mass,
With tristful visage, as against the doom,
Is thought-sick at the act.[20]
*Queen.* Ah me! what act,
That roars so loud, and thunders in the index?[21]
*Ham.* Look here, upon this picture, and on this;[22]
The counterfeit presentment of two brothers.
See, what a grace was seated on this[23] brow:
Hyperion's[24] curls; the front of Jove himself;
An eye like Mars, to threaten and command;
A station[25] like the herald Mercury,
New-lighted on a heaven-kissing hill;
A combination, and a form, indeed,
Where every god did seem to set his seal,
To give the world assurance of a man.[26]
This was your husband: look you now, what follows.
Here is your husband; like a mildew'd ear,
Blasting his wholesome brother.[27] Have you eyes?
Could you on this fair mountain leave to feed,
And batten[28] on this moor? Ha! have you eyes?
You cannot call it love; for, at your age,
The hey-day[29] in the blood is tame, it 's humble,
And waits upon the judgment; and what judgment
Would step from this to this?[30] Sense, sure, you have,
Else could you not have motion; but, sure, that sense
Is apoplex'd;[31] for madness would not err,
Nor sense to ecstacy was ne'er so thrall'd,
But it reserv'd some quantity of choice,[32]
To serve in such a difference. What devil was 't,
That thus hath cozen'd you at hoodman-blind?[33]
Eyes without feeling, feeling without sight,
Ears without hands or eyes, smelling sans all,[34]
Or but a sickly part of one true sense
Could not so mope.
O shame! where is thy blush? Rebellious hell,
If thou canst mutine[35] in a matron's bones,
To flaming youth let virtue be as wax,
And melt in her own fire:[36] proclaim no shame,
When the compulsive ardour gives the charge;
Since frost itself as actively doth burn,[37]
And reason panders will.[38]
*Queen.* O Hamlet! speak no more!
Thou turn'st mine eyes into my very soul;
And there I see such black and grained spots,
As will not leave their tinct.[39]
*Ham.* Nay, but to live[40]
In the rank sweat of an enseamed[41] bed;
Stew'd in corruption; honeying, and making love
Over the nasty sty; —
*Queen.* O, speak to me no more!
These words like daggers enter in mine ears:
No more, sweet Hamlet!
*Ham.* A murderer, and a villain;
A slave, that is not twentieth part the tithe[42]
Of your precedent lord: — a vice of kings;[43]
A cutpurse of the empire and the rule,[44]

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Zusammenstoppelung *(rhapsody)* von Worten. 20) *at the act* gehört auch zu *heaven's face doth glow.* Des Himmels Antlitz glüht (vor Zorn oder Scham) über die That, und die Erde, trotz ihrer Festigkeit und Massenhaftigkeit, mit so trauerndem Gesicht, als ob es auf den jüngsten Tag *(doom)* ginge, ist melancholisch darüber *(thought-sick at the act).* — Die Qs. lesen: *heaven's face doth glow || O'er this solidity and compound mass, || With heated visage, as etc.* 21) *index*, das damals vorn im Buche stehende Inhaltsverzeichniss, wird auch sonst = Ankündigung, Vorbereitung auf Etwas, gebraucht. — Diese Zeile theilen die Qs. dem Hamlet zu. Ebenso Warburton, der aber setzte *That roars so loud, it thunders to the Indies.* 22) Nach einer Abbildung auf dem Titelblatt von Rowe's erster Ausgabe des Hamlet (1709) hingen die beiden Königsbilder, auf die Hamlet seine Mutter verweist, die bildliche Darstellung zweier Brüder, an der Wand des Zimmers. 23) So die Qs.; die Fol. hat *his brow.* 24) Mit Hyperion hatte Hamlet schon früher seinen Vater verglichen (vgl. A. 1, Sc. 2, Anm. 47). — In der folgenden Zeile hat die Fol. *or* für *and.* 25) *station* bezeichnet die Haltung, Stellung, so stolz, wie die des Mercur, der eben auf einen himmelnahen Berg sich niederliess. — Die Qs. haben *heaue, a kissing* für *heaven-kissing* der Fol. 26) *man* im vollsten Sinne des Wortes, wie Hamlet es schon früher auf seinen Vater angewandt: *he was a man* (A. 1, Sc. 2). Jeder Gott bekräftigt mit seinem Siegel, das er diesem Musterbilde *(form)* aufdrückt, der Welt, dass sie einen Mann daran besitze. 27) Wie eine vom Mehlthau befallene Aehre die benachbarte gesunde mit verdirbt. Um das Bild näher zu bringen, wird die benachbarte Aehre als *brother* der andern bezeichnet. — Für *brother* der Qs. hat die Fol. *breath.* 28) Wie *mountain* dem *moor*, wird das edlere *to feed* = sich nähren, dem unedleren *to batten* = sich mästen, gegenübergestellt. 29) *hey-day*, eigentlich Interjection, = juchhei! bezeichnet dann substantivisch die ausgelassene Lust, Munterkeit. So in Ford's 'Tis pity she 's a Whore: *the hey-day of your luxury.* Diese Ausgelassenheit ist in dem Alter der Königin schon zahm und ordnet sich dem besonnenen Urtheil unter *(waits upon the judgment).* 30) Das Folgende bis zu *to serve in such a difference* fehlt in der Fol. 31) *sense* ist der Complex aller Sinne, der bei der Königin gelähmt, wie vom Schlage getroffen ist *(apoplex'd)*, aber doch noch bei ihr sinnliche Regungen *(motion)* zu erzeugen im Stande ist. 32) *choice* = Vermögen zu wählen, Fähigkeit zu unterscheiden. 33) *hoodman-blind*, ein veraltetes Wort, entspricht dem jetzigen *blindman's buff*, unserm Blindekuhspiel. Die Qs. schreiben *hodman-blind* und Q. A. *hobman-blinde.* — Die folgenden vier Zeilen fehlen wieder in der Fol. 34) *sans*, eigentlich französisch, findet sich bei Sh. öfter statt des im Verse unbequemen *without*, bisweilen scherzhaft und affectirt, bisweilen aber auch, wie hier, ohne solche Nüance. 35) Das veraltete *mutine* gebraucht Sh. sowohl substantivisch = Meuterer, Empörer, als auch verbal = sich empören. 36) *her own fire* bezieht sich auf *flaming youth.* 37) Der Frost des Alters brennt in eben so lebendiger Begierde, wie die flammende Jugend, die dem Angriff *(charge)* einer drängenden Gluth *(compulsive ardour)* ausgesetzt ist. 38) Die dem Alter innewohnende Vernunft dient dem fleischlichen Triebe *(will)* zur Kupplerin, hilft ihm sein Gelüst befriedigen. — Die Fol. liest *as Reason panders Will;* die Qs. *and reason pardons will.* 39) Die Flecken sind so durch und durch gefärbt *(grained)*, dass sie nicht herausgehen. 40) Hamlet, ohne auf die Worte der Mutter zu achten, fährt fort, so dass sich also *nay, but to live* an seine unterbrochene Rede anschliesst. 41) *to enseam* von *seam* = Speck, Thierfett, also eigentlich = fettmachen, muss hier in Verbindung mit *rank sweat* = schmutzig (d. h. von widerlichem Schweisse fett) machen, sein. — Für *enseamed* lesen einige Qs. *incestuous.* 42) d. h. nicht

That from a shelf the precious diadem stole,
And put it in his pocket!
*Queen.* No more!
*Ham.* A king of shreds and patches. —

*Enter Ghost.*[45]

Save me, and hover o'er me with your wings,
You heavenly guards! — What would your gracious figure?[46]
*Queen.* Alas! he 's mad.
*Ham.* Do you not come your tardy son to chide,
That, laps'd in time and passion,[47] lets go by
The important acting of your dread command?
O, say!
*Ghost.* Do not forget.[48] This visitation
Is but to whet thy almost blunted purpose.
But, look! amazement on thy mother sits;
O, step between her and her fighting soul;
Conceit[49] in weakest bodies strongest works:
Speak to her, Hamlet.
*Ham.* How is it with you, lady?
*Queen.* Alas! how is 't with you,
That you do bend your eye on vacancy,
And with the incorporal air do hold discourse?
Forth at your eyes your spirits wildly peep;
And, as the sleeping soldiers in the alarm,
Your bedded hair, like life in excrements,[50]
Starts up, and stands on end. O gentle son!
Upon the heat and flame of thy distemper
Sprinkle cool patience.[51] Whereon do you look?
*Ham.* On him, on him! — Look you, how pale he glares!
His form and cause conjoin'd, preaching to stones,
Would make them capable.[52] — Do not look upon me;
Lest with this piteous action you convert
My stern effects: then, what I have to do
Will want true colour; tears, perchance, for blood.
*Queen.* To whom do you speak this?
*Ham.* Do you see nothing there?
*Queen.* Nothing at all; yet all, that is, I see.
*Ham.* Nor did you nothing hear?
*Queen.* No, nothing but ourselves.
*Ham.* Why, look you there! look, how it steals away!
My father, in his habit as he liv'd![53]
Look, where he goes, even now, out at the portal!
*[Exit Ghost.*
*Queen.* This is the very coinage of your brain:
This bodiless creation ecstacy
Is very cunning in.[54]
*Ham.* Ecstacy!
My pulse, as yours, doth temperately keep time,
And makes as healthful music.[55] It is not madness
That I have utter'd: bring me to the test,
And I the matter will re-word;[56] which madness
Would gambol from. Mother, for love of grace,
Lay not that flattering unction to your soul,
That not your trespass, but my madness speaks:
It[57] will but skin and film the ulcerous place;
Whilst rank corruption, mining all within,
Infects unseen. Confess yourself to heaven;
Repent what 's past; avoid what is to come;
And do not spread the compost on the weeds,[58]
To make them ranker. Forgive me this my virtue;
For, in the fatness of these pursy times,[59]
Virtue itself of vice must pardon beg,
Yea, curb and woo, for leave[60] to do him good.
*Queen.* O Hamlet! thou hast cleft my heart in twain.

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der zweihundertste Theil. — Die Qs. haben *kyth* für *tythe* der Fol. 43) Er ist unter Königen nur ein gemeiner Possenreisser. — *vice*, die stehende lustige Person auf dem vorshakspere'schen Theater, war mit ihren plumpen, witzlosen Spässen zu Sh.'s Zeit, wo man auch an den Narren der Bühne grössere Ansprüche machte, in ziemliche Verachtung gerathen. Diese Verachtung drückt Hamlet mit *vice* stärker aus, als wenn er *clown* gesagt hätte. Auf den *vice* beziehen sich auch die bald erwähnten *shreds and patches*, aus denen sein buntes Narrencostüm zusammengestückt war. 44) An dem Reich selbst und an der Herrschaft ward er zum Beutelschneider. 45) Q. A. hat die Bühnenweisung *Enter the Ghost in his night-gown*, woraus wenigstens hervorgeht, dass Sh. den Geist zu der Zeit, als der Text von Q. A. zu Papier gebracht wurde, im Nachtkleide auftreten liess, nicht wie im ersten Acte in voller Rüstung. 46) So die Qs.; die Fol. hat *you, gracious figure.* 47) *laps'd* ist Der, welcher sich gehen lässt, lässig wird. 48) d. h. vergiss nicht Dein Versprechen der Rache. 49) *conceit* ist allgemeiner, was ebenvorher im Besondern *amazement* hiess, wogegen die Seele der Königin vergebens anringt *(fighting soul)*. Diese Phantasieen üben gerade bei weiblich schwachen Personen den schlimmsten Einfluss. 50) *excrements* = Auswuchs, von Haaren und Nägeln der Menschen, wie von den Federn der Vögel gebraucht. Hamlet's sonst glattgestrecktes Haar (*bedded* nähert sich der Vergleichung an) fährt plötzlich auf, als ob in diese Auswüchse Leben käme, wie schlafende Krieger bei plötzlichem Waffenruf auffahren. — Drei Zeilen vorher hat die Fol. *with their corporal air;* die Qs. haben das Richtige. 51) *cool* = kühlmachend, abkühlend. 52) *capable* ist = zugänglich für Etwas, sowohl im Fühlen, wie im Verstehen; hier also zugänglich für das, was die Gestalt und Sache des Geistes im Verein ihnen predigen würde. — Die folgenden Worte sind wieder an den Geist gerichtet, dessen klägliche Geberde Hamlet's hartes Vorhaben oder auszuführendes Thun *(effect)* zu vereiteln im Stande ist. 53) Die meisten Hgg. erklären: mein Vater in seiner Tracht, wie er lebte, und beziehen *habit* auf das *night-gown* (vgl. Anm. 45). Es scheint aber *habit* hier = gewöhnliche Haltung, äusserlicher Habitus, zu stehen, und *as*, wie oft bei Sh., hier für *as if:* mein Vater ganz und gar, als ob er lebte. 54) Die Seelenstörung ist sehr geschickt in solchen Schöpfungen, die keine Wirklichkeit haben. Ueber *ecstacy* vgl. A. 2, Sc. 1, Anm. 34. — Das folgende *Ecstacy!* ist nur in der Fol. 55) Der Pulsschlag ist gleichsam eine Musik, die von Gesundheit zeugt. 56) *to re-word* = wörtlich, Wort für Wort, wiederholen. 57) *it* bezieht sich auf *flattering unction*, den schmeichlerischen Wahnglauben an Hamlet's Verrücktheit, den die Königin wie einen Balsam auf ihre Seele legt. Das Bild wird dann in den folgenden Worten fortgesetzt. — Die Fol. hat *a flattering unction.* 58) Der Dünger macht das Unkraut nur geiler, lässt es nur üppiger wachsen. Für *on the weeds* der Qs. hat die Fol. *or*, woraus einige Hgg. *o'er* machen. — Die Fol. hat *rank* für das *ranker* der Qs. in der nächsten Zeile. 59) Die Ideenverbindung zwischen *fatness* und *pursy* wiederholt sich ähnlich in A. 5, Sc. 2, wo die Königin von Hamlet sagt *He 's fat, and scant of breath.* — Staunton druckt: *[Aside] Forgive me this, my virtue;* || *For in the fatness etc.*, indem er annimmt, dass Hamlet diese Worte an sich selber, an seine Tugend richte. 60) *for leave* gehört, wie

*Ham.* O, throw away the worser[61] part of it,
And live the purer with the other half.
Good night; but go not to mine uncle's bed:
Assume a virtue, if you have it not.[62]
That monster, custom, who all sense doth eat,
Oft habits' devil, is angel yet in this,[63]
That to the use of actions fair and good
He likewise gives a frock, or livery,
That aptly is put on. Refrain to-night;
And that shall lend a kind of easiness
To the next abstinence:[64] the next more easy;
For use almost can change the stamp of nature,
And master the devil,[65] or throw him out
With wondrous potency. Once more, good night:
And when you are desirous to be bless'd,[66]
I 'll blessing beg of you. — For this same lord,
*[Pointing to* Polonius.
I do repent: but heaven hath pleas'd it so, —
To punish me with this, and this with me, —
That I must be their scourge and minister.[67]
I will bestow him, and will answer well
The death I gave him. So, again, good night. —
I must be cruel, only to be kind:
Thus bad begins, and worse remains behind.[68] —
One word more, good lady.
*Queen.* What shall I do?
*Ham.* Not this, by no means, that I bid you do:
Let the bloat[69] king tempt you again to bed;
Pinch wanton on your cheek; call you his mouse;[70]
And let him, for a pair of reechy[71] kisses,
Or paddling in your neck with his damn'd fingers,
Make you to[72] ravel all this matter out,
That I essentially am not in madness,
But mad in craft. 'T were good, you let him know;
For who, that 's but a queen, fair, sober, wise,
Would from a paddock, from a bat, a gib,
Such dear concernings hide? who would do so?
No, in despite of sense, and secrecy,[73]
Unpeg the basket on the house's top,
Let the birds fly, and, like the famous ape,
To try conclusions, in the basket creep,
And break your own neck down.[74]
*Queen.* Be thou assur'd, if words be made of breath,
And breath of life, I have no life to breathe
What thou hast said to me.
*Ham.* I must to England; you know that.
*Queen.* Alack!
I had forgot: 't is so concluded on.[75]
*Ham.* There 's letters seal'd: and my two school-
fellows, —
Whom I will trust, as I will adders fang'd,[76] —
They bear the mandate; they must sweep my way,
And marshal me to knavery.[77] Let it work;
For 't is the sport, to have the enginer[78]
Hoist[79] with his own petar: and 't shall go hard,
But I will delve one yard below their mines,
And blow them at the moon. O! 't is most sweet,
When in one line two crafts directly meet. —
This man shall set me packing:[80]
I 'll lug the guts[81] into the neighbour room. —
Mother, good night. — Indeed, this counsellor
Is now most still, most secret, and most grave,
Who was in life a foolish[82] prating knave.
Come, Sir, to draw toward an end with you.
Good night, mother.
*[Exeunt severally;* Hamlet *dragging in* Polonius.

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zu *curb* = sich krümmen, und zu *woo* = sich flehentlich bemühen, auch zu *beg pardon*, und *him* bezieht sich auf das personificirt gedachte *vice*. 61) Die Comparativform *worser* kommt nicht selten bei Sh. vor, obgleich die gewöhnliche auch bei ihm *worse* ist. 62) *to assume* bezeichnet eine rein äusserliche Annahme, mit der eine eigentliche Aneignung noch nicht verbunden ist. — Die folgenden Verse bis *that aptly is put on* fehlen in der Fol. 63) Nach Staunton's plausibler Conjectur. — Die Qs. haben *That monster custome, who all sence doth eate* || *Of habits deuill, is angell yet in this.* — Die Hgg. verbinden meistens entweder *of habit's devil* mit *who all sense doth eat*, oder fassen *of habits devil* zusammen als Apposition zu *monster custom.* — Mitford schlug vor *if habit's devil*, und Thirlby las *of habits evil*, in Verbindung mit dem Vorhergehenden, womit indess der Gegensatz von *angel* und *devil* verwischt wird. 64) Das Folgende bis zu *wondrous potency* fehlt in der Fol. — *the next more easy* ist ein elliptischer Satz: so dass die nächste — scil. *abstinence* — wieder leichter wird. 65) So lesen eine Q. vom Jahre 1611 und eine undatirte. Die Lesart der Q. von 1604 ist *And either the devil, or throw him out.* Das hinter *either* fehlende Wort ergänzt Malone mit *curb*. 66) *blessed* = gesegnet, zugleich = fromm, heilig. 67) *their* bezieht sich auf *heaven*, das collectiv gefasst wird, wie sonst *heavens* steht. In der vorhergehenden Zeile ist das erste *this* = diese That, die Ermordung des Polonius, und das zweite *this* = das Vergehen des Polonius, da er den Lauscher spielte. 68) Diese beiden Verse, deren erster das plötzlich veränderte Benehmen Hamlet's gegen seine Mutter und die folgenden grausamen Reden erklärt, müssen als *aside* gesprochen gefasst werden. — Die folgenden fünf Worte fehlen in der Fol. 69) *bloat* für *bloated* = aufgedunsen. Die Fol. hat *blunt*. 70) *mouse* als Lieblingsausdruck kommt bei Sh.'s Zeitgenossen oft vor. 71) *reechy* = räucherig, und = russig, soll jedenfalls die Widerlichkeit dieser Küsse bezeichnen. 72) *make you to ravel* ist mehr als *make you ravel*, = Euch dahin bringen, dass Ihr diese ganze Angelegenheit enthüllt. 73) Sinn und Verschwiegenheit rathen der Königin an, das von Hamlet ihr Mitgetheilte bei sich zu behalten. 74) Die Fabel, auf die Hamlet anspielt, muss des Inhalts sein, dass ein Affe den auf dem Dache des Hauses stehenden Korb öffnet, die darin befindlichen Vögel herausfliegen lässt, selbst hineinkriecht, um Untersuchungen anzustellen *(to try conclusions* = Experimente machen), und mit dem Korbe vom Dache stürzt, wobei er den Hals bricht. 75) *to conclude on* = über Etwas beschliessen. — Die folgenden neun Verse fehlen in der Fol. 76) *adders fang'd* sind die mit giftigen Zähnen *(fangs)* versehenen Nattern. 77) Die beiden Schulgenossen führen ihn an und bahnen ihm den Weg zur Schurkerei; sie zeigen ihm mit ihrem Vorgange, wie er es zu machen habe. 78) *énginer*, von *engine*, nicht *engineer*, mit dem Tone auf der Endsylbe, ist Sh.'s Wort. 79) *hoist* ist Particip von dem veralteten *to hoise* = auffliegen lassen; in ähnlichem Sinne steht gleich nachher *blow*. 80) Wortspiel zwischen *to pack* = sich belasten, und = sich wegmachen. Hamlet sagt zugleich: ich werde an diesem Manne zu schleppen haben, und: dieser Mann wird mir Beine machen. 81) *guts*, ein collectiv gefasster Plural, = Eingeweide, unserm »Wanst« entsprechend, von dem wahrscheinlich wohlbeleibten Polonius. 82) *a foolish* in Q. A. und Fol.; *a most*

# ACT IV.

## SCENE I.

The Same.

*Enter* KING, QUEEN, ROSENCRANTZ, *and* GUILDENSTERN. [1]

*King.* There 's matter in these sighs: these profound heaves
You must translate; 't is fit we understand them.
Where is your son?

*Queen.* Bestow this place on us a little while. [2] —
*[Exeunt* ROSENCRANTZ *and* GUILDENSTERN.
Ah, my good lord, what have I seen to-night!

*King.* What, Gertrude? How does Hamlet?

*Queen.* Mad as the sea, and wind, when both contend
Which is the mightier. In his lawless fit, [3]
Behind the arras hearing something stir,
He whips his rapier out, and cries, »A rat! a rat!«
And, in this [4] brainish apprehension, kills
The unseen good old man.

*King.* O heavy deed!
It had been so with us, had we been there.
His liberty is full of threats to all;
To you yourself, to us, to every one.
Alas! how shall this bloody deed be answer'd?
It will be laid to us, whose providence
Should have kept short, restrain'd, and out of haunt, [5]
This mad young man; but so much was our love,
We would not understand what was most fit;
But, like the owner of a foul disease,
To keep it from divulging, let it feed
Even on the pith of life. Where is he gone?

*Queen.* To draw apart the body he hath kill'd;
O'er whom his very madness, like some ore [6]
Among a mineral of metals base,
Shows itself pure: he weeps for what is done.

*King.* O Gertrude! come away.
The sun no sooner shall the mountains touch,
But we will ship him hence; and this vile deed
We must, with all our majesty and skill,
Both countenance and excuse. [7] — Ho! Guildenstern!

*Re-enter* ROSENCRANTZ *and* GUILDENSTERN.

Friends both, go join you with some further aid.
Hamlet in madness hath Polonius slain,
And from his mother's closet hath he dragg'd him:
Go, seek him out; speak fair, [8] and bring the body
Into the chapel. I pray you, haste in this.
*[Exeunt* ROSENCRANTZ *and* GUILDENSTERN.
Come, Gertrude, we 'll call up our wisest friends;
And let them know, both what we mean to do,
And what 's untimely done: [9] so, haply, slander —
Whose whisper o'er the world's diameter,
As level [10] as the cannon to his blank,
Transports his poison'd shot — may miss our name,
And hit the woundless air. [11] O, come away!
My soul is full of discord, and dismay. *[Exeunt.*

## SCENE II.

Another Room in the Same.

*Enter* HAMLET.

*Ham.* Safely stowed. [1]

*Ros., Guil. [Within.]* Hamlet! Lord Hamlet!

*Ham.* What noise? who calls on Hamlet? O! here they come.

*Enter* ROSENCRANTZ *and* GUILDENSTERN.

*Ros.* What have you done, my lord, with the dead body?

*Ham.* Compounded it with dust, whereto 't is kin.

*Ros.* Tell us where 't is; that we may take it thence,
And bear it to the chapel.

*Ham.* Do not believe it.

*Ros.* Believe what?

*Ham.* That I can keep your counsel, and not mine own.

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*foolish* in den Qs. — Sidney Walker fasst *foolish-prating* als Compositum. 83) Die Qs. haben nur *Exit;* Q. A. *Exit Hamlet with the dead body;* die Fol. *Exit Hamlet tugging in Polonius.*

1) Die alten Ausgg. des Hamlet haben hier weder eine Act- noch Scenenbezeichnung. Nach Q. A. blieb die Königin, nachdem Hamlet mit dem Leichnam des Polonius sich entfernt, auf der Bühne, und zu ihr kamen der König und die Herren: *Enter the King and Lords.* Auch die Bühnenweisung der Fol. lässt die Königin, nach Hamlet's Weggang, auf dem Theater bleiben und den König allein zu ihr auftreten, ohne Rosencrantz und Guildenstern. In den Qs. steht *Enter King, Queen, Rosencrantz and Guildenstern,* und vielleicht auf diese Notiz hin hat zuerst Rowe hier den vierten Act beginnen lassen. Der Uebereinstimmung wegen ist es rathsam, von dieser einmal eingeführten Ordnung nicht mehr abzugehen, so wenig sie auch im Sinne des Dichters feststehen mag. — In der ersten Zeile hat die Fol. *matters.* 2) Dieser Vers fehlt in der Fol. und musste fehlen, da nach ihr Rosencrantz und Guildenstern erst später, vom König gerufen, auftreten. 3) Ein Wahnsinnsanfall, der kein Gesetz kennt. — In der vorigen Zeile hat die Fol. *seas* für *sea* der Q. A. und der Qs. 4) *this* in den Qs., *his* in der Fol. 5) *haunt* ist = Verkehr, und = Ort des Verkehrs. 6) *ore,* im Gegensatz zu dem *base metals,* muss = edles Metall, vielleicht Gold, wie *or* in der Wappensprache, sein. Wenn dieser Gebrauch Sh. eigenthümlich ist, so kommt dagegen *mineral* = Mine, auch bei andern Schriftstellern vor. 7) *to countenance* gehört, genauer construirt, zu *majesty,* und *to excuse* gehört zu *skill.* 8) Zu *speak fair* ist *him* aus dem vorhergehenden *seek him out* zu ergänzen: redet freundlich ihm zu, beschwichtigt ihn, damit er gutwillig den Leichnam des Polonius hergebe. 9) In der Fol. schliesst sich an *untimely done,* mit Auslassung des in den Qs. Folgenden, gleich der Schluss der Scene: *O, come away etc.* — Die Worte *so, haply, slander,* ohne welche die folgenden Verse unverständlich bleiben, sind eine sinnreiche Ergänzung von Theobald; denn nur die Verläumdung kann es sein, deren Geflüster über die ganze Breite der Welt hin ihren Giftpfeil schiesst. — Eigentlich las Theobald *for, haply, slander* und Capell setzte *so* für *for.* Malone las *so viperous slander.* — Die Cambridge Edd. meinen, das Sh.'sche Wort habe eben so wohl *malice* oder *envy* wie *slander* sein können. 10) *level* ist adjectivisch = in gerader Richtung. 11) Von der unverwundbaren Luft war schon früher die Rede: *as the air invulnerable* (A. 1, Sc. 1).

1) Hamlet hat so eben den Leichnam sicher untergebracht. — In Hamlet's nächster Rede haben die Qs. *but soft* vor *what noise* und lassen dafür die hinter der Scene von Rosencrantz und Guildenstern gerufenen

Besides, to be demanded of a sponge,[2] what replication should be made by the son of a king?

*Ros.* Take you me for a sponge, my lord?

*Ham.* Ay, Sir; that soaks up the king's countenance,[3] his rewards, his authorities. But such officers do the king best service in the end: he keeps them, like an ape, in the corner of his jaw; first mouthed, to be last swallowed:[4] when he needs what you have gleaned, it is but squeezing you, and, sponge, you shall be dry again.

*Ros.* I understand you not, my lord.

*Ham.* I am glad of it: a knavish speech sleeps in a foolish ear.

*Ros.* My lord, you must tell us where the body is, and go with us to the king.

*Ham.* The body is with the king, but the king is not with the body.[5] The king is a thing —

*Guil.* A thing,[6] my lord!

*Ham.* Of nothing: bring me to him. Hide fox, and all after.[7] *[Exeunt.*

## SCENE III.

Another Room in the Same.

*Enter* KING, *attended.*

*King.* I have sent to seek him, and to find the body.
How dangerous is it, that this man goes loose!
Yet must not we put the strong law on him:
He 's lov'd of the distracted multitude,
Who like not in their judgment, but their eyes;[1]
And where 't is so, the offender's scourge[2] is weigh'd,
But never the offence. To bear all smooth and even,
This sudden sending him away must seem
Deliberate pause:[3] diseases, desperate grown,
By desperate appliance are reliev'd,
Or not at all. —

*Enter* ROSENCRANTZ.

How now! what hath befallen?

*Ros.* Where the dead body is bestow'd, my lord,
We cannot get from him.

*King.* But where is he?

*Ros.* Without, my lord; guarded, to know your pleasure

*King.* Bring him before us.

*Ros.* Ho, Guildenstern! bring in my lord.

*Enter* HAMLET *and* GUILDENSTERN.

*King.* Now, Hamlet, where 's Polonius?

*Ham.* At supper.

*King.* At supper! Where?

*Ham.* Not where he eats, but where he is eaten: a certain convocation of politic worms are e'en at him.[4] Your[5] worm is your only emperor for diet: we fat all creatures else, to fat us, and we fat ourselves for maggots: your fat king, and your lean beggar, is but variable service;[6] two dishes, but to one table: that 's the end.

*King.* Alas, alas![7]

*Ham.* A man may fish with the worm that hath eat of a king; and eat of the fish that hath fed of that worm.

*King.* What dost thou mean by this?

*Ham.* Nothing, but to show you how a king may go a progress[8] through the guts of a beggar.

*King.* Where is Polonius?

*Ham.* In heaven: send thither to see; if your messenger find him not there, seek him i' the other place yourself.[9] But, indeed, if you find him not within this month, you shall nose him as you go up the stairs into the lobby.[10]

*King. [To some Attendants.]* Go seek him there.

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Worte aus. 2) Manche Hgg. setzen hinter *sponge* ein Ausrufungszeichen. Aber ohne Zweifel gehört der Satz zum folgenden: Ausserdem, wenn er von einem Schwamm befragt wird, welche Antwort sollte der Sohn eines Königs geben? Hamlet nennt sich *son of a king*, um den grossen Unterschied, der ihn von einem *sponge*, von einem Rosencrantz trennt, stärker hervorzuheben. 3) *countenance* ist hier der Rückhalt, den er am König hat. 4) d. h. wie der Affe in seiner Fressgier das, was er zuerst in den Mund steckt, nicht gleich hinunterschluckt, sondern in einer Backentasche bewahrt, um noch mehr zu schlingen. Die Qs. lesen für *ape* das Wort *apple*. In Q. A. lautet die Stelle: *For he doth keep you as an ape doth nuts || In the corner of his jaw.* 5) Wie Hamlet immer die Worte, die an ihn gerichtet werden, zu verdrehen sucht durch ein geflissentliches Missverständniss, so thut er hier auch, als sei die Aufforderung, den Leichnam herauszugeben und zum König zu gehen, wie Eins und dasselbe gemeint, und erwiedert deshalb spitzfindig, indem er zwischen dem Leichnam und dem Könige unterscheidet. 6) *thing* hat einen verächtlichen Nebensinn, = Geschöpf, und so fasst Guildenstern das Wort auf, indem er den Hamlet unterbricht. *a thing of nothing* = ein Nichts, oder ein Ding, das aus Nichts besteht, ist ein Sh.'s Zeitgenossen geläufiger Ausdruck. 7) Anspielung auf ein Versteckenspiel der Kinder, bei dem mit diesen Worten den Mitspielern das Zeichen gegeben wurde, den Fuchs, der sich versteckt hat, zu suchen. — Die Worte *Hide — — after* fehlen in den Qs.

1) Der wirre grosse Haufe, der dem Hamlet zugethan ist, liebt nicht nach vernünftiger Ueberlegung, sondern nur dem Augenschein gemäss. 2) *the offender's scourge* ist hier die Züchtigung, die dem Uebelthäter — hier also Hamlet — zu Theil wird. — In der folgenden Zeile hat die Fol. *neerer* für *never* der Qs. 3) Die plötzliche Wegsendung Hamlet's muss, um das Volk nicht stutzig zu machen, erscheinen wie die Ausführung eines lange überlegten Plans. 4) Die Würmer, die an einem so ausgezeichneten Staatsmanne, wie Polonius war, zehren, können eben nur staatskluge sein, um für seiner würdig zu gelten, und ihre Vereinigung ist, diesem Charakter gemäss, eine feierliche Versammlung, wie sie zur Berathung staatlicher oder kirchlicher Angelegenheiten zusammenberufen wird *(convocation)*. — *politic*, das sich in Q. A. und in den Qs. findet, fehlt in der Fol. 5) *your worm* und das folgende *your only emperor* ist ganz zu verstehen wie *your only jig-maker* (vgl. A. 3, Sc. 2, Anm. 44). 6) *service* = Gang der Gerichte, die auf den Tisch aufgetragenen wechselnden Speisen. Der eine Tisch, auf den sie kommen, ist der der Würmer. 7) Diese Worte des Königs und die nächstfolgende Rede Hamlet's fehlen in der Fol. 8) *progress* ist der technische Ausdruck für die feierliche Reise eines Königs durch sein Land. 9) In die Hölle braucht der König keinen Boten zu senden, wie in den ihm nicht zugänglichen Himmel; dort mag er selbst nach dem Polonius suchen. 10) Unter der Treppe, die in die obere Halle führt, hat er den Leichnam verborgen, der später seine Anwesenheit schon durch den Verwesungsgeruch verrathen wird. —

*Ham.* He will stay till you come.
*[Exeunt Attendants.*

*King.* Hamlet, this deed,[11] for thine especial safety, —
Which we do tender,[12] as we dearly grieve
For that which thou hast done, — must send thee hence
With fiery quickness;[13] therefore, prepare thyself.
The bark is ready, and the wind at help,
The associates tend, and every thing is bent
For England.

*Ham.* For England?

*King.* Ay, Hamlet.

*Ham.* Good.

*King.* So is it, if thou knew'st our purposes.[14]

*Ham.* I see a cherub that sees them.[15] — But, come; for England! — Farewell, dear mother.

*King.* Thy loving father, Hamlet.

*Ham.* My mother: father and mother is man and wife, man and wife is one flesh; and so, my mother. Come, for England! *[Exit.*

*King.* Follow him at foot; tempt him with speed aboard:
Delay it not, I 'll have him hence to-night.
Away, for every thing is seal'd and done,
That else leans on the affair:[16] pray you, make haste.
*[Exeunt* Rosencrantz *and* Guildenstern.
And, England,[17] if my love thou hold'st at aught,
(As my great power thereof[18] may give thee sense,
Since yet thy cicatrice looks raw and red
After the Danish sword,[19] and thy free awe
Pays homage to us,)[20] thou may'st not coldly set[21]
Our sovereign process, which imports at full,
By letters conjuring to that effect,[22]
The present death of Hamlet. Do it, England;
For like the hectic[23] in my blood he rages,
And thou must cure me. Till I know 't is done,
Howe'er my haps, my joys were ne'er begun.[24] *[Exit.*

## SCENE IV.

A Plain in Denmark.

*Enter* Fortinbras, *a Captain, and Soldiers, marching.*

*For.* Go, captain; from me greet the Danish king;
Tell him, that, by his license, Fortinbras
Claims[1] the conveyance of a promis'd march
Over his kingdom. You know the rendezvous.[2]
If that his majesty would aught with us,
We shall express our duty in his eye,[3]
And let him know so.[4]

*Cap.* I will do 't, my lord.

*For.* Go softly[5] on. *[Exeunt* Fortinbras *and Soldiers.*

*Enter* Hamlet, Rosencrantz, Guildenstern, *etc.*[6]

*Ham.* Good Sir, whose powers are these?

*Cap.* They are of Norway, Sir.

*Ham.* How purpos'd,[7] Sir, I pray you?

*Cap.* Against some part of Poland.

*Ham.* Who commands them, Sir?

*Cap.* The nephew to old Norway, Fortinbras.

*Ham.* Goes it against the main of Poland,[8] Sir,
Or for some frontier?

*Cap.* Truly to speak, Sir, and with no addition,[9]
We go to gain a little patch of ground,
That hath in it no profit but the name.
To pay five ducats,[10] five, I would not farm it;
Nor will it yield to Norway, or the Pole,
A ranker rate, should it be sold in fee.

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Die Fol. lässt *within* aus. 11) So die Qs.; die Fol. fügt *of thine* hinter *this deed* ein. 12) Zu *tender* ist *dearly* zu suppliren: *as dearly tender, as we grieve.* Ueber *dearly* vgl. A. 1, Sc. 2, Anm. 58. 13) *with fiery quickness* fehlt in den Qs. 14) Wenn Du unsere Absichten kenntest, würdest Du sagen: Gut. 15) Hamlet verlässt sich auf den Schutzengel, der, was ihm selbst von diesen Absichten des Königs verhüllt ist, sieht. Die Fol. hat *him* für *them.* 16) Was sonst noch zur Sache gehört. Was er darunter versteht, erklärt sein folgender Monolog. 17) *England* ist auch hier der König Englands. 18) *thereof* bezieht sich auf den ganzen Satz: *of holding my love at aught.* Meine Macht mag es Dir fühlbar machen, meine Freundschaft hochzuschätzen. 19) Die Narbe ist noch nicht verharscht, die das dänische Schwert Dir schlug. 20) *homage* bezieht sich auf den Tribut, zu dem England sich verstanden hatte, freiwillig und ehrfurchtsvoll. *free awe* ist = unerzwungene Ehrfurcht. 21) *to set coldly* = gleichgültig schätzen, wie *to set at nought* = nichts schätzen. 22) *conjuring* ist hier adjectivisch: durch Briefe, die zu dem Endzwecke *(effect* d. h. *the present death of Hamlet)* beschwörend, dringlich sind. Für *conjuring* haben die Qs. *congruing.* 23) *hectic* = *hectic fever.* 24) So die Fol., deren Lesart den die Scene abschliessenden Reim gewährt. *were* ist als Conjunctiv zu fassen: Wie es mir auch glücken möchte, meine Freuden würden nie angefangen sein, bis ich weiss, dass Hamlet todt ist. Die meisten Hgg. lesen mit den Qs. *my joys will ne'er begin.* — Für *haps* vermuthete Johnson *hopes.*

1) So die Fol.; die meisten Hgg. lesen mit Q. A. und den Qs. *craves*, weniger gut, da Fortinbras den Durchmarsch durch Dänemark nach den Verträgen in Anspruch nehmen konnte (vgl. A. 2, Sc. 2). Was dort *quiet pass* hiess, ist hier *conveyance.* 2) *rendezvous* ist hier der militärische Ausdruck für den Sammelpunkt der marschfertigen Truppen. 3) Vor seinem Angesichte. 4) *let* bezieht sich auf *we* = wir lassen ihn das wissen. Andere fassen *let* als Imperativ und setzen demnach hinter *eye* ein Semicolon. 5) So die Qs.; die Fol. *safely* für *softly.* 6) Der Rest dieser Scene fiel bei den späteren Aufführungen weg, und fehlt deshalb auch in der Fol., gewiss nur aus Rücksichten auf die bedeutende Länge des Dramas, die den Dichter zwang, in Allem, was nur zur Entwickelung des Charakters der Personen diente, ohne die dramatische Handlung zu fördern, Abkürzungen vorzunehmen. Die Auswahl solcher Stellen verräth überall Sh.'s eigene Hand, wie es denn in der That auch seltsam wäre, wenn er diese Abkürzungen, deren praktische Nothwendigkeit ihm so gut wie jedem Schauspieler im Laufe der Darstellungen einleuchten musste, Andern überlassen hätte. 7) Welchem Zweck sollen sie dienen? 8) *main of Poland*, im Gegensatz zu *frontier*, ist nicht = das ganze Polen, denn der Hauptmann hatte vorher schon gesagt *some part of Poland;* sondern = das eigentliche Polen. Zu *frontier* ist *of Poland* zu suppliren. 9) Er will die Wahrheit ohne alle Zuthat oder Ausschmückung berichten. 10) Wenn ich dafür fünf Ducaten bezahlen sollte, so würde ich es nicht pachten wollen; auch würde es keinen fetteren, reichlicheren Preis *(ranker rate)* bringen, wenn der Norweger oder der Pole Jemanden damit gegen einen jährlichen Zins belehnen wollte.

*Ham.* Why, then the Polack never will defend it.
*Cap.* Yes, 't is already garrison'd.
*Ham.* Two thousand souls, and twenty thousand ducats,
Will not debate the question of this straw: [11]
This is the imposthume of much wealth and peace,
That inward breaks, and shows no cause without
Why the man dies. — I humbly thank you, Sir.
*Cap.* God be wi' you, Sir. *[Exit.*
*Ros.* Will 't please you go, my lord? [12]
*Ham.* I 'll be with you straight. Go a little before.
*[Exeunt* Rosencrantz, Guildenstern, *etc.*
How all occasions do inform against me,
And spur my dull revenge! What is a man,
If his chief good, and market of his time, [13]
Be but to sleep, and feed? a beast, no more.
Sure, he, that made us with such large discourse,
Looking before and after, [14] gave us not
That capability and godlike reason
To fust in us unus'd. Now, whether it be
Bestial oblivion, or some craven scruple
Of thinking too precisely on the event, —
A thought, [15] which, quarter'd, hath but one part wisdom,
And ever three parts coward, — I do not know
Why yet I live to say, »This thing 's to do;«
Sith I have cause, and will, and strength, and means,
To do 't. Examples, gross as earth, exhort me:
Witness this army, of such mass and charge,
Led by a delicate and tender prince,
Whose spirit, with divine ambition puff'd,
Makes mouths at the invisible event; [16]
Exposing what is mortal, and unsure,
To all that fortune, death, and danger, dare,
Even for an egg-shell. Rightly to be great
Is not to stir without great argument,
But greatly to find quarrel in a straw,
When honour 's at the stake. [17] How stand I then,
That have a father kill'd, a mother stain'd,
Excitements of my reason, and my blood, [18]
And let all sleep? while, to my shame, I see
The imminent death of twenty thousand men,
That, for a fantasy and trick of fame, [19]
Go to their graves like beds; fight for a plot
Whereon the numbers cannot try the cause;
Which is not tomb enough, and continent,
To hide the slain? [20] — O! from this time forth,
My thoughts be bloody, or be nothing worth! *[Exit.*

## SCENE V.

Elsinore. A Room in the Castle.

*Enter* Queen *and* Horatio. [1]

*Queen.* I will not speak with her.
*Hor.* She is importunate; indeed, distract:
Her mood will needs be pitied.
*Queen.* What would she have?
*Hor.* She speaks much of her father; says, she hears,
There 's tricks [2] i' the world; and hems, and beats her heart;
Spurns enviously [3] at straws; speaks things in doubt,
That carry but half sense: her speech is nothing,
Yet the unshaped use of it doth move
The hearers to collection; [4] they aim at it, [5]
And botch the words up fit to their own thoughts;
Which, as her winks, and nods, and gestures yield them,
Indeed would make one think, there might be thought,
Though nothing sure, yet much unhappily. [6]

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11) Die Erledigung dieser Streitfrage um einen Strohhalm wird mehr als zweitausend Seelen kosten. Der Uebermuth solcher verderblichen Unternehmungen rührt von zu viel Reichthum und Frieden her, die deshalb einem innerlich zehrenden Geschwür gleichen. 12) Sie sind auf dem Wege zu dem Schiffe, das sie nach England bringen soll. 13) *market of his time* = das, wofür er seine Zeit verkauft. 14) *looking before and after* erläutert das Epitheton *large:* die Fähigkeit zu denken und zu schliessen, auf Vergangenheit und Zukunft angewandt. 15) *thought* bezieht sich auf *some craven scruple* = die feige Bedenklichkeit, die zu grüblerisch den möglichen Ausgang der Sache bedenkt. In solcher Bedenklichkeit steckt, wenn man sie in vier Theile zerlegt, nur ein Viertel Weisheit und drei Theile Feigheit. Genau construirt müsste für *coward*, dem *wisdom* entsprechend, *cowardice* stehen. 16) Fortinbras bietet dem Ausgang seiner Unternehmung, der ihm verhüllt ist, muthig Trotz. 17) Wahre Grösse besteht nicht darin, dass man sich nicht ohne eine grosse Veranlassung in Bewegung setzt, sondern darin, dass man selbst in einem Strohhalm diese Veranlassung zum Kampfe findet, wenn die Ehre auf dem Spiele steht. — Viele Hgg. trennen *is* und *not* durch ein Comma, was aber unstatthaft ist, da *not* einerseits zu *is*, andererseits zu dem Folgenden gehört, also eigentlich zweimal stehen müsste. 18) Schon A. 3, Sc. 4 (vgl. Anm. 29) wurde *blood* als Sitz des Temperaments und der Leidenschaft dem *judgment* ebenso gegenübergestellt, wie hier dem *reason*. 19) *of fame* gehört zu *fantasy* wie zu *trick*, = für ein Wahngebild und eine Grille, welche Ruhm verheissen. 20) Das Stück Land, um das sie fechten, ist nicht geräumig genug, dass die Schaaren auf ihm die Sache zur Entscheidung bringen, die Schlacht durchkämpfen könnten; nicht geräumig genug, um die im Kampfe Gebliebenen in seiner Erde zu begraben. — *continent* ist bei Sh. jede Einfassung, Umschliessung, hier = *tomb*. Die Anwendung der Copula *and* zur Verknüpfung von Begriffen, die eigentlich schon einen Begriff ausmachen, und von denen der zweite zur Erläuterung des ersten dient, ist bei Sh. sehr gebräuchlich.

1) So die Fol. [Nach den Qs. tritt ausser den Beiden noch ein *Gentleman* als Berichterstatter über Ophelia's Befinden auf. Dieser spricht die beiden ersten, dem Horatio in der Fol. zuertheilten Reden, *She is importunate — — pitied* und *She speaks much of her father — — unhappily.* 2) *tricks* = betrügerische Streiche. Die Verbindung *there is* mit einem Plural ist bei Sh. nicht selten. So stand A. 3, Sc. 4 *there 's letters seal'd*, und zu Anfang des vierten Actes liest die Fol. *there 's matters in these sighs.* 3) *envy* ist bei Sh. oft = Tücke, Gehässigkeit, daher ist *enviously* = erbost. Ophelia in ihrer Geistesstörung ärgert sich über einen Strohhalm, über jede Kleinigkeit. 4) *collection* = Aneinanderreihung von Schlüssen, Folgerung. 5) *to aim at* = auf Etwas zielen, wird namentlich von Vermuthungen gebraucht, die sich auf ein bestimmtes Ziel richten; *it* bezieht sich auf *her speech.* Für das *aim* der Fol. haben die Qs. *yawn* = den Mund aufsperren, vor Verwunderung über Ophelia's Reden. 6) *nothing sure* und *much* ist Beides Subject zu *might be thought,* wofür die

'T were good she were spoken with, for she may strew
Dangerous conjectures in ill-breeding minds.
*Queen.* Let her come in. *[Exit* HORATIO.
To my sick soul, as sin's true nature is,
Each toy[7] seems prologue to some great amiss:
So full of artless jealousy[8] is guilt,
It spills itself in fearing to be spilt.

*Re-enter* HORATIO, *with* OPHELIA.[9]

*Oph.* Where is the beauteous majesty of Denmark?
*Queen.* How now, Ophelia?
Oph. [Sings.] *How should I your true love know*
*From another one?*
*By his cockle hat and staff,*
*And his sandal shoon.*[10]
*Queen.* Alas, sweet lady, what imports this song?
*Oph.* Say you? nay, pray you, mark.
*He is dead and gone, lady,*
*He is dead and gone;*
*At his head a grass-green turf,*
*At his heels a stone.*
O, ho!
*Queen.* Nay, but, Ophelia, —
*Oph.* Pray you, mark.
*White his shroud as the mountain snow, —*

*Enter* KING.

*Queen.* Alas! look here, my lord.
Oph. *Larded with sweet flowers;*[11]
*Which bewept to the grave did go,*
*With true-love showers.*[12]
*King.* How do you, pretty lady?
*Oph.* Well, God 'ield you![13] They say, the owl was a baker's daughter.[14] Lord! we know what we are, but know not what we may be. God be at your table!
*King.* Conceit upon her father.
*Oph.* Pray you, let 's have no words of this; but when they ask you what it means, say you this:
*To-morrow is Saint Valentine's day,*
*All in the morning betime,*
*And I a maid at your window,*
*To be your Valentine:*[15]
*Then up he rose, and donn'd his clothes,*
*And dupp'd the chamber door;*[16]
*Let in the maid, that out a maid*
*Never departed more.*
*King.* Pretty Ophelia!
*Oph.* Indeed, la![17] without an oath, I 'll make an end on 't:
*By Gis,*[18] *and by Saint Charity,*
*Alack, and fie for shame!*
*Young men will do 't, if they come to 't;*
*By cock,*[19] *they are to blame.*
*Quoth she, before you tumbled me,*
*You promis'd me to wed:*[20]
*So would I ha' done, by yonder sun,*
*An thou hadst not come to my bed.*
*King.* How long hath she been thus?
*Oph.* I hope, all will be well. We must be patient: but I cannot choose but weep, to think, they should lay him i' the cold ground. My brother shall know of it, and so I thank you for your good counsel. Come, my coach! Good night, ladies; good night, sweet ladies; good night, good night. *[Exit.*
*King.* Follow her close; give her good watch, I pray you. *[Exit* HORATIO.

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Fol. *would be thought* hat. Es liesse sich, sollte Einer meinen, bei Ophelia's Reden, wenn auch nichts sicher, doch Vieles schlimm (*unhappily* = übelartig) muthmassen. — Die folgenden drei Zeilen *'T were good — — come in* theilen die Qs. dem Horatio, die Fol. der Königin zu, und die meisten Hgg. folgen theils dieser, theils jener Eintheilung. Blackstone gab mit Recht die beiden ersten Zeilen dem Horatio und die dritte der Königin. 7) *toy* = Kleinigkeit, Grille. Jeder Tand erscheint als Ankündigung eines grossen Missgeschickes. *amiss* = Unglück, als Substantiv, kommt auch bei Sh.'s Zeitgenossen vor. 8) Der Argwohn *(jealousy)* des Verbrechens oder verbrecherischen Bewusstseins weiss sich so wenig zu verstellen, dass er, aus Furcht verrathen zu werden, sich selbst verräth. 9) Wie Ophelia hier erscheint, erhellt aus der Bühnenweisung der Q. A.: *Enter Ophelia, playing on a lute, and her hair down, singing.* Auf der Laute begleitete sie sich zu dem Gesange der Verse, die sie aus Liebesliedern bruchstückartig herausriss. Die Fol. hat *Enter Ophelia distracted*, und die Qs. nur *Enter Ophelia*, ohne das Wiederauftreten des Horatio zu bezeichnen, dessen Weggang auch nicht angegeben ist. 10) *shoon* ist die zu Sh.'s Zeit schon veraltete Pluralform von *shoe*. Muschelhut, Stab und Sandalen bezeichnen den Pilger. 11) Das Leichentuch, in welchem der in der Ballade Beklagte begraben wurde, war mit duftigen Blumen ausstaffirt (*larded* eigentlich = gespickt). Die Qs. fügen hinter *larded* noch *all* hinzu. 12) *With true-love showers* gehört zu *bewept*. Der Zusammenhang des Liedes verlangt offenbar *did go*, wie auch die Hgg. seit Pope meistens die Lesart der Q. A., der Qs. und der Fol. *did not go* emendiren. — Für *grave* der Q. A. und der Fol. haben die Qs. *ground*. 13) d. h. *God yield you* = Gott lohn's Euch. — So Q. A.; die Qs. haben *good dild you* und die Fol. *God dil'd you*. 14) Ihr schwebt die Legende vor, dass die Tochter eines Bäckers, welche dem Heilande ein Brod misgönnt hatte, zur Strafe ihrer Hartherzigkeit in eine Eule verwandelt wurde. Die Ideenverbindung mit dem Folgenden wird durch die Betrachtung solches Wechsels vermittelt. — Die folgenden Worte des Königs beziehen sich nicht auf den Sinn dieser Rede, sondern constatiren nur, dass die geistige Beschäftigung mit ihrem Vater und dessen Schicksal Ophelia in diesen Zustand versetzt habe. 15) *Valentine* hiess zunächst das Männchen oder Weibchen der Vögel, wie sie sich paarten, was nach dem Volksglauben am St. Valentinstag geschah. Uebertragen wurde dann das Wort auf die ländliche Sitte angewandt, am St. Valentinstag durch das Loos Liebespärchen zu bestimmen, worin man eine Vorbedeutung für die künftige Verheirathung fand. *your Valentine* ist also = Euer durch's Loos am Valentinstag bestimmtes Liebchen. 16) *to don* = anthun, und *to dup* = aufthun, sind veraltete Zusammenziehungen aus *do on* und *do up*. — Der Reim von *rose* und *clothes* tritt deutlicher in der Schreibung *close* der Qs. hervor. 17) Die Interjection *la!* fehlt in den Qs. 18) *Gis*, abgekürzt aus *Jesus*. 19) *by cock*, entstellt aus *by God*, um den Missbrauch des göttlichen Namens zu maskiren. 20) Die Hgg. schieben mit den Qs. hinter *wed* die prosaische Notiz ein: *He answers*, was der Inhalt der Verse hinlänglich ergiebt, und was Ophelia schwerlich bei ihrem Singen ausdrücklich hinzugefügt haben wird. Die Fol. lässt deshalb auch *He answers* mit Fug und Recht aus. — In der nächsten Rede des Königs hat die Fol. *this* für

O! this is the poison of deep grief; it springs
All from her father's death. And now, behold,
O Gertrude, Gertrude!
When sorrows come, they come not single spies,[21]
But in battalions. First, her father slain:
Next, your son gone; and he most violent author[22]
Of his own just remove: the people muddied,
Thick and unwholesome[23] in their thoughts and whispers,
For good Polonius' death; and we have done but greenly,[24]
In hugger-mugger[25] to inter him: poor Ophelia
Divided from herself, and her fair judgment,
Without the which we are pictures, or mere beasts:
Last, and as much containing as all these,
Her brother is in secret come from France,
Feeds on his wonder,[26] keeps himself in clouds,
And wants not buzzers to infect his ear
With pestilent speeches of his father's death;
Wherein[27] necessity, of matter beggar'd,
Will nothing stick our person to arraign
In ear and ear. O my dear Gertrude! this,
Like to a murdering-piece,[28] in many places
Gives me superfluous death. *[A noise within.*
*Queen.* Alack! what noise is this?[29]

*Enter a Gentleman.*

*King.* Where are my Switzers? Let them guard the door.
What is the matter?
*Gent.* Save yourself, my lord;
The ocean, overpeering of his list,[30]
Eats not the flats with more impetuous haste,
Than young Laertes, in a riotous head,
O'erbears your officers. The rabble call him lord;
And, as the world were now but to begin,
Antiquity forgot, custom not known,
The ratifiers and props of every word,[31]
They cry, »Choose we; Laertes shall be king!«
Caps, hands, and tongues, applaud it to the clouds,
»Laertes shall be king, Laertes king!«
*Queen.* How cheerfully on the false trail they cry!
O! this is counter, you false Danish dogs.[32]
*King.* The doors are broke. *[Noise within.*

*Enter* Laertes, *armed; Danes following.*[33]

*Laer.* Where is this king? — Sirs, stand you all without.
*Dan.* No, let 's come in.
*Laer.* I pray you, give me leave.
*Dan.* We will, we will.
*[They retire without the door.*
*Laer.* I thank you: keep the door. — O thou vile king,
Give me my father.
*Queen.* Calmly, good Laertes.
*Laer.* That drop of blood that 's calm proclaims me bastard;
Cries, cuckold, to my father; brands the harlot
Even here, between the chaste unsmirched brow
Of my true mother.[34]
*King.* What is the cause, Laertes,
That thy rebellion looks so giant-like? —
Let him go, Gertrude; do not fear our person:[35]
There 's such divinity doth hedge a king,
That treason can but peep to what it would,
Acts little of his will. — Tell me, Laertes,
Why thou art thus incens'd. — Let him go, Gertrude. —
Speak, man.
*Laer.* Where is my father?
*King.* Dead.
*Queen.* But not by him.
*King.* Let him demand his fill.[36]

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*thus*, und in Ophelia's folgender Rede haben die Qs. *would lay* für *should lay* der Fol. 21) *single spies* sind die vereinzelten Kundschafter, die dem Heere vorausgeschickt werden. Sie stehen hier als Gegensatz zu den *battalions* = geschlossene Schlachtreihen. — *battalians* in den Qs., *Battaliaes* in der Fol. — *and now, behold* fehlt in der Fol. 22) d. h. vermöge seiner Gewaltthätigkeit war er selbst der Urheber seiner Entfernung. 23) Die Epitheta *muddied, thick and unwholesome* deuten zunächst auf das Blut und dann, was bei Sh. damit zusammenhängt, auf die Stimmung des Volkes hin. 24) *greenly* = unreif an Urtheil, unüberlegt. 25) *in hugger-mugger*, eine jetzt veraltete Redensart, kommt bei Sh.'s Zeitgenossen, wie es scheint, nur adverbial vor, mit *in* = im Stillen, ohne Umstände. — Coles' lateinisch-englisches Wörterbuch erklärt es mit *clanculum*. 26) Er hegt seine Verwunderung oder Befremdung über das Geschehene so geflissentlich und ausschliesslich, als ob sie seine Nahrung wäre, als ob er davon lebte. — Die Qs. lesen *feeds on this wonder* und die Fol. *keeps on his wonder*. 27) *wherein* bezieht sich auf das Vorhergehende: *to infect — — father's death*. Das Bedürfniss solcher Einbläser, denen es an Stoff fehlt, macht sich kein Bedenken, unsere Personen in heimlichem Geflüster *(in ear and ear)* anzuklagen. — Die Fol. liest *our persons;* die Qs. *our person*, d. h. die Person des Königs, wie bald nachher *do not fear our person*, wo Qs. und Fol. *person* haben. 28) *murdering-piece*, auch *murderer* genannt, bezeichnet eine besondere Art von Geschütz, das viele Stücke zugleich versandte, also mit einem Schuss vielfachen Tod verbreitete. 29) Diese Worte fehlen in den Qs., die dafür die Rede des Königs so anfangen: *Attend, where is my Swissers, etc.* — Qs. und Fol. bezeichnen den auftretenden *Gentleman* als *Messenger*. 30) *list* = Schranke, vom Meere gebraucht = die Küste, das Ufer. — Das Meer, indem es ungestüm das flache, nur zur Ebbezeit sichtbare Land *(flats)* überschwemmt, scheint dasselbe gleichsam zu verschlingen; daher *eats*. — *in a riotous head* = in einer aufrührerischen Schaar. — *impitious* in den Qs., *inpittious* in der Fol. 31) Dass *The ratifiers and props etc.* Apposition zu *antiquity* und *custom* ist, ist klarer, als was *every word* hier bedeutet, was jedes Wort, das altes Herkommen und Sitte gültig erklären und stützen müssen, sein soll. Tyrwhitt wollte dafür *work* lesen. 32) Das Bild ist von der Jagd entlehnt, wenn die Hunde die Fährte in entgegengesetzter Richtung *(counter)* verfolgen. 33) *Danes following* und *They retire without the door* sind moderne Bühnenweisungen. Auf dem Theater Sh.'s, scheint es, blieben die Anhänger des Laertes draussen. 34) Wenn nur ein Tropfen Bluts ruhig in mir bleibt, so bin ich nicht der Sohn des Vaters, dessen Blut ich zu rächen habe, sondern von meiner Mutter in offenbarem, erklärtem Ehebruch erzeugt. — *true* ist = treu, ihrem Gatten treu. — *unsmirched* = unbefleckt. — Für *that 's calm* der Qs. hat die Fol. *that calms*. 35) Sei um mich, um meine Person unbesorgt. — Vgl. oben Anm. 27. — Nach diesen Worten scheint es, als ob die Königin schützend zwischen ihren

*Laer.* How came he dead? I 'll not be juggled with.
To hell, allegiance! vows, to the blackest devil!
Conscience, and grace, to the profoundest pit!
I dare damnation. To this point I stand,
That both the worlds I give to negligence;[37]
Let come what comes, only I 'll be reveng'd
Most throughly for my father.
*King.* Who shall stay you?[38]
*Laer.* My will, not all the world:
And, for my means, I 'll husband them so well,
They shall go far with little.
*King.* Good Laertes,
If you desire to know the certainty
Of your dear father's death, is 't writ in your revenge,
That, swoopstake, you will draw both friend and foe,
Winner and loser?[39]
*Laer.* None but his enemies.
*King.* Will you know them then?
*Laer.* To his good friends thus wide I 'll ope my arms;
And, like the kind life-rendering pelican,
Repast them with my blood.
*King.* Why, now you speak
Like a good child, and a true gentleman.
That I am guiltless of your father's death,
And am most sensibly[40] in grief for it,
It shall as level to your judgment pierce,
As day does to your eye.
*Danes. [Within.]* Let her come in.
*Laer.* How now! what noise is that?

*Re-enter* Ophelia.[41]

O heat, dry up my brains! tears seven times salt,
Burn out the sense and virtue[42] of mine eye! —
By heaven, thy madness shall be paid by weight,
Till our scale turn the beam.[43] O rose of May!
Dear maid, kind sister, sweet Ophelia! —
O heavens! is 't possible, a young maid's wits
Should be as mortal as an old man's life?[44]
Nature is fine in love; and, where 't is fine,
It sends some precious instance of itself
After the thing it loves.[45]
Oph. *They bore him barefac'd on the bier;*
*Hey non nonny, nonny, hey nonny:*[46]
*And in his grave rain'd many a tear;* —
Fare you well, my dove!
*Laer.* Hadst thou thy wits, and didst persuade revenge,
It could not move thus.
*Oph.* You must sing, *Down a-down, an you call him a-down-a.*[47] O, how the wheel becomes it! It is the false steward, that stole his master's daughter.[48]
*Laer.* This nothing 's more than matter.
*Oph.* There 's rosemary, that 's for remembrance;[49] pray you, love, remember: and there is pansies, that 's for thoughts.[50]
*Laer.* A document in madness;[51] thoughts and remembrance fitted.
*Oph.* There 's fennel for you, and columbines;[52] — there 's rue for you; and here 's some for me: we may

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Gemahl und den wild heranstürmenden Laertes trete. 36) Lass ihn sich satt fragen, fragen bis er genug hat. 37) Laertes ist auf einen Standpunkt gekommen, wo ihn diese und jene, die zukünftige, Welt gleich wenig kümmern. In diesem Sinne gebraucht Sh. *both the worlds* auch in Macbeth (A. 3, Sc. 2). 38) scil. *from revenge:* Wer wird Euch hindern, Euch zu rächen? — Laertes, in seiner Antwort, kennt kein anderes Hinderniss, als seinen eigenen Willen. Wenn der ihn nicht etwa hindert, so wird es die ganze Welt nicht vermögen. — Die Qs. haben *worlds* für *world* der Fol., Hanmer daher *world's*. 39) d. h. wollt Ihr in Eurer Rache Freund und Feind ohne Unterschied einstecken, wie in einem Kartenspiel, wo der ganze Einsatz eingestrichen wird *(swoopstake)*, Gewinner und Verlierer? Die Vermengung des Gleichnisses mit der einfachen Frage hat den Satz einigermassen unklar gemacht, da *to draw* = einziehen (den Gewinn), eigentlich nicht zu *friend and foe* passt, das wiederum die erklärende Parallele des Gegensatzes *winner and loser* veranlasst hat. — Q. A. hat *swoop-stake-like*, die Qs. und die Fol. *soop-stake*. — Die meisten Hgg. setzen *sweepstake*. — Die Qs. haben *father* für *father's death* der Fol. — In Laertes' zweitfolgender Rede hat die Fol. *Politician* für *pelican* der Qs. 40) *sensible* in der Fol., *sensibly* in den früheren Qs. — Sh. gebraucht die adjectivische Endung *—ble* häufig für die adverbiale *—bly*. — In der folgenden Zeile hat die Fol. *pierce*, die Qs. *'pear (peare)*. — Die Worte *Let her come in* theilen die Qs. dem Laertes, die Fol. mit Recht den draussen Wartenden zu, mit der Bühnenweisung: *A noise within. Let her come in.* 41) Q. A. hat hier die Bühnenweisung *Enter Ophelia, as before*, d. h. mit der Laute und gelöstem Haar (vgl. Anm. 9). Die Hgg. fügen hier meistens hinzu: *fantastically dressed with straws and flowers*, wovon die alten Ausgg., Qs. und Fol., nichts haben. Wahrscheinlich vertheilt sie nicht wirklich Blumen an die Anwesenden, sondern bildet sich in ihrem Wahnsinn nur ein, dass sie solche vertheile. 42) Wie schon an andern Stellen, verbindet die Copula *and* hier zwei Begriffe, die eigentlich einen bilden; *sense* = Sinn des Auges, und *virtue* = Kraft des Auges, sind eben die Sehkraft desselben. 43) Das Bild ist vom Wiegen in Wagschalen entlehnt; in der einen Wagschale liegt als erlittene Kränkung Ophelia's Wahnsinn, der in der andern durch die gebührende Rache so vollwichtig aufgewogen werden soll, dass dieses Gewicht jene erste niederdrückt. *by weight* in der Fol., *with weight* in den Qs. — *turn* in den Qs., *turns* in der Fol. 44) Das Leben des Polonius, dessen Untergang auch den Untergang des Verstandes der Ophelia mit sich gezogen hat. — Die Qs. haben *poor man's* für *old man's* der Fol. — Die folgenden drei Verse stehen nur in der Fol. 45) Die Natur, die in ihrer Liebe so zart ist, sendet dem Geliebten in die Gruft eine Probe, ein Abbild ihrer Zartheit nach: sie hat dem leiblichen Tode des Polonius den geistigen der Ophelia folgen lassen. 46) Diese Zeile ist nur in der Fol. Es ist ein Refrain ohne Bedeutung, der zu verschiedenen Liedern der Zeit vorkommt und den Ophelia hier willkürlich einschiebt. — Für *rain'd* der Qs. hat die Fol. *raines*. 47) Ein ähnlicher Refrain, und als solchen bezeichnet ihn Ophelia gleich darauf: O, wie der Refrain *(wheel)* dazu passt! — Andere fassen *wheel* hier in der gewöhnlichen Bedeutung = Spinnrad, zu dem das Lied gesungen wird. 48) Sie meint den Inhalt einer Ballade, die verloren gegangen ist. 49) Rosmarin sollte das Gedächtniss stärken und galt als Symbol der Liebestreue; es wurde deshalb bei Leichenbegängnissen wie bei Hochzeiten getragen. 50) *pansies* von dem französischen *pensées;* daher die Beziehung auf *thoughts*. — Die Fol. hat *Paconcies*. 51) *document* = Lehre, Vorschrift, steht im Gegensatz zu *madness*. 52) Rosmarin und Stiefmütterchen hatte sie dem Laertes gebracht; Fenchel und Aglei giebt sie dem König. Jenes

call it herb-grace o' Sundays: — O, you must wear your rue with a difference.[53] — There 's a daisy:[54] I would give you some violets; but they withered all when my father died. — They say, he made a good end, —

*For bonny sweet Robin is all my joy, —*

*Laer.* Thought[55] and affliction, passion, hell itself,
She turns to favour, and to prettiness.

Oph. *And will he not come again?*
*And will he not come again?*
*No, no, he is dead:*
*Go to thy death-bed.*
*He never will come again.*

*His beard as white as snow,*
*All flaxen was his poll;*
*He is gone, he is gone,*
*And we cast away moan:*
*God ha' mercy on his soul!*[56]

And of all christian souls, I pray God. God be wi' you! *[Exit.*

*Laer.* Do you see this? O God![57]

*King.* Laertes, I must commune with your grief,
Or you deny me right. Go but apart,
Make choice of whom your wisest friends you will,[58]
And they shall hear and judge 'twixt you and me.
If by direct, or by collateral hand
They find us touch'd,[59] we will our kingdom give,
Our crown, our life, and all that we call ours,
To you in satisfaction; but if not,
Be you content to lend your patience to us,
And we shall jointly labour with your soul
To give it due content.

*Laer.* Let this be so:
His means of death, his obscure burial,[60] —
No trophy, sword, nor hatchment, o'er his bones,
No noble rite, nor formal ostentation, —
Cry to be heard, as 't were from heaven to earth,
That I must call 't[61] in question.

*King.* So you shall;
And, where the offence is, let the great axe fall.
I pray you, go with me. *[Exeunt.*

## SCENE VI.

Another Room in the Same.

*Enter* Horatio *and a Servant.*

*Hor.* What are they, that would speak with me?

*Serv.* Sailors, Sir:[1] they say, they have letters for you.

*Hor.* Let them come in. — *[Exit Servant.*
I do not know from what part of the world
I should be greeted, if not from Lord Hamlet.

*Enter Sailors.*

*1. Sail.* God bless you, Sir.

*Hor.* Let him bless thee too.

*1. Sail.* He shall, Sir, an 't please him. There 's a letter for you, Sir: it comes[2] from the ambassador that was bound for England, if your name be Horatio, as I am let to know it is.

*Hor. [Reads.]* »Horatio, when thou shalt have overlooked this, give these fellows some means to the king:[3] they have letters for him. Ere we were two days old at sea, a pirate of very warlike appointment gave us chase. Finding ourselves too slow of sail, we put on a compelled valour;[4] in the grapple I boarded them: on the instant they got clear of our ship, so I alone became their prisoner. They have dealt with me like thieves of mercy; but they knew what they did; I am to do a good[5] turn for them. Let the king have the letters I have sent; and repair thou to me with as much haste as thou wouldst fly death. I have words to speak in thine ear, will make thee dumb; yet are they much too light for the bore of the matter.[6] These good fellows will bring thee where

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ist Sinnbild der Schmeichelei, dieses der Undankbarkeit und der Untreue. 53) Von der Raute, dem Symbol der Reue, *rue* und *ruth*, giebt sie einen Theil der Königin und sagt ihr dabei, es lasse sich diese Raute an Sonntagen mit ihrem dem Festtage entsprechenden sinnigeren Beinamen: Gnadenkraut *(herb-grace)* benennen. Gnadenkraut hiess sie, weil die Reue zum Gnadenstande führt. — *o' Sundays* gehört wohl nicht zu *herb-grace*, womit einige Hgg. es verbinden, sondern zu *we may call it.* — Die Qs. haben *herb of grace* für *herb-grace* der Fol. — Mit einem Abzeichen soll die Königin ihre Raute tragen, um sie und das darin symbolisirte Leid von der Raute der Ophelia und deren Leide zu unterscheiden. — Die Qs. lesen *you may wear* ohne *O.* 54) Wem sie *daisy* = Masslieb, Symbol der Verstellung, überreicht und dafür gern Veilchen, das Symbol der Treue, überreicht hätte, ist nicht recht klar. Vielleicht behielt sie das Masslieb für sich. Dyce citirt dazu aus Greene's Quip for an upstart Courtier: *Next them grew the dissembling daisy, to warn such light-of-love wenches not to trust every fair promise that such amorous bachelors make them.* 55) *thought* = Schwermuth, Grübelei. 56) Die Fol. liest *Gramercy on his soul.* Ophelia fügt zu diesem Schlusse des Liedes noch den dazu gehörigen Schluss mancher Grabinschriften: *and of all christian souls*, scil. *God have mercy.* — Die erste Zeile dieser Strophe lesen die Qs. *His beard was as white as snow.* Das *was* fehlt in Q. A. und in der Fol. 57) *Do you see this?* sagt Laertes zum König, und setzt dann den Ausruf *O God!* hinzu. In der Fol. steht *you Gods!* wahrscheinlich um durch den Plural den Anstoss, den *O God!* im Singular bei der Theatercensur erregte, wegzuräumen. — In der vorigen Zeile lassen die Qs. *I pray God* aus. 58) d. h. wählt unter Euren weisesten Freunden die aus, die Ihr wollt. 59) d. h. bei der Ermordung des Polonius direct oder indirect betheiligt. 60) So die Fol.; die Qs. *funeral*, was zu *obscure* weniger gut passt. Polonius ward ohne die geziemende Leichenfeierlichkeit beerdigt, und ohne dass an seinem Grabe ein militärisches Ehrenzeichen *(trophy)*, Schwert oder Wappenschild, aufgehängt wurde. Die beiden Zeilen *No trophy — — nor formal ostentation* bilden die erläuternde Apposition zu *his obscure burial*, dessen Unscheinbarkeit eben in der Unterlassung aller dieser herkömmlichen letzten Ehren bestand. 61) *call 't* in den Qs.; *call* in der Fol. — *to call in question* = erörtern, untersuchen.

1) So die Fol.; die Qs. lesen *sea-faring men, Sir.* 2) *it comes* in der Fol.; *it came* in den Qs. 3) d. h. Mittel, zum Könige zu gelangen. 4) Der Muth, den sie annahmen, war insofern ein gezwungener, als sie nicht schnell genug segeln konnten, um dem Piraten zu entwischen, also gezwungen ihm Stand halten mussten. — Die Qs. haben *and in the grapple.* 5) *good* fehlt in den Qs. — *thieves of mercy* = Diebe barmherziger Art. 6) *bore*, Bohrloch, ist hier = Kaliber. Die Worte, so gewichtig sie sein mögen, sind doch im Verhält-

I am. Rosencrantz and Guildenstern hold their course for England: of them I have much to tell thee. Farewell.
»He that thou knowest thine, HAMLET.«
Come, I will give you way for these your letters;
And do 't the speedier, that you may direct me
To him from whom you brought them. *[Exeunt.*

## SCENE VII.

Another Room in the Same.

*Enter* KING *and* LAERTES.

*King.* Now must your conscience my acquittance seal,
And you must put me in your heart for friend,
Sith you have heard, and with a knowing ear,
That he, which[1] hath your noble father slain,
Pursu'd my life.
*Laer.* It well appears: but tell me
Why you proceeded[2] not against these feats,
So crimeful[3] and so capital in nature,
As by your safety,[4] wisdom, all things else,
You mainly were stirr'd up.
*King.* O! for two special reasons;
Which may to you, perhaps, seem much unsinew'd,
And[5] yet to me they are strong. The queen, his mother,
Lives almost by his looks; and for myself,
(My virtue, or my plague, be it either which,)[6]
She 's so conjunctive to my life and soul,
That, as the star moves not but in his sphere,
I could not but by her. The other motive,
Why to a public count I might not go,
Is the great love the general gender[7] bear him;
Who, dipping all his faults in their affection,
Would, like the spring that turneth wood to stone,
Convert his gyves to graces;[8] so that my arrows,
Too slightly timber'd for so loud a wind,
Would have reverted to my bow again,
And not where I had aim'd them.[9]
*Laer.* And so have I a noble father lost;
A sister driven into desperate terms;
Whose worth, if praises may go back again,
Stood challenger on mount of all the age[10]
For her perfections. But my revenge will come.
*King.* Break not your sleeps for that; you must not think,
That we are made of stuff so flat and dull,
That we can let our beard be shook with danger,[11]
And think it pastime. You shortly shall hear more:
I lov'd your father, and we love ourself;
And that, I hope, will teach you to imagine, —

*Enter a Messenger.*

How now! what news?
*Mess.* Letters, my lord, from Hamlet.[12]
This to your majesty: this to the queen.
*King.* From Hamlet! who brought them?
*Mess.* Sailors, my lord, they say; I saw them not:
They were given me by Claudio, he receiv'd them
Of him that brought them.[13]
*King.* Laertes, you shall hear them. —
Leave us. *[Exit Messenger.*
*[Reads.]* »High and mighty, you shall know, I am set naked on your kingdom. To-morrow shall I beg leave to see your kingly eyes; when I shall, first asking your pardon thereunto, recount the occasions of my sudden and more strange return.[14] HAMLET.«
What should this mean? Are all the rest come back?
Or is it some abuse, and no such thing?[15]
*Laer.* Know you the hand?
*King.* 'T is Hamlet's character. »Naked,« —
And, in a postscript here, he says, »alone.«
Can you advise me?
*Laer.* I 'm lost in it, my lord. But let him come:

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niss zu dem Gewicht ihres Inhalts zu leicht und unbedeutend; sie füllen ihren Inhalt nicht aus. — Die Fol. hat *in your ear.*

1) *which* gebraucht Sh. sehr oft als persönliches Relativpronomen. 2) *to proceed* bezeichnet hier ein gerichtliches Verfahren. 3) So die Fol.; die Qs. *criminal.* — *in nature* bezieht sich auf *crimeful* und *capital* zugleich, die wiederum einen Begriff bilden. Hamlet's Thaten sind so todesverbrecherischer Art, dass Alles den König zum Handeln hätte in Bewegung setzen müssen. — Das *as* bezieht sich zunächst auf das vorhergehende *so*, dann aber auch auf *why you proceeded not.* 4) Die Qs. fügen hinter *safety* noch *greatness* ein, was in der Fol. fehlt. 5) So die Fol. Die Hgg. lesen meist mit den Qs. *but* für *and*; aber der Gegensatz zwischen *unsinew'd* und *strong* wird hinlänglich durch *yet* bezeichnet. — Für *conjunctive* = verbunden, der Fol. haben die Qs. *conclive.* 6) Der König weiss nicht, ob es ein Heil oder Unheil für ihn ist, dass er nicht ohne die Königin leben kann. 7) *gender*, das eigentlich nur als grammatischer Terminus dem lateinischen *genus* entspricht, gebraucht Sh. hier seltsam = *race*, von dem gemeinen Volksschlage, wie er *gender* in Othello (A. 1, Sc. 3) von dem Genus der Pflanzen anwendet. 8) So die Fol., die mit Recht den Satz als einen bedingten auffasst, da Hamlet noch keine, als Verbrecher ihm anzulegende, Fussfesseln trägt, welche die Liebe des grossen Haufens in einen Schmuck verwandeln könnte. Die Qs. lesen *work* für *would* und machen *convert*, den zu *would* gehörigen Infinitiv, zum Indicativ. — Die Eigenschaft, Holz in Stein zu verwandeln, wurde u. A. einer Quelle in Yorkshire zugeschrieben. 9) Die Pfeile des Königs, d. h. ein öffentliches Verfahren gegen Hamlet, hätten, dem stürmischen Winde, d. h. der Volksgunst, gegenüber, aus leichtem Holze geschnitzt, wie sie waren, ihr Ziel nicht erreicht, sondern nur den Schiessenden selbst getroffen. — Die Fol. hat *arm'd* für *aim'd* der Qs. — Für *loud a wind* der Fol. haben die Qs. theils *loued arm'd*, theils *loued arms.* 10) Ophelia's Werth stand, wenn das Lob auf Verschwundenes und Verlorenes zurückkommen darf, auf der Höhe der ganzen Zeit, wie ein Herausforderer zu einem Wettkampf in Vollkommenheiten. *challenger* gehört zu *for her perfections.* — Für *whose worth* der Qs. liest die Fol. *who was.* 11) Die Gefahr oder Verletzung tritt dem König so nahe, dass sie ihn schon am Barte zupft. 12) Die Worte *how now* bis *from Hamlet* fehlen in den Qs., aber wie der Zusammenhang ergiebt, sind sie nur aus Versehen ausgefallen. 13) Die Fol. schliesst den Satz mit *receiv'd them* und lässt das Folgende aus. — *they say* = man sagt, dass es Matrosen seien. 14) *and more strange* steht nur in der Fol. Der Comparativ erklärt sich durch das vorhergehende Adjectiv: *more strange than sudden.* Hamlet's Rückkehr ist noch mehr auffällig, als sie plötzlich erfolgt. 15) d. h. ist der Brief eine Täuschung und nichts Derartiges, wie er vorgiebt zu sein?

It warms the very sickness in my heart,
That I shall live and tell him to his teeth,
«Thus diddest thou.«
*King.* If it be so, Laertes,
(As how should it be so? how otherwise?)[16]
Will you be ruled by me?
*Laer.* Ay, my lord;
So you will not o'errule me to a peace.
*King.* To thine own peace. If he be now return'd, —
As checking at[17] his voyage, and that he means
No more to undertake it, — I will work him
To an exploit, now ripe in my device,
Under the which he shall not choose but fall;
And for his death no wind[18] of blame shall breathe,
But even his mother shall uncharge the practice,
And call it accident.[19]
*Laer.* My lord, I will be rul'd;
The rather, if you could devise it so,
That I might be the organ.
*King.* It falls right.
You have been talk'd of since your travel much,
And that in Hamlet's hearing, for a quality
Wherein, they say, you shine: your sum of parts[20]
Did not together pluck such envy from him,
As did that one; and that, in my regard,
Of the unworthiest siege.[21]
*Laer.* What part is that, my lord?
*King.* A very riband in the cap of youth,
Yet needful too; for youth no less becomes
The light and careless livery that it wears,
Than settled age his sables, and his weeds,
Importing health and graveness.[22] — Two months since,[23]
Here was a gentleman of Normandy: —
I have seen myself, and serv'd against, the French,
And they can[24] well on horseback; but this gallant
Had witchcraft in 't; he grew unto his seat;
And to such wondrous doing brought his horse,
As he had been incorps'd and demi-natur'd
With the brave beast: [25] so far he topp'd[26] my thought,
That I, in forgery of shapes and tricks,
Come short of what he did.
*Laer.* A Norman, was 't?
*King.* A Norman.
*Laer.* Upon my life, Lamord.[27]
*King.* The very same.
*Laer.* I know him well: he is the brooch,[28] indeed,
And gem of all the nation.
*King.* He made confession[29] of you;
And gave you such a masterly report,
For art and exercise in your defence,[30]
And for your rapier most especially,
That he cried out, 't would be a sight indeed,
If one could match you: the scrimers of their nation,[31]
He swore, had neither motion, guard,[32] nor eye,
If you oppos'd them. Sir, this report of his
Did Hamlet so envenom with his envy,
That he could nothing do, but wish and beg
Your sudden coming o'er, to play[33] with him.
Now, out of this, —[34]
*Laer.* What[35] out of this, my lord?
*King.* Laertes, was your father dear to you?
Or are you like the painting of a sorrow,
A face without a heart?
*Laer.* Why ask you this?
*King.* Not that I think you did not love your father;
But that I know love is begun by time;[36]

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Die Fol. liest weniger gut: *or no such thing?* 16) Man sollte erwarten *how should it not be so?* = wie wäre es denkbar, dass es nicht so wäre, dass es anders wäre? Aber in der Häufung, wie in der Weglassung der Negationen ist Sh. auch sonst ungenau. — Laertes' Antwort lautet in der Fol. *If so you 'll not o'er-rule me to a peace.* 17) So die Fol. — *to check at* = stutzen, scheu werden vor Etwas, ist ein von der Falkenjagd entlehnter Ausdruck. Die Qs. haben dafür grösstentheils den offenbaren Druckfehler *as the King at his voyage*, was eine spätere undatirte Q. auf blosse Vermuthung in *as liking not his voyage* umändert. 18) *wind* = Athemhauch. 19) *uncharge the practice* ist eigentlich so viel als: die hinterlistige Nachstellung von der Beschuldigung, eine solche *(practice)* zu sein, freisprechen. — Das Folgende bis zu *importing health and graveness* fehlt in der Fol. 20) Alle Eure sonstigen Gaben zusammengenommen. 21) *siege*, eigentlich = Sitz, gebraucht Sh. auch sonst = Stellung, Rang. 22) Wie *sables* und *weeds*, die dem Alter anstehende Pelzkleidung, zusammengehören, so bezieht sich *importing health and graveness* auch auf Beides. — *to become* = wohl anstehen, schmücken, construirt Sh. bald, wie hier, mit dem Subject der Person, der Etwas wohl ansteht, und mit dem Object der Sache, die ihr wohl ansteht, bald auch umgekehrt mit dem Object der Person und dem Subject der Sache. 23) Die Fol. hat *some two months hence*, um den Halbvers dem in der Fol. vorangehenden Halbverse *and call it accident* (vgl. Anm. 19) anzupassen. 24) So die Qs., mit der veralteten Anwendung von *can* = tüchtig sein. Die Fol. liest dafür *ran*. — Ebenso hat die Fol. in der nächsten Zeile *into his seat*: er wuchs in seinen Sitz hinein, für *unto his seat* = an seinem Sitze fest. 25) Wie ein Centaure, der auch dem Pferde gleichsam einverleibt und derselben Natur mit ihm theilhaft war *(incorps'd and demi-natur'd)*. 26) Die Fol. *pass'd*. Er übertraf meine Gedanken so weit, dass ich mit ihnen, indem ich mir allerlei mögliche Reiterkünste ausdachte, hinter seinen Leistungen zurückblieb. 27) So die Qs.; die Fol. nennt ihn *Lamound*. 28) *brooch*, eigentlich = Spange, Agraffe, gebraucht Sh. auch in K. Richard II. (A. 5, Sc. 5) = Schmuck, im allgemeinen Sinne. — In der folgenden Zeile hat die Fol. *all our nation*. 29) *confession* = Beichte, Bekenntniss, steht hier, insofern die Anerkennung der Ueberlegenheit des Laertes in der Fechtkunst dem Franzosen allerdings nicht leicht fallen mochte. 30) *masterly report* ist hier der Bericht von der Meisterschaft in der Kunst und Praxis des Fechtens. — In der folgenden Zeile haben die Qs. *especial* für *especially* der Fol. 31) d. h. die französischen Fechtmeister; *their nation* ist durch das vorhergehende *scrimers* zu erklären; eigentlich sollte *his nation* stehen. Der Satz von *the scrimers* bis *oppos'd them* fehlt in der Fol. 32) *guard* als Fechtausdruck = Parade, parirende Stellung, ist hier der Gegensatz zu *motion* = angreifende oder active Stellung des Fechters. 33) Eine Fechtübung zum Spiel anstellen. — Die Qs. lesen *with you* für *with him* der Fol. 34) Der König macht eine Pause, die nicht durch eine Unterbrechung von Seiten des Laertes veranlasst wird. 35) So die Qs.; die Fol. *why*. 36) Der Satz muss im Zusammenhange mit dem Folgenden aufgefasst werden: Wie die Liebe nicht von selbst da ist, sondern mit der Zeit, zu einem gegebenen Zeitpunkte anfängt, so schwächt auch wiederum die Zeit das von ihr selbst angefachte

And that I see, in passages of proof,[37]
Time qualifies the spark and fire of it.
There lives within the very flame of love
A kind of wick, or snuff, that will abate it;
And nothing is at a like goodness still;
For goodness, growing to a plurisy,[38]
Dies in his own too-much. That we would do,
We should do when we would; for this »would« changes,
And hath abatements and delays as many,
As there are tongues, are hands, are accidents;
And then this »should« is like a spendthrift[39] sigh,
That hurts by easing. But, to the quick o' the ulcer:
Hamlet comes back: what would you undertake,
To show yourself your father's son in deed,[40]
More than in words?

*Laer.* To cut his throat i' the church.

*King.* No place, indeed, should murder sanctuarize;[41]
Revenge should have no bounds. But, good Laertes,
Will you do this, keep close within your chamber.
Hamlet, return'd, shall know you are come home:
We 'll put on those shall praise your excellence,[42]
And set a double varnish on the fame
The Frenchman gave you; bring you, in fine, together,
And wager on your heads: he, being remiss,
Most generous, and free from all contriving,[43]
Will not peruse the foils; so that with ease,
Or with a little shuffling, you may choose
A sword unbated, and, in a pass of practice,[44]
Requite him for your father.

*Laer.* I will do 't;
And, for that purpose, I 'll anoint my sword.
I bought an unction of a mountebank,
So mortal, that but dip a knife in it,[45]
Where it draws blood, no cataplasm so rare,
Collected from all simples that have virtue
Under the moon, can save the thing from death,
That is but scratch'd withal: I 'll touch my point[46]
With this contagion, that, if I gall him slightly,
It may be death.

*King.* Let 's further think of this;
Weigh, what convenience, both of time and means,
May fit us to our shape.[47] If this should fail,
And that our drift look through our bad performance,[48]
'T were better not assay'd: therefore, this project
Should have a back, or second, that might hold,
If this should blast in proof.[49] Soft! — let me see: —
We 'll make a solemn wager on your cunnings, —
I ha 't:[50]
When in your motion[51] you are hot and dry,
(As make your bouts more violent to that end,)
And that he calls for drink, I 'll have prepar'd[52] him
A chalice for the nonce; whereon but sipping,[53]
If he by chance escape your venom'd stuck,[54]
Our purpose may hold there. But stay! what noise?

*Enter* Queen.

How now, sweet queen?[55]

*Queen.* One woe doth tread upon another's heel,
So fast they follow. — Your sister 's drown'd, Laertes.

*Laer.* Drown'd! — O, where?

*Queen.* There is a willow grows aslant a brook,[56]
That shows his hoar leaves in the glassy stream;
There with fantastic garlands did she come,[57]
Of crow-flowers, nettles, daisies, and long purples,[58]
That liberal shepherds give a grosser name,
But our cold[59] maids do dead men's fingers call them:
There, on the pendant boughs her coronet weeds
Clambering to hang, an envious[60] sliver broke,
When down her weedy trophies, and herself,
Fell in the weeping brook. Her clothes spread wide,

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Feuer der Liebe. — Die zehn Zeilen hinter *fire of it* fehlen in der Fol. 37) In Vorfällen, die man erprobt. 38) *plurisy* = Uebermass, zu grosse Fülle, kommt in diesem Sinne bei Sh.'s Zeitgenossen öfter vor. Was er darunter versteht, sagt das folgende substantivisch gebrauchte *too-much*. 39) *spendthrift sigh* ist besser als *spendthrift's sigh*, wie die meisten Qs. lesen. Ein verschwenderischer, d. h. ohne Veranlassung ausgestossener, Seufzer schadet, indem er eine scheinbare Erleichterung gewährt. Dass Seufzer die Lebenskraft verkümmern, ist eine Meinung, die Sh. auch sonst ausspricht; so heisst es in K. Henry VI. Second Part (A. 3, Sc. 2) *blood-consuming sighs*. 40) Die Qs. setzen *in deed* vor *your father's son*. 41) *to sanctuarize* von *sanctuary* = kirchliche Freistatt, ist also hier = dem Mord eine solche Freistatt gewähren. 42) d. h. in der Fechtkunst. 43) Er hat keine Ahnung von einem Anschlag. Welcher Anschlag gemeint ist, sagen die folgenden Zeilen. Hamlet wird in seiner Arglosigkeit den Fechtdegen nicht genauer untersuchen, so dass Laertes leicht, oder doch mit Hülfe eines kleinen Kunstgriffs, für das stumpfe Rapier ein unabgestumpftes Schwert nehmen und damit an Hamlet den Tod des Polonius vergelten kann. 44) *pass of practice* ist ein geübter, dem Laertes geläufiger Gang im Fechten. 45) Für *that but dip* der Qs. hat die Fol. *I but dipt*. 46) *withal* = *with it*, d. h. mit dem in die Salbe getauchten Messer nur geritzt. — *my point* = die Spitze meines Schwertes, *sword unbated*. — *contagion* nennt er die Salbe, da sie ihr Gift wie durch Ansteckung verbreitet. 47) *to our shape* = unserm Zwecke oder Plane gemäss. 48) Die Vollführung *(performance)* des Planes ist dann schlecht, wenn die Absicht *(drift)* sich dabei verräth, gleichsam durch die Umhüllung hervorguckt. 49) Das Bild ist entlehnt von einem Geschütz, das platzt, wenn es probirt wird. 50) Einige Qs. haben die gewöhnlichere Abkürzung *I hav't*. — Für *cunnings* der Qs. hat die Fol. *commings*. 51) Vgl. Anm. 32. — *you* ist hier von Laertes und Hamlet zu verstehen. 52) So die Fol.; die Hgg. lesen meistens mit den Qs. *preferr'd*. Zu *prepar'd* gehört dann *for the nonce* = für den Fall, für die Gelegenheit. 53) Zu *sipping* ist *he* zu suppliren, was aber fehlt, da die Construction nach dem Zwischensatze *If he etc.* eine andere wird, als sie anfing. 54) *stuck* = der Stoss des Rapiers. 55) *But stay! what noise?* fehlt in der Fol.; in den Qs. fehlt dafür *How now, sweet queen?* — Das zufällig ausgefallene *now* ergänzte die zweite Folioausg. von 1632. 56) So die Fol.; die Qs. *ascaunt the brook*. 57) So die Fol. Ophelia kam mit ihren Kränzen zu dem Weidenbaum, um sie daran aufzuhängen. Die meisten Hgg. lesen mit den Qs. *Therewith fantastic garlands did she make*, als ob sie die Kränze aus Blättern der Weide gemacht, während doch die Blumen alle aufgezählt werden, deren sie sich bedient. 58) Die *long purples* sind rothe Orchideen; von den volksthümlichen, gröberen Namen, welche die unanständig dreisten Schäfer *(liberal shepherds)* der Blume beilegen, führt Malone nur einen an: *the rampant widow*. 59) *cold* ist der Gegensatz zu *liberal*. Die keuschen Mädchen verschmähen solche gröbere Namen und nennen die Blume *dead man's finger*. 60) Vgl. A. 4, Sc. 5, Anm. 3. 61) So die Fol.; die Qs. haben

And, mermaid-like, awhile they bore her up:
Which time, she chanted snatches of old tunes,[61]
As one incapable of her own distress,[62]
Or like a creature native and indu'd
Unto that element:[63] but long it could not be,
Till that her garments, heavy with their drink,
Pull'd the poor wretch from her melodious lay
To muddy death.

*Laer.* Alas! then, is she drown'd?

*Queen.* Drown'd, drown'd.

*Laer.* Too much of water hast thou, poor Ophelia,
And therefore I forbid my tears: but yet
It is our trick; nature her custom holds,
Let shame say what it will: when these are gone,
The woman will be out.[64] — Adieu, my lord!
I have a speech of fire, that fain would blaze,
But that this folly[65] douts it. *[Exit.*

*King.* Let 's follow, Gertrude.
How much I had to do to calm his rage!
Now fear I, this will give it start again;[66]
Therefore, let 's follow. *[Exeunt.*

# ACT V.

## SCENE I.

A Churchyard.

*Enter Two Clowns, with spades and mattocks.*[1]

*1. Clo.* Is she to be buried in christian burial, that wilfully seeks her own salvation?[2]

*2. Clo.* I tell thee, she is; and therefore make her grave straight:[3] the crowner hath sat on her, and finds it christian burial.[4]

*1. Clo.* How can that be, unless she drowned herself in her own defence?

*2. Clo.* Why, 't is found so.

*1. Clo.* It must be *se offendendo;*[5] it cannot be else. For here lies the point: if I drown myself wittingly, it argues an act, and an act hath three branches; it is, to act, to do, and to perform: argal,[6] she drowned herself wittingly.

*2. Clo.* Nay, but hear you, goodman delver. —

*1. Clo.* Give me leave. Here lies the water; good: here stands the man; good: if the man go to this water, and drown himself, it is, will he, nill he,[7] he goes; mark you that: but if the water come to him, and drown him, he drowns not himself: argal, he that is not guilty of his own death shortens not his own life.

*2. Clo.* But is this law?

*1. Clo.* Ay, marry, is 't, crowner's quest-law.[8]

*2. Clo.* Will you ha' the truth on 't? If this had not been a gentlewoman, she should have been buried out of christian burial.

*1. Clo.* Why, there thou say'st; and the more pity, that great folk shall have countenance[9] in this world to drown or hang themselves, more than their even-christian.[10] Come, my spade. There is no ancient gentlemen but gardeners, ditchers, and grave-makers; they hold up Adam's profession.

*2. Clo.* Was he a gentleman?

*1. Clo.* He was the first that ever bore arms.[11]

*2. Clo.* Why, he had none.

*1. Clo.* What, art a heathen? How dost thou understand the Scripture? The Scripture says, Adam digged: could he dig without arms? I 'll put another question to thee: if thou answerest me not to the purpose, confess thyself[12] —

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für *tunes* hier *lauds* = Lobpsalmen. Dass Ophelia aber nicht solche, sondern *old tunes* sang, ergeben die vorigen Scenen. Auch Q. A. hat *old sundry tunes.* 62) *incapable of* = unzugänglich für Etwas. Vgl. über *capable* A. 3, Sc. 2, Anm. 7. 63) Sie war wie ein mit dem Wasser durch die Geburt vertrautes und dafür bestimmtes Geschöpf. — In der folgenden Zeile hat die Fol. *her drink* für *their drink* der Q. A. und der Qs., und in der zweitfolgenden Zeile *buy* für *lay* der Qs. 64) Laertes entschuldigt damit die wider seinen Willen hervorbrechenden Thränen: das Weib oder das weibische Element im Manne wird heraus, vertilgt sein, sobald diese Thränen *(these)* einmal geweint sind. 65) *folly* sind die Thränen, deren er sich als einer Thorheit schämt. — Für *douts* (irrig gedruckt *doubts)* der Fol. lesen die Qs. *drowns.* — *to dout* ist *to do out* = auslöschen. 66) Ophelia's Tod wird die kaum beruhigte Wuth des Laertes zu neuem Ausbruch *(start)* veranlassen.

1) Die Bühnenweisung ist von Rowe vervollständigt. Spaten und Hacke bezeichneten die stehende Theaterfigur des Clown oder Rüpels, die in keinem Drama Sh.'s zu fehlen pflegt, für diesen einzelnen Fall in ihrem Geschäft als Todtengräber. 2) Der Clown, nach der Sprachverdrehung und Wortverwechslung, welche für diese Rolle bei Sh. charakteristisch ist, meint *damnation*, wenn er *salvation* sagt. — Die Qs. haben *when she* für *that* der Fol. und lassen in der folgenden Rede *and* vor *therefore* aus. 3) *straight* — stracks. 4) *to find* ist der technische Ausdruck für das Gutachten des Kronbeamten *(crowner* alt und gemein für *coroner)*, der über einen nicht auf natürliche Weise umgekommenen Todten zu Gericht zu sitzen *(hath sat on her)* und den Todesfall näher zu bestimmen hatte. — In demselben Sinne steht nachher *'t is found so.* 5) Er will sagen *se defendendo.* Nur wenn sie in Vertheidigung ihrer selbst um's Leben gekommen wäre, gebührte ihr, nach der Ansicht des ersten Clown, ein christliches Begräbniss. — Die Qs. lesen *so offended* für *se offendendo* der Fol. 6) *argal*, entstellt aus dem lateinischen *ergo*, mit dem die Schlussfolgerung anfängt. — Die Qs. lesen *or all* für *argal* der Fol.; Q. A. hat *ergo.* — Für *to act* der Qs. hat die Fol. *an act.* 7) So ist das, er mag wollen oder nicht, so viel als: er geht. 8) *coroner's quest* ist die Untersuchung, die der Kronbeamte anstellt. Der daraus sich ergebende Ausspruch heisst hier ironisch *crowner's quest-law.* Diese und die vorhergehende Spitzfindigkeit, welche den *act* in drei Theile: *to act, to do* und *to perform*, theilt, betrifft nach einer Vermuthung von Hawkins einen unter der Regierung der Königin Elisabeth vorgekommenen Fall des Sir James Hales, der sich im Wahnsinn ertränkt hatte. Der Kronbeamte stellte weitläufige Untersuchungen an, ob Sir James zum Wasser gekommen sei, oder das Wasser zu ihm. 9) *countenance* = Unterstützung, Vertretung. 10) *even-christian* veraltet für *fellow-christian.* 11) Der erste Clown fasst *arms* = Arme, der zweite = Wappen. — Das Folgende von *Why, he etc.* bis *without arms* fehlt in den Qs., wahrscheinlich da die Erwähnung der heiligen Schrift Anstoss erregen mochte. 12) *and be hanged* wollte der Clown hinzufügen, nach der sprichwörtlichen Redensart, die sich auch in Othello (A. 4, Sc. 1) findet: *to confess and be hanged for his labour.* Dem Bekenntniss des Diebes folgt das Aufhängen.

2. *Clo.* Go to.

1. *Clo.* What is he, that builds stronger than either the mason, the shipwright, or the carpenter?

2. *Clo.* The gallows-maker; for that frame[13] outlives a thousand tenants.

1. *Clo.* I like thy wit well, in good faith: the gallows does well; but how does it well? it does well to those that do ill: now, thou dost ill to say the gallows is built stronger than the church: argal, the gallows may do well to thee. To 't again; come.

2. *Clo.* Who builds stronger than a mason, a shipwright, or a carpenter?

1. *Clo.* Ay, tell me that, and unyoke.[14]

2. *Clo.* Marry, now I can tell.

1. *Clo.* To 't.

2. *Clo.* Mass, I cannot tell.

*Enter* HAMLET *and* HORATIO, *at a distance.*

1. *Clo.* Cudgel thy brains no more about it, for your dull ass will not mend his pace with beating; and, when you are asked this question next, say, a grave-maker: the houses that he makes last till doomsday. Go, get thee to Yaughan;[15] fetch me a stoop of liquor.

*[Exit 2. Clown.*

1. Clown digs, and sings.

*In youth, when I did love, did love,*[16]
*Methought it was very sweet,*
*To contract, O! the time, for-a! my behove,*
*O, methought, there was nothing-a meet.*

*Ham.* Hath this fellow no feeling of his business, that he sings at grave-making?

*Hor.* Custom hath made it in him a property of easiness.

*Ham.* 'T is e'en so: the hand of little employment hath the daintier sense.

1. Clo. *But age, with his stealing steps,*
*Hath claw'd*[17] *me in his clutch,*
*And hath shipped me intil the land,*
*As if I had never been such.*

*[Throws up a scull.*

*Ham.* That scull had a tongue in it, and could sing once: how the knave jowls it to the ground, as if it were Cain's jaw-bone, that did the first murder! This might be the pate of a politician, which this ass now o'er-offices,[18] one that would circumvent God, might it not?

*Hor.* It might, my lord.

*Ham.* Or of a courtier, which could say, »Good morrow, sweet lord! How dost thou, good lord?« This might be my lord Such-a-one, that praised my lord Such-a-one's horse, when he meant to beg it, might it not?

*Hor.* Ay, my lord.

*Ham.* Why, e'en so, and now my lady Worm's;[19] chapless, and knocked about the mazzard with a sexton's spade. Here 's fine revolution, an we had the trick to see 't. Did these bones cost no more the breeding, but to play at loggats[20] with 'em? mine[21] ache to think on 't.

1. Clo. *A pick-axe, and a spade, a spade,*
*For and*[22] *a shrouding sheet:*
*O! a pit of clay for to*[23] *be made*
*For such a guest is meet.*

*[Throws up another scull.*

*Ham.* There 's another: why may not that be the scull of a lawyer? Where be his quiddits now, his quillets, his cases, his tenures, and his tricks? why does he suffer this rude knave now to knock him about the sconce with a dirty shovel, and will not tell him of his action of battery?[24] Humph! This fellow might be in 's time a great buyer of land, with his statutes, his recognizances, his fines, his double vouchers, his recoveries: is this the fine of his fines, and the recovery of his recoveries,[25] to have his fine pate full of fine dirt? will his vouchers vouch him no more of his purchases, and double ones too, than the length and breadth of a pair of indentures? The very conveyances of his lands will hardly lie in this box, and must the inheritor himself have no more? ha?

*Hor.* Not a jot more, my lord.

*Ham.* Is not parchment made of sheep-skins?

*Hor.* Ay, my lord, and of calf-skins too.

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13) *frame* fehlt in den Qs. 14) *to unyoke* = entjochen, dann übertragen = von der Arbeit ausruhen. 15) So die Fol., die *Yaughan* als, freilich unbekannten, Eigennamen in Cursiv druckt. Die Qs. haben nur *Get thee in.* — Für *stoope* der Fol. haben die Qs. *soope.* 16) Das Gedicht, im Munde des Todtengräbers arg und unsinnig entstellt, ist von Lord Vaux und stammt aus der Zeit der Königin Maria. Es ist u. A. abgedruckt in Percy's Reliques of Ancient English Poetry. 17) Die Fol. hat *caught.* Obgleich sonst die Version, die der Todtengräber von diesem Liede giebt, sehr bedeutend von der ursprünglichen abweicht, so stimmt hier die Lesart der Qs. doch damit überein. 18) So die Fol. — *to o'er-office* = Jemandem amtlich imponiren oder vorangehen, sagt offenbar viel mehr, als das matte *o'er-reaches* der Qs. — Das einfache *to office* in ähnlicher Weise hat Sh. in Coriolanus (A. 5, Sc. 2) *a Jack-guardant cannot office me from my son Coriolanus.* — Die Fol. lässt *now* vor *o'er-offices* aus. 19) Der Schädel, der früher dem Herrn So und So *(my lord Such-a-one)* gehörte, gehört nun der gnädigen Frau Wurm *(my lady Worm's). Worm* ist hier weiblich personificirt. 20) *to play at loggats* war eine Art Kegelspiel, wobei die Todtenknochen die Stelle der Kegel oder der Kugeln vertreten konnten. 21) *mine* scil. *bones.* 22) *for and,* ein veralteter Ausdruck, der hin und wieder sich auch noch bei Sh.'s Zeitgenossen findet, = ferner, und auch. 23) *for to* = um zu, vor Infinitiven, kam schon vor. 24) Hamlet wundert sich, dass der Advocat seine Kniffe, Pfiffe und Acten hier nicht mehr in Bereitschaft hat, dass er sich ruhig von dem Clown auf den Schädel schlagen lässt, ohne eine Klage wegen thätlicher Beleidigung gegen ihn anhängig zu machen. *battery* ist der juristische technische Ausdruck. — Für *rude knave* der Fol. lesen die Qs. *mad knave;* und ebenvorher *quiddities* und *quillities* für *quiddits* und *quillets.* 25) Hamlet zählt hier eine Reihe von gerichtlichen Formen und rechtlichen Vorschriften auf, die beim Kauf und Verkauf von Ländereien vorkamen, und die, den Specialitäten des englischen Rechtes angehörig, im Deutschen entweder gar keinen entsprechenden technischen Ausdruck haben, oder sich nur mit weitläufigen Umschreibungen zur Noth erklären lassen. *fine* und *recovery* werden dann einmal im technisch juristischen Sinne, sodann im gewöhnlichen Sinne gebraucht. Ein ähnliches Wortspiel findet zwischen *double vouchers* als technischem Ausdruck und dem *to vouch* im gewöhnlichen Sinne statt. Endlich wird *conveyance* einmal im gerichtlichen Sinne gebraucht, und muss dann zu *no more* im gewöhnlichen Sinne supplirt werden. — Die Qs. haben *doubles* für *double ones too,* ferner *scarcely* für *hardly,* und lassen

*Ham.* They are sheep, and calves, which seek out assurance[26] in that. I will speak to this fellow. — Whose grave 's this, Sir?

*1. Clo.* Mine, Sir. —

*O! a pit of clay for to be made*
*For such a guest is meet.*

*Ham.* I think it be thine, indeed; for thou liest[27] in 't.

*1. Clo.* You lie out on 't, Sir, and therefore it is not yours; for my part, I do not lie in 't, and yet it is mine.

*Ham.* Thou dost lie in 't, to be in 't, and say it is thine: 't is for the dead, not for the quick;[28] therefore, thou liest.

*1. Clo.* 'T is a quick lie, Sir; 't will away again, from me to you.

*Ham.* What man dost thou dig it for?

*1. Clo.* For no man, Sir.

*Ham.* What woman, then?

*1. Clo.* For none, neither.

*Ham.* Who is to be buried in 't?

*1. Clo.* One, that was a woman, Sir; but, rest her soul,[29] she 's dead.

*Ham.* How absolute[30] the knave is! we must speak by the card, or equivocation will undo us.[31] By the Lord, Horatio, this three years I have taken note of it; the age is grown so picked,[32] that the toe of the peasant comes so near the heel of the courtier, he galls his kibe. — How long hast thou been a grave-maker?

*1. Clo.* Of all the days i' the year, I came to 't that day that our last king Hamlet o'ercame Fortinbras.

*Ham.* How long is that since?

*1. Clo.* Cannot you tell that? every fool can tell that. It was the very day that young Hamlet was born; he that is mad, and sent into England.

*Ham.* Ay, marry; why was he sent into England?

*1. Clo.* Why, because he was mad: he shall recover his wits there; or, if he do not, 't is no great matter there.

*Ham.* Why?

*1. Clo.* 'T will not be seen in him there; there the men are as mad as he.

*Ham.* How came he mad?

*1. Clo.* Very strangely, they say.

*Ham.* How strangely?

*1. Clo.* 'Faith, e'en with losing his wits.

*Ham.* Upon what ground?[33]

*1. Clo.* Why, here in Denmark: I have been sexton here, man, and boy, thirty years.

*Ham.* How long will a man lie i' the earth ere he rot?

*1. Clo.* 'Faith, if he be not rotten before he die, (as we have many pocky corses now-a-days,[34] that will scarce hold the laying in,) he will last you some eight year, or nine year: a tanner will last you nine year.

*Ham.* Why he more than another?

*1. Clo.* Why, Sir, his hide is so tanned with his trade, that he will keep out water a great while; and your water is a sore decayer of your whoreson dead body. Here 's a scull now; this scull hath lain i' the earth three-and-twenty years.

*Ham.* Whose was it?

*1. Clo.* A whoreson mad fellow's it was: whose do you think it was?

*Ham.* Nay, I know not.

*1. Clo.* A pestilence on him for a mad rogue! 'a poured a flagon of Rhenish[35] on my head once. This same scull, Sir, this same scull, Sir, was Yorick's scull, the king's jester.

*Ham.* This?

*1. Clo.* E'en that.

*Ham.* Let me see. *[Takes the scull.]* Alas, poor Yorick! — I knew him, Horatio: a fellow of infinite jest, of most excellent fancy: he hath borne me on his back a thousand times; and now, how abhorred my imagination is![36] my gorge rises at it. Here hung those lips, that I have kissed I know not how oft. Where be your gibes now? your gambols? your songs? your flashes of merriment, that were wont to set the table on a roar?[37] Not one[38] now, to mock your own grinning? quite chapfallen?[39] Now, get you to my lady's chamber, and tell her, let her paint an inch thick, to this favour[40] she must come; make her laugh at that. — Pr'ythee, Horatio, tell me one thing.

*Hor.* What 's that, my lord?

*Ham.* Dost thou think, Alexander looked o' this fashion i' the earth?

*Hor.* E'en so.

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*his* vor *vouchers* aus. 26) d. h. gerichtliche oder rechtliche Sicherheit. 27) Das Wortspiel zwischen *to lie* = lügen, und = liegen, ist bei Sh. eines der gewöhnlichsten. 28) *quick* ist zugleich = lebendig, und = behende. 29) scil. *God rest her soul* = Gott lasse ihre Seele ruhen. 30) *absolute* = bestimmt, in sich fertig und abgeschlossen. 31) *by the card* eigentlich = nach der Karte, auf der mit mathematischer Genauigkeit Länder und Meere verzeichnet stehen, oder, wie Staunton erklärt, nach solcher Etiquettenvorschrift, wie sie zu Sh.'s Zeit in eigens dazu verfassten *books of manners* enthalten waren. — *equivocation* ist ein Spiel mit Worten in ihrer Doppelsinnigkeit, wie es der Clown eben geübt hatte. 32) Die Zeit ist so überbildet, dass diese allgemein verbreitete Bildung den Bauern in unmittelbare Nähe des Hofmannes bringt, so nahe, dass der Bauer mit der Spitze seines Schuhes auf die Ferse des Hofmannes tritt und die Frostbeulen an der Ferse wund tritt. Ein Beispiel von solchem raffinirten *(picked)* Wesen unter den Bauern hatte Hamlet eben an dem Clown gehabt. — Die Fol. hat *the heels of our courtier*, und vorher *these three years*. — *this three years* der Qs. ist Sh.'sch = jetzt drei Jahre. 33) Hamlet fasst *ground* = Grund, Ursache, der Clown = Grund, Boden. — In der Antwort des Clown hat die Fol. *sixteen* für *sexten* der Qs. 34) *now-a-days* fehlt in den Qs., und ebenso *this scull* in der folgenden Rede des Clown. 35) *Rhenish* scil. *wine* kam schon A. 1, Sc. 4 vor. — Die Qs. setzen *this same scull* nur einmal, nicht in emphatischer Wiederholung zweimal, wie die Fol. 36) So die Fol. — *abhorred* = hässlich, widerwärtig, also hier von der Einbildungskraft: mit widerlichen Bildern erfüllt. Die Qs. lesen *how abhorred in my imagination it is* und lassen zu Anfang dieser Rede *Let me see* aus, was sich doch in Q. A. findet: *I pr'ithee, let me see it.* 37) Der Hofnarr musste seine Possen namentlich bei der Tafel vorbringen, um die Gäste in ein schallendes Gelächter zu versetzen. 38) *one* bezieht sich am bequemsten auf das vorhergehende *gibes*. Die Fol. hat *no one*. — Für *grinning*, hier das Grinsen des Todtenkopfs, liest die Fol. weniger deutlich *jeering*. 39) *chapfallen*, das sonst gewöhnlicher in übertragenem Sinne = niedergeschlagen, muthlos, steht, gebraucht Hamlet hier von Yorick's Todtenkopf im wörtlichsten Sinne = mit eingefallenen Kinnbacken. 40) *favour* = Miene, Aussehen.

*Ham.* And smelt so? pah! *[Puts down the scull.*
*Hor.* E'en so, my lord.
*Ham.* To what base uses we may return, Horatio! Why may not imagination trace the noble dust of Alexander, till he find it stopping a bung-hole?
*Hor.* 'T were to consider too curiously,[41] to consider so.
*Ham.* No, faith, not a jot; but[42] to follow him thither with modesty enough, and likelihood to lead it: as thus: Alexander died, Alexander was buried, Alexander returneth into dust; the dust is earth; of earth we make loam; and why of that loam, whereto he was converted, might they not stop a beer-barrel?

Imperious[43] Cæsar, dead, and turn'd to clay,
Might stop a hole to keep the wind away:
O! that that earth, which kept the world in awe,
Should patch a wall to expel the winter's flaw![44]

But soft! but soft! aside: — here comes the king,

*Enter Priests, etc., in procession; the corse of* Ophelia, Laertes *and Mourners following;* King, Queen, *their Trains, etc.*[45]

The queen, the courtiers. Who is that they follow,
And with such maimed rites? This doth betoken,
The corse they follow did with desperate hand
Fordo[46] its own life; 't was of some estate.[47]
Couch[48] we awhile, and mark.
*[Retiring with* Horatio.
*Laer.* What ceremony else?
*Ham.* That is Laertes,
A very noble youth: mark.
*Laer.* What ceremony else?
*Priest.*[49] Her obsequies have been as far enlarg'd
As we have warrantise: her death was doubtful;
And, but that great command o'ersways the order,[50]
She should in ground unsanctified have lodg'd,
Till the last trumpet; for charitable prayers,
Shards, flints, and pebbles, should be thrown on her;
Yet here she is allow'd her virgin crants,[51]
Her maiden strewments, and the bringing home
Of bell and burial.[52]
*Laer.* Must there no more be done?
*Priest.* No more be done
We should profane the service of the dead,
To sing a requiem,[53] and such rest to her,
As to peace-parted souls.
*Laer.* Lay her i' the earth;
And from her fair and unpolluted flesh
May violets spring! — I tell thee, churlish priest,
A ministering angel shall my sister be,
When thou liest howling.[54]
*Ham.* What! the fair Ophelia?
*Queen.* Sweets[55] to the sweet: farewell.
*[Scattering flowers.*
I hop'd thou shouldst have been my Hamlet's wife:
I thought thy bride-bed to have deck'd, sweet maid,
And not have strew'd thy grave.
*Laer.* O! treble woe[56]
Fall ten times treble on that cursed head,
Whose wicked deed thy most ingenious sense
Depriv'd thee of! — Hold off the earth awhile,
Till I have caught her once more in mine arms.
*[Leaping into the grave.*
Now pile your dust upon the quick and dead,
Till of this flat a mountain you have made,
To o'er-top old Pelion, or the skyish head
Of blue Olympus.
*Ham. [Advancing.]* What is he, whose grief
Bears such an emphasis?[57] whose phrase of sorrow
Conjures the wandering stars, and makes them stand,

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Wenn die vornehme Dame *(my lady)* sich auch zolldicke Schminke auflegt, wird sie am Ende doch so aussehen, wie dieser Kopf. — Die Qs. haben *my lady's table; chamber* steht in Q. A. und Fol. 41) *curiously* = spitzfindig. 42) scil. *'t were but to follow him thither*, d. h. bis zu einem Spundloche. *modesty* ist der Gegensatz zu *curiously*, = Masshaltung in der Untersuchung *(to consider);* das *it* in *to lead it* muss sich ebenfalls auf ein aus Horatio's Worten zu supplirendes Nomen, wie Untersuchung, beziehen: die Wahrscheinlichkeit würde die Untersuchung leiten. 43) So Q. A. und die Qs.; die Fol. hat *imperial.* 44) *flaw* ist ein plötzlicher und heftiger Orkan. — Die Qs. haben *the waters flaw.* 45) Die Bühnenweisung ist modern. Von den alten Ausgg. hat Q. A. die genaueste Bühnenweisung: *Enter King and Queen, Laertes and other Lords, with a Priest after the Coffin;* die Qs. *Enter King, Queen, and the Corse;* die Fol. *Enter King, Queen, Laertes and a Coffin, with Lords attendant.* 46) *to fordo = to undo*, ein veraltetes Wort, das Sh. von einem Selbstmord auch in K. Lear (A. 5, Sc. 3) anwendet. — *its* findet sich in der undatirten Q.; die andern Qs. und die Fol. haben *it*, die frühere Form für das possessive Pronomen *its.* 47) *estate* = Rang. 48) *to couch* = sich in den Hinterhalt legen, hier, um den Vorgang zu beobachten. 49) So wird der Redner in Q. A. und Fol. bezeichnet; die Qs. bezeichnen ihn als *Doctor*, obwohl auch dort Laertes ihn als *churlish priest* anredet. Die Hgg. setzen *1. Priest.* — In der folgenden Zeile hat die Fol. *warrantis*, die Qs. *warrantie* und *warranty.* Knight setzte *warranties*, Dyce *warrantise.* 50) Dem Machtbefehl *(great command)*, wahrscheinlich des Königs, wird hier die herkömmliche Ordnung *(the order)* gegenübergestellt, welche der Ophelia nicht einmal ein so anständiges Begräbniss gestattet haben würde. 51) *crants*, das deutsche »Kranz«, ein in dieser Form sonst kaum vorkommendes Wort. — Die Fol. liest *rites* für *crants.* — In Chapman's Tragedy of Alphonsus weist der Hg. Elze das Wort zweimal nach: *When thou hadst stolen her dainty rose-corance* und *a Mitre with Corances on their heads*, und will demnach auch in Hamlet *virgin crance* geschrieben. Jedenfalls ist *virgin crants* Singular, nicht Plural. — In der vorigen Zeile lassen die Qs. *shards* = Scherben, aus. 52) Die Construction ist ungenau, aber der Sinn ist: die Bestattung *(bringing home)* unter Grabgeläut *(bell)* und mit rechtem, vorschriftsmässigem Begräbniss *(burial).* 53) Die Fol. hat *sage requiem*, vielleicht für *such requiem*, wie Dyce vermuthet. 54) d. h. am Tage des jüngsten Gerichts. 55) *sweets*, eigentlich Wohlgerüche, sind hier die duftenden Blumen, welche die Königin der Süssen, d. h. der Ophelia, auf das Grab streut. — Die Fol. hat *and not t' have strew'd thy grave.* 56) Für *treble woe* der Qs. liest die Fol. *terrible woer*, was sogar Rowe noch beibehielt. — In der folgenden Zeile haben die Qs. *double* für *treble.* 57) *emphasis* = Ausdruck rednerischer Uebertreibung, gebraucht Sh. auch in Antony and Cleopatra (A. 1, Sc. 5). — In dem Folgenden will Hamlet zeigen, dass er in solcher *emphasis* wohl mit Laertes zu wetteifern vermag. So überbietet er das gewöhnliche *wonder-struck* mit dem hyperbolischen

Like wonder-wounded hearers? This is I,
Hamlet the Dane. *[Leaping into the grave.*
*Laer.* The devil take thy soul!
*[Grappling with him.*
*Ham.* Thou pray'st not well.
I pr'ythee, take thy fingers from my throat;
For though I am not splenitive and rash,
Yet have I something in me dangerous,
Which let thy wiseness[58] fear. Away thy hand!
*King.* Pluck them asunder.
*Queen.* Hamlet! Hamlet!
*All.* Gentlemen,[59] —
*Hor.* Good my lord, be quiet.
*[The Attendants part them, and they come out of the grave.*
*Ham.* Why, I will fight with him upon this theme,
Until my eyelids will no longer wag.
*Queen.* O my son! what theme?
*Ham.* I lov'd Ophelia: forty thousand brothers
Could not, with all their quantity of love,
Make up my sum. — What wilt thou do for her?
*King.* O! he is mad, Laertes.
*Queen.* For love of God, forbear him.
*Ham.* 'Swounds! show me what thou 'lt do:
Woo't weep? woo't fight? woo't fast? woo't tear thyself?
Woo't drink up Esill?[60] eat a crocodile?
I 'll do 't. — Dost thou come here to whine?
To outface me with leaping in her grave?
Be buried quick with her, and so will I:
And, if thou prate of mountains, let them throw
Millions of acres on us, till our ground,
Singeing his pate against the burning zone,[61]
Make Ossa like a wart! Nay, an thou 'lt mouth,
I 'll rant as well as thou.
*Queen.* This is mere madness:
And thus awhile the fit will work on him;
Anon, as patient as the female dove,
When that her golden couplet[62] are disclos'd,
His silence will sit drooping.
*Ham.* Hear you, Sir:
What is the reason that you use me thus?
I lov'd you ever: but it is no matter;
Let Hercules himself do what he may,
The cat will mew, and dog will have his day.[63] *[Exit.*
*King.* I pray you, good Horatio, wait upon him. —
*[Exit* Horatio.
*[To* Laertes.*]* Strengthen your patience in our last night's speech;
We 'll put the matter to the present push. —
Good Gertrude, set some watch over your son.
This grave shall have a living monument:[64]
An hour of quiet shortly[65] shall we see;
Till then, in patience our proceeding be. *[Exeunt.*

## SCENE II.

A Hall in the Castle.

*Enter* Hamlet *and* Horatio.

*Ham.* So much for this, Sir: now let me see[1] the other; —
You do remember all the circumstance?
*Hor.* Remember it, my lord!
*Ham.* Sir, in my heart there was a kind of fighting,
That would not let me sleep: methought, I lay
Worse than the mutines in the bilboes.[2] Rashly, —
And prais'd be rashness for it, — let us know,
Our indiscretion sometimes serves us well,

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*wonder-wounded.* 58) So die Fol.; die Qs. *wisdom* für *wiseness* und *Hold off thy hand.* — In der vorhergehenden Zeile haben die Qs. *in me something.* Dagegen ist die Lesart der Qs. *For though I am* dem *Sir, though I am* der Fol. wohl vorzuziehen. 59) Nach den Qs.; in der Fol. steht dafür: Gen. (scil. *Gentlemen*). *Good my lord, be quiet,* ohne dass Horatio sich einmische. 60) Die Qs. haben *Esill,* die Fol. *Esile* cursivisch, wie Eigennamen gedruckt werden. Manche Hgg. vermuthen, dass Sh. den Fluss Yssel gemeint habe. Hanmer räth auf *Ntle,* worauf auch die Ideenverbindung mit dem gleich darauf folgenden *crocodile* schon führt. Das *Esile* der Fol. stände dem *Nile* näher, als die Lesart der Q. A. *vessels.* Jedenfalls hat Sh. einen Fluss im Sinne gehabt, den Hamlet auszutrinken *(drink up)* sich erbietet, nicht aber Essig, der im älteren Englisch freilich *eyesel* heisst, der aber wenig zu den gigantischen Bildern passt, die Hamlet hier auf einander häuft. Stände im Text: *Woo't drink up Nilus? eat a crocodile?* so wären alle Schwierigkeiten gehoben. Das Bedenken ist aber, ob ein so geläufiges Wort in *vessels, Esill* und *Esil* hätte verdruckt werden können. — Die Fol. lässt in dem vorhergehenden Verse *woo't fast* aus, welches sich doch in Q. A. wie in den Qs. findet. 61) *burning zone* ist hier die unmittelbare Sonnennähe, in die ein so ungeheurer Berg, neben welchem der Ossa wie eine Warze erschiene, mit seiner Spitze reichen musste. 62) *golden couplet* heissen die ungefiederten, nur mit gelblichem Flaum bedeckten, eben aus dem Ei gekrochenen Täubchen, weil die Taube über einem Paar zu brüten pflegt. Die Fol. hat *couplet* im Singular, obwohl das Verbum, wie nach Collectiven üblich, im Plural steht. Die Qs. haben *cuplets* im Plural. — Diese Rede theilen die Qs. der Königin zu, die Fol. dem König, dem auch Q. A. die entsprechenden Verse ihres Textes beilegt. 63) Der Sinn, in welchem hier die sprichwörtlichen Reden von der Art der Katze und des Hundes mit dem Hercules zusammengestellt werden, ist der, dass auch eine herculische, übermenschliche Anstrengung den gemeinen Lauf der thierischen Natur nicht zu ändern vermag. 64) d. h. ein Denkmal, das von Dauer sein wird, ein lebenskräftiges Denkmal. 65) So die Fol.; von den Qs. hat die von 1604 *thirtie,* die späteren *thereby.*

1) *let me see,* d. h. lasst mich das Uebrige vornehmen, es Euch erzählen. So die Fol.; die Qs. *now shall you see.* — Hamlet ist beim Anfang dieser Scene bereits mitten in dem Bericht von der Seefahrt, die er mit Rosencrantz und Guildenstern angetreten hatte. 2) *bilboes,* wahrscheinlich nach der spanischen Stadt Bilbao (engl. *Bilboa*) benannt, waren eiserne Stangen, an welche meuterische Matrosen oder Seesoldaten mit den Füssen festgeschlossen wurden. Ueber *mutine* vgl. A. 3, Sc. 4, Anm. 35. Der Vergleich lag dem Hamlet um so näher, da die *bilboes* eben auch zur See angewandt wurden. — In der folgenden Zeile hat die Fol. *praise* für *prais'd* der Qs. 3) *to pall* = matt, lässig werden, d. h. im Dienst, ist hier dem *serves us well* so gegenübergestellt, wie *dear plots* (die uns am Herzen liegenden Anschläge) dem *indiscretion.* Für *dear plots,* wie die Fol. liest,

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When our dear plots do pall;[3] and that should teach us,
There 's a divinity that shapes our ends,
Rough-hew them how we will,[4] —
*Hor.* That is most certain.
*Ham.* Up from my cabin,[5]
My sea-gown[6] scarf'd about me, in the dark
Grop'd I to find out them;[7] had my desire;
Finger'd their packet; and, in fine, withdrew
To mine own room again: making so bold,
My fears forgetting manners, to unseal[8]
Their grand commission; where I found, Horatio,
O royal knavery![9] an exact command, —
Larded with many several sorts of reasons,
Importing Denmark's health, and England's too,
With, ho! such bugs and goblins in my life,[10] —
That, on the supervise,[11] no leisure bated,
No, not to stay the grinding of the axe,[12]
My head should be struck off.
*Hor.* Is 't possible?
*Ham.* Here 's the commission: read it at more leisure.
But wilt thou hear me[13] how I did proceed?
*Hor.* Ay, 'beseech you.
*Ham.* Being thus benetted round with villanies,[14] —
Ere[15] I could make a prologue to my brains,
They had begun the play, — I sat me down,
Devis'd a new commission; wrote it fair:
I once did hold it, as our statists do,[16]
A baseness to write fair, and labour'd much
How to forget that learning; but, Sir, now
It did me yeoman's service.[17] Wilt thou know
The effect of what I wrote?
*Hor.* Ay, good my lord.
*Ham.* An earnest conjuration from the king, —
As England was his faithful tributary,
As love between them as the palm should[18] flourish,
As peace should still her wheaten garland wear,
And stand a comma 'tween their amities,[19]
And many such-like as's of great charge,[20] —
That, on the view and know[21] of these contents,
Without debatement further, more or less,
He should the bearers put to sudden death,
Not shriving-time allow'd.
*Hor.* How was this seal'd?
*Ham.* Why, even in that was heaven ordinant.
I had my father's signet in my purse,
Which was the model[22] of that Danish seal;
Folded the writ up in form of the other;
Subscrib'd it; gave 't the impression; plac'd it safely,
The changeling[23] never known. Now, the next day
Was our sea-fight; and what to this was sequent
Thou know'st already.[24]
*Hor.* So Guildenstern and Rosencrantz go to 't.

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mit der eigenthümlichen Anwendung des Adjectivs *dear* bei Sh., haben die Qs. *deep*, und für *pall* der Q. von 1604 und der Fol. haben spätere Qs. *fall*, woraus Pope *fail* machte. — Für *teach* haben die Qs. *learn*, das allerdings bei Sh. oft = lehren, steht. 4) Das Bild ist von irgend einem Handwerk entlehnt, wo der Stoff erst im Rohen zugehauen wird *(rough-hew)*, ehe er weiter appretirt *(shape)* werden kann. So giebt die Vorsehung auch unsern Plänen zuletzt die ihr gut dünkende Form, wir mögen dieselben nach unserm Belieben vorher auch noch so willkürlich zurechtgehauen haben. — Staunton citirt dazu aus Florio's italienischem Wörterbuch: *Abbozzare, to rough-hew, or cast any first draught, to bungle up ill-favouredly.* 5) Hamlet knüpft diesen Satz an das vorhergehende *rashly* wieder an. Alles Dazwischenkommende war nur Parenthese, zu der ihn die nähere Erwägung der Vortheile solcher Vorschnelligkeit veranlasste. 6) Ein besonderes, bequemes Costüm, das man auf Seereisen trug, kommt unter dem Namen *sea-gown* auch bei Sh.'s Zeitgenossen vor. 7) d. h. Rosencrantz und Guildenstern, oder vielmehr ihr Vorhaben, wie aus *had my desire* sich deutlich ergiebt. 8) *unseal* liest die Fol. mit Recht für das *unfold* der Qs. In dem Aufbrechen des Siegels, in der Verletzung des Briefgeheimnisses, liegt eben der Verstoss gegen die gute Sitte *(manners)*, dessentwegen Hamlet sich hier entschuldigt. Ebenso sagt in K. Lear (A. 4, Sc. 6) Edgar, wenn er den nicht für ihn bestimmten Brief erbricht: *Leave, gentle wax; and, manners, blame us not.* — Für *unseal* spricht aber namentlich der Umstand, dass Hamlet die grosse Vollmacht *(their grand commission)* nachher wieder zusiegelt. 9) Die meisten Hgg. lesen mit den Qs. *a royal knavery.* 10) Hamlet's Lebendigbleiben war in dem Briefe so gefährlich dargestellt, als steckten lauter Popanze und Gespenster *(bugs and goblins)* darin. — *ho* ist = hu! ein Ausruf des Grausens. 11) d. h. sobald der König von England den Brief nur eingesehen hätte; *on the supervise* = unmittelbar nach Sicht. 12) Von der Frist sollte nicht einmal so viel Zeit abgelassen werden, als nöthig schien, das Beil zur Enthauptung Hamlet's zu schärfen. *to bate* für *to abate* = abrechnen, entziehen. 13) Die Qs. haben *now* für *me.* — In der folgenden Zeile haben Qs. und Fol. *I beseech you.* 14) *villanies* verbesserte Capell das *villaines* der alten Ausgg. 15) Die Qs. haben *or*, was = *before* zu Sh.'s Zeiten schon veraltete und nur in der Verbindung mit *e'er* beibehalten, in der Fol. mit *ere* vertauscht ward. — Das Bild ist vom Theater entlehnt: seine Gefährten hatten schon angefangen, ihr Stück zu spielen, ehe er noch Zeit gefunden, zu seinem eigenen Anschlag dagegen *(to my brains)* den Prolog zu machen. Es war also Gefahr im Verzug. 16) Anspielungen auf die Affectation der Staatsmänner *(statists)*, eine schöne Handschrift, als unter ihrer Würde, zu verschmähen, kommen in Sh.'s Zeit auch sonst vor. 17) Diese Schönschreibekunst leistete ihm jetzt so gute Dienste, wie nur ein Trabant *(yeoman)* sie hätte leisten können. *yeoman* ist gleichsam die Personificirung männlicher und kriegerischer Tüchtigkeit in subalterner Stellung. 18) So die Fol.; die Qs. *like the palm might.* 19) Wie ein Comma die Sätze, zwischen denen es steht, verbindet, so sollte auch zum verbindenden Zeichen der Friede zwischen den freundschaftlichen Gesinnungen Englands und Dänemarks stehen. 20) Ein Wortspiel zwischen *ass* = Esel, und der Conjunction *as*, beide hier im Plural, ist unverkennbar beabsichtigt; auch der Zusatz *of great charge* = von grossem Gewicht oder von grosser Last, deutet darauf hin. 21) So die Fol. Der substantivische Gebrauch von *know* erklärt sich aus der Verbindung *view and know.* Die Qs. haben *knowing.* 22) *model* ist bei Sh. oft = Abbild, namentlich = verkleinertes Abbild. — Zwei Zeilen vorher hat die Fol. *ordinate* für *ordinant* der Qs. 23) *changeling*, eigentlich von ausgetauschten Kindern gebraucht, wird hier auf den ausgetauschten Brief angewandt. 24) Vgl. A. 4, Sc. 6. — Für *sequent* der Qs. hat die Fol. *sement.* 25) Dieser Vers, welcher das Verhältniss der beiden Helfershelfer zu dem Anschlage

*Ham.* Why, man, they did make love to this employment:[25]
They are not near my conscience: their defeat
Does by their own insinuation grow.[26]
'T is dangerous, when the baser nature comes
Between the pass and fell-incensed points[27]
Of mighty opposites.
*Hor.* Why, what a king is this!
*Ham.* Does it not, thinks 't thee, stand me now upon[28] —
He that hath kill'd my king, and whor'd my mother;
Popp'd in between the election and my hopes;[29]
Thrown out his angle for my proper life,
And with such cozenage — is 't not perfect conscience,[30]
To quit[31] him with this arm? and is 't not to be damn'd,
To let this canker of our nature come
In further evil?
*Hor.* It must be shortly known to him from England,
What is the issue of the business there.
*Ham.* It will be short: the interim is mine;
And a man's life no more than to say, one.[32]
But I am very sorry, good Horatio,
That to Laertes I forgot myself;
For, by the image of my cause, I see
The portraiture of his:[33] I 'll court[34] his favours:
But, sure, the bravery of his grief did put me
Into a towering passion.
*Hor.* Peace! who comes here?

*Enter* Osrick.[35]

*Osr.* Your lordship is right welcome back to Denmark.

*Ham.* I humbly thank you, Sir. — Dost know this water-fly?[36]

*Hor.* No, my good lord.

*Ham.* Thy state is the more gracious;[37] for 't is a vice to know him. He hath much land, and fertile:[38] let a beast be lord of beasts, and his crib shall stand at the king's mess: 't is a chough; but, as I say, spacious in the possession of dirt.

*Osr.* Sweet lord, if your lordship[39] were at leisure, I should impart a thing to you from his majesty.

*Ham.* I will receive it, Sir, with all diligence of spirit. Your bonnet to his right use; 't is for the head.

*Osr.* I thank your lordship, 't is very hot.

*Ham.* No, believe me, 't is very cold; the wind is northerly.

*Osr.* It is indifferent cold, my lord, indeed.

*Ham.* But yet, methinks, it is very sultry and hot, for my complexion.[40]

*Osr.* Exceedingly, my lord; it is very sultry, — as 't were, — I cannot tell how. — But, my lord, his majesty bade me signify to you, that he has laid a great wager on your head. Sir, this is the matter, —

*Ham.* I beseech you, remember —

[Hamlet *moves him to put on his hat.*[41]

*Osr.* Nay, in good faith; for mine ease, in good faith.[42] Sir, here is newly come to court, Laertes; believe me, an absolute gentleman, full of most excellent differences,[43] of very soft society, and great showing: indeed, to speak feelingly of him, he is the card or calendar of gentry,[44] for you shall find in him the continent of what part a gentleman would see.

*Ham.* Sir, his definement suffers no perdition in you; though, I know, to divide him inventorially, would dizzy the arithmetic of memory, and it but yaw neither, in

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des Königs andeutet und zur Erklärung von Hamlet's Handlungsweise wesentlich ist, steht nur in der Fol.; wahrscheinlich fügte Sh. ihn erst später hinzu. 26) Ihre Vernichtung erfolgt durch ihre eigene einschmeichelnde Dienstfertigkeit. Ueber *defeat* vgl. A. 2, Sc. 2, Anm. 163. — Für *defeat* der Qs. hat die Fol. *debate*. 27) *pass* ist auch hier der Gang im Fechten, und *points* sind die Degenspitzen, auf die das eigentlich den *mighty opposites* zukommende Epitheton *fell-incensed* übertragen ist. — *opposites* = Gegner, Feinde. 28) d. h. liegt es nicht, dünkt es Dich, mir nun ob? Der durch den Zwischensatz unterbrochene Satz wird erst mit *is 't not perfect conscience* fortgesetzt. — Das *thinkst thee* der Fol. ist, wie Sidney Walker nachwies, *thinks it thee*, wie *methinks it* für das jetzige *methinks* gebraucht wird. — Die Qs. lesen *think thee*. 29) Der König ist zwischen die neue Königswahl und die darauf gerichteten Hoffnungen Hamlet's unversehens eingesprungen und hat somit die letzteren verhindert, ihr Ziel zu erreichen. 30) Das Folgende bis zum Auftreten des Osrick fehlt in den Qs. 31) *to quit*, eigentlich = quitt machen, = vergelten. 32) Mit einem Menschenleben ist es so schnell vorbei, wie man Eins zählt. 33) Wie Hamlet einen Vater zu rächen hat, so auch Laertes. 34) *court* ist eine Emendation Rowe's für die alte Lesart *count*, was bedeuten würde: ich will seine Gunst schätzen. Da aber in den alten Drucken *r* und *n* sehr häufig verwechselt werden, hat das deutlichere *court* grosse Wahrscheinlichkeit für sich: ich will mich um seine Gunst bemühen. *to court* ist ungefähr, was ebenvorher (vgl. Anm. 25) *to make love to* hiess. 35) *Enter young Osrick* in der Fol. Die Qs. bezeichnen ihn nur als Höfling: *Enter a Courtier*. Q. A. hat *Enter a Braggart Gentleman*, wie auch in Love's Labour's Lost der in derselben manierirten Hofsprache sich ausdrückende Armado als *Braggart* in den alten Ausgg. bezeichnet wird. 36) *water-fly*, als Ausdruck der Verachtung, kommt auch in Troilus and Cressida (A. 5, Sc. 1) vor. 37) *state* bedeutet hier in Verbindung mit *gracious* den Stand der Gnade. 38) Die Nachsetzung eines Adjectivs ohne das *one*, welches nach jetziger Grammatik das vorhergegangene Substantiv zu suppliren hat, ist bei Sh. gewöhnlich. — In der Fol. steht *as I saw* für *as I say* der Qs. 39) So die Qs.; die Fol. hat *your friendship*. 40) So schliesst die Fol. den Satz ab; nach der Lesart der Qs.: *or my complexion*, bleibt er überflüssiger Weise unvollständig. — Der folgende Austausch schöner Redensarten zwischen Hamlet und Osrick ist, soweit er nur zur Persiflage solcher Modesprache dient und nicht Osrick's Auftrag betrifft, in der Fol. sehr zusammengestrichen. 41) Diese Bühnenweisung ist modern, aber ohne Zweifel richtig, nur dass vielleicht *bonnet* statt *hat* stehen müsste. Hamlet hatte schon vorher gesagt *Your bonnet to his right use; 't is for the head.* 42) In der Fol. fährt Osrick hier fort: *You are not ignorant of what excellence Laertes is at his weapon*, worauf Hamlet fragt: *What 's his weapon?* Alles Dazwischenstehende haben nur die Qs. 43) *excellent differences* soll in Osrick's Kauderwelsch *different excellences* heissen. 44) An ihm lässt sich adliges Wesen *(gentry)* wie auf einer Karte oder in einem

respect of his quick sail.[45] But, in the verity of extolment, I take him to be a soul of great article; and his infusion[46] of such dearth and rareness, as, to make true diction of him, his semblable is his mirror; and who else would trace him, his umbrage, nothing more.

*Osr.* Your lordship speaks most infallibly of him.

*Ham.* The concernancy, Sir? why do we wrap the gentleman in our more rawer breath?

*Osr.* Sir?

*Hor.* Is 't not possible to understand in another tongue? You will do 't, Sir, really.[47]

*Ham.* What imports the nomination of this gentleman?

*Osr.* Of Laertes?

*Hor.* His purse is empty already; all 's golden words are spent.

*Ham.* Of him, Sir.

*Osr.* I know, you are not ignorant —

*Ham.* I would, you did, Sir; yet, in faith, if you did, it would not much approve me.[48] — Well, Sir.

*Osr.* You are not ignorant of what excellence Laertes is —

*Ham.* I dare not confess that, lest I should compare with him in excellence;[49] but, to know a man well, were to know himself.

*Osr.* I mean, Sir, for his weapon; but in the imputation laid on him by them, in his meed[50] he 's unfellowed.

*Ham.* What 's his weapon?

*Osr.* Rapier and dagger.

*Ham.* That 's two of his weapons: but, well.

*Osr.* The king, Sir, hath wagered with him six Barbary horses: against the which he has imponed,[51] as I take it, six French rapiers and poniards, with their assigns, as girdle, hangers, and so.[52] Three of the carriages, in faith, are very dear to fancy, very responsive to the hilts, most delicate carriages, and of very liberal conceit.

*Ham.* What call you the carriages?

*Hor.* I knew, you must be edified by the margent ere you had done.[53]

*Osr.* The carriages, Sir, are the hangers.

*Ham.* The phrase would be more german to the matter, if we could carry cannon by our sides:[54] I would it might be hangers till then. But, on: six Barbary horses against six French swords, their assigns, and three liberal-conceited carriages; that 's the French bet against the Danish. Why is this imponed, as you call it?[55]

*Osr.* The king, Sir, hath laid,[56] Sir, that in a dozen passes between yourself and him, he shall not exceed you three hits: he hath laid on twelve for nine; and that would come to immediate trial, if your lordship would vouchsafe the answer.[57]

*Ham.* How, if I answer no?

*Osr.* I mean, my lord, the opposition of your person in trial.

*Ham.* Sir, I will walk here in the hall: if it please his majesty, it is the breathing time of day with me;[58] let the foils be brought, the gentleman willing, and the king hold his purpose, I will win for him, if I can; if not, I will gain nothing but my shame, and the odd hits.[59]

*Osr.* Shall I re-deliver you e'en so?[60]

*Ham.* To this effect, Sir; after what flourish your nature will.

*Osr.* I commend my duty to your lordship.

*Ham.* Yours, yours. *[Exit* Osrick.*]* — He does well to commend it himself; there are no tongues else for 's turn.

*Hor.* This lapwing runs away with the shell on his head.[61]

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Kalender, also nach Ort und Zeit studiren (vgl. A. 5, Sc. 1, Anm. 31). 45) *yaw* liest die Q. von 1604, die späteren *raw*, was keinen Sinn giebt. *it* für *yet* in den Qs. ist eine Conjectur von Dyce. Wenn man den Laertes inventariumsmässig zerlegen wollte, so würde das die Rechenkunst des Gedächtnisses schwindlig machen und in Folge seines schnellen Segels würde es auch nur hin und her schwanken. *to yaw* ist der technische Ausdruck von der schwankenden Bewegung des Schiffes. Die meisten Hgg. bis auf Dyce, der *yaw* wieder in den Text setzte, lasen *and yet but raw neither.* — Staunton vermuthet *and wit but yaw neither.* 46) *infusion* soll in der affectirten Redeweise, in der Hamlet den Osrick zu überbieten sucht, wahrscheinlich die dem Laertes eingegossenen oder eingeflössten trefflichen Gaben bedeuten. — *dearth* affectirt für *dearness.* 47) Horatio, dieser Floskeln satt, fragt: Ist es nicht möglich, sich in anderer Redeweise zu verstehen (d. h. als in so affectirter Sprache)? und fügt dann, zu Osrick gewendet, hinzu: Gewiss, Ihr werdet es schon (d. h. in anderer Sprache Euch verstehen). 48) Es würde mir nicht sehr zur Ehre gereichen, wenn Ihr meine Nichtunwissenheit kenntet. 49) Dass ich die Vortrefflichkeit des Laertes kenne, würde ich nur dann zu gestehen wagen, wenn ich mit ihm darin es aufnehmen wollte. 50) *meed* = was Einem zukommt, Gebühr, ist der Waffenruhm des Laertes. — Das Folgende findet sich in Fol. und Qs. 51) *imponed* in der Fol., = *to put down, to stake*, ist der gesuchten Sprache Osrick's angemessener, als das *impawned (impaund)* der Qs. Vielleicht sprach er auch *impawned* so geziert aus, dass es wie *imponed* klingen sollte. 52) *girdle, hangers, and so* = Gürtel, Gehänge, und so ferner, sind eben ein Zubehör *(assigns*, wie der affectirte Osrick sagt) zu den Dolchen und Rapieren. 53) Hamlet begnügt sich nicht mit dem Text der Rede Osrick's, sondern verlangt noch die erklärenden Anmerkungen hinzu, die in alten Büchern an den Rand geschrieben waren. Dasselbe Bild findet sich auch in Romeo and Juliet (A. 1, Sc. 3) *what obscur'd in this fair volume lies,* || *Find written in the margent of his eyes.* — Horatio's Worte fehlen in der Fol. 54) *carriage* = Gestelle, passt besser zu einem Geschütz, als zu einem Degen, wo *hanger* = Gehänge, ein dem Dinge näher stehendes *(more german to the matter)* Wort ist. — Die Qs. haben *a cannon*, die Fol. nur *cannon.* 55) So die Fol.; die Qs. lesen *why is this all you call it*, mit Auslassung von *impawned* (vgl. oben Anm. 51). — Die Fol. hat *but* für *bet.* 56) scil. *a wager.* 57) Osrick fasst *the answer* = Begegnung mit Laertes im Gefecht, Hamlet fasst es einfach = Antwort. 58) Die Tageszeit, wo ich mich erhole, frische Luft schöpfe. 59) *odd hits* sind die Rapierstösse, die er als überzählig zu der Schmach seines Unterliegens noch davonträgt. Es steht ganz wie etwa *one pound and odd shillings* = ein Pfund Sterling und noch einige Schillinge überher. 60) So die Fol., mehr im Einklange mit Osrick's Sprache, als die einfache Lesart der Qs. *Shall I deliver you so?* 61) Die sprichwörtliche Redensart von dem Kibitz, der mit der Eierschale auf dem Kopfe davon läuft, wenn er eben ausgebrütet ist, ist bei Sh.'s Zeitgenossen häufig, zur Bezeichnung eines unreifen, naseweisen Gelbschnabels. —

*Ham.* He did comply[62] with his dug before he sucked it. Thus has he (and many more of the same bevy,[63] that, I know, the drossy age dotes on) only got the tune of the time, and outward habit of encounter, a kind of yesty collection, which carries them through and through the most fond and winnowed opinions;[64] and do but blow them to their trial, the bubbles are out.[65]

*Enter a Lord.*

*Lord.* My lord, his majesty commended him to you by young Osrick, who brings back to him, that you attend him in the hall: he sends to know, if your pleasure hold[66] to play with Laertes, or that you will take longer time.

*Ham.* I am constant to my purposes; they follow the king's pleasure: if his fitness speaks, mine is ready; now, or whensoever, provided I be so able as now.

*Lord.* The king, and queen, and all are coming down.

*Ham.* In happy time.[67]

*Lord.* The queen desires you to use some gentle entertainment[68] to Laertes, before you fall to play.

*Ham.* She well instructs me. *[Exit Lord.*

*Hor.* You will lose this wager,[69] my lord.

*Ham.* I do not think so: since he went into France, I have been in continual practice; I shall win at the odds.[70] Thou wouldst not think, how ill all 's here about my heart; but it is no matter.

*Hor.* Nay, good my lord, —

*Ham.* It is but foolery; but it is such a kind of gain-giving, as would, perhaps, trouble a woman.[71]

*Hor.* If your mind dislike anything, obey it: I will forestall their repair hither, and say, you are not fit.

*Ham.* Not a whit, we defy augury: there is a special providence in the fall of a sparrow. If it be now, 't is not to come; if it be not to come, it will be now; if it be not now, yet it will come: the readiness is all. Since no man has aught of what he leaves,[72] what is 't to leave betimes? Let be.

*Enter* King, Queen, Laertes, *Lords*, Osrick, *and Attendants with foils, etc.*[73]

*King.* Come, Hamlet, come, and take this hand from me.

*[The* King *puts the hand of* Laertes *into that of* Hamlet.

*Ham.* Give me your pardon, Sir: I 've done you wrong;
But pardon 't, as you are a gentleman.
This presence[74] knows,
And you must needs have heard, how I am punish'd
With sore distraction. What I have done,
That might your nature, honour, and exception,
Roughly awake,[75] I here proclaim was madness.
Was 't Hamlet wrong'd Laertes? Never Hamlet:
If Hamlet from himself be ta'en away,
And, when he 's not himself, does wrong Laertes,
Then Hamlet does it not; Hamlet denies it.
Who does it then? His madness. If 't be so,
Hamlet is of the faction that is wrong'd;[76]
His madness is poor Hamlet's enemy.
Sir, in this audience,[77]
Let my disclaiming from a purpos'd evil
Free me so far in your most generous thoughts,
That I have shot mine arrow o'er the house,
And hurt my brother.[78]

*Laer.* I am satisfied in nature,[79]
Whose motive, in this case, should stir me most
To my revenge: but in my terms of honour,
I stand aloof, and will no reconcilement,
Till by some elder masters, of known honour,
I have a voice and precedent of peace,
To keep my name ungor'd. But till that time,
I do receive your offer'd love like love,
And will not wrong it.

*Ham.* I embrace it freely;
And will this brother's wager frankly play. —
Give us the foils. — Come on.

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Am Schluss der vorigen Rede hat die Fol. *tongue* für *turn* der Qs. 62) Ueber *to comply* vgl. A. 2, Sc. 2, Anm. 105. 63) *bevy* = Schwarm, von Vögeln und dann auch von Mädchen gebraucht, ist das ungleich bezeichnendere Wort der Fol. Die Qs. haben *breed.* — Die Fol. hat *mine more* für *many more* der Qs. 64) So die Fol.; die Qs. lesen *profane and trennowed opinions. trennowed* ist nur Druckfehler; *profane* aber bildet, wie das von Sh. dafür später gesetzte *fond*, den Gegensatz zu *winnowed.* Mit solchem Modeschwatz und äusserlichem Habitus, wie Osrick sie der Zeit abgelernt hat, kommt man sicher durch die thörichtsten wie durch die gesichtetsten Ansichten der Menschen hindurch. — Für *fond* las Tollet *fanned* und M. Mason *sound.* 65) Das Folgende bis zum Weggange des Lord fehlt in der Fol. 66) *to hold* = anhalten, fortdauern, wie schon an einigen andern Stellen. 67) *in happy time* entspricht ganz dem französischen *à la bonne heure.* 68) *entertainment* = freundlicher Empfang, wie er sich im Gespräch oder in der Bewirthung beurkundet. 69) *this wager* fehlt in den Qs. Vgl. Anm. 65. 70) *at the odds* = bei der Wette, deren Bedingungen, wie Osrick sie vorher berichtet, durch den Hamlet gewährten Vorsprung von drei Stössen, zu Hamlet's Gunsten sind. 71) Weiber dürfen eher Etwas auf böse Ahnungen geben, als die Männer. 72) So die Fol.: Da Niemand Etwas besitzt von dem, was er hinterlässt; was liegt also daran, früh zu scheiden? — Die Hgg. lesen meistens mit den Qs. *Since no man, of aught, he leaves, knows, what is 't to leave betimes?* — Das folgende *Let be*, das keinenfalls zu dem vorhergehenden Satze gehört, fehlt in der Fol. ohne Schaden. 73) Die Bühnenweisung ist modern. In den Qs. steht dafür: *A table prepared, trumpets, drums and officers with cushions, King, Queen, and all the state* (d. h. der Hofstaat), *foils, daggers and Laertes.* In der Fol. werden zu *table* auch noch *flagons of wine on it* erwähnt. 74) *presence* collectiv = die hier Anwesenden. — Zwei Zeilen weiter haben die Qs. *with a sore distraction.* 75) *exception* ist hier der Anstoss, den Laertes an Hamlet's Thun nehmen konnte, und fügt sich in dieser Bedeutung nicht ganz genau zu den beiden andern coordinirten Begriffen *nature* und *honour.* — *to awake* = reizen, aufregen. 76) Hamlet gehört dann selbst zur gekränkten Partei, zur Partei des Laertes. 77) Dieser Halbvers steht nur in der Fol. 78) So Q. A. und die Qs.; die Fol. hat *mother.* 79) *nature* steht als Gegensatz zu dem folgenden *honour.* Für sein natürliches Gefühl hat Laertes eine Genugthuung erhalten; ob diese aber auch für seine Ehrenverhältnisse *(in my terms of honour)* ausreicht, muss er der Entscheidung älterer Meister als Ehrenrichter überlassen. Von solchen will er erst ihre Zustimmung und ein mustergültiges Beispiel, mit Hamlet Frieden zu halten,

*Laer.* Come, one for me.
*Ham.* I 'll be your foil,[80] Laertes: in mine ignorance,
Your skill shall, like a star i' the darkest night,
Stick fiery off indeed.
*Laer.* You mock me, Sir.
*Ham.* No, by this hand.
*King.* Give them the foils, young Osrick. — Cousin Hamlet,
You know the wager?
*Ham.* Very well, my lord;
Your grace hath laid the odds o' the weaker side.[81]
*King.* I do not fear it: I have seen you both;
But since he 's better'd, we have therefore odds.[82]
*Laer.* This is too heavy; let me see another.
*Ham.* This likes me well. These foils have all a length?
*[They prepare to play.*
*Osr.* Ay, my good lord.
*King.* Set me the stoops of wine[83] upon that table. —
If Hamlet give the first or second hit,
Or quit in answer of the third exchange,
Let all the battlements their ordnance fire;[84]
The king shall drink to Hamlet's better breath:[85]
And in the cup an union[86] shall he throw,
Richer than that which four successive kings
In Denmark's crown have worn. Give me the cups;
And let the kettle[87] to the trumpet speak,
The trumpet to the cannoneer without,
The cannons to the heavens, the heavens to earth,
»Now the king drinks to Hamlet!« — Come, begin; —
And you, the judges, bear a wary eye.
*Ham.* Come on, Sir.
*Laer.* Come, my lord. *[They play.*
*Ham.* One.
*Laer.* No.
*Ham.* Judgment.
*Osr.* A hit, a very palpable hit.
*Laer.* Well: — again.
*King.* Stay; give me drink. Hamlet, this pearl[88] is thine;
Here 's to thy health. — Give him the cup.
*[Trumpets sound; and cannon shot off within.*
*Ham.* I 'll play this bout first: set it by awhile.
Come. — *[They play.]* Another hit; what say you?
*Laer.* A touch, a touch, I do confess.[89]
*King.* Our son shall win.
*Queen.* He 's fat,[90] and scant of breath. —
Here, Hamlet, take my napkin, rub thy brows:
The queen carouses to thy fortune,[91] Hamlet.
*Ham.* Good Madam!
*King.* Gertrude, do not drink.
*Queen.* I will, my lord: I pray you, pardon me.[92]
*King.* *[Aside.]* It is the poison'd cup! it is too late.
*Ham.* I dare not drink yet, Madam; by and by.
*Queen.* Come, let me wipe thy face.
*Laer.* My lord, I 'll hit him now.
*King.* I do not think it.
*Laer.* *[Aside.]* And yet it is almost against my conscience.
*Ham.* Come, for the third, Laertes. You but dally:
I pray you, pass with your best violence.
I am afeard, you make a wanton of me.[93]
*Laer.* Say you so? come on. *[They play.*
*Osr.* Nothing, neither way.
*Laer.* Have at you now.[94]
[Laertes *wounds* Hamlet; *then, in scuffling, they change rapiers, and* Hamlet *wounds* Laertes.[95]
*King.* Part them! they are incens'd.
*Ham.* Nay, come again. *[The* Queen *falls.*
*Osr.* Look to the queen there. — Ho!

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*(a voice and precedent of peace)* sich geben lassen, damit sein guter Name unverwundet bleibe. — Für *ungor'd* hat die Fol. *ungorg'd.* 80) Wortspiel mit *foil* = Rapier, und = Folie. Hamlet's Ungeschicklichkeit wird der Gewandtheit des Laertes zur Folie dienen. 81) Vgl. Anm. 70. 82) Weil Laertes seit der Zeit, dass der König ihn und Hamlet fechten sah, sich in dieser Kunst noch vervollkommnet hat, sind von den zwölf Gängen des Gefechts drei dem Hamlet vorausgegeben. 83) Dass unter den *stoops of wine* die Flaschen zu verstehen sind, ergiebt sich aus der obenerwähnten Bühnenweisung der Fol. (vgl. Anm. 73). 84) *battlements* sind die mit Schiessscharten versehenen Zinnen des Schlosses zu Helsingör, die ihr Geschütz losfeuern sollen. 85) *better breath* bezieht sich auf die Kraft, welcher Hamlet zur Fortsetzung des Gefechts bedarf, um nicht ausser Athem zu kommen. 86) So die Fol., und *union;* als Name einer kostbaren Perle, kommt mehrfach bei Sh.'s Zeitgenossen vor. Die Q. von 1604 hat *unice,* woraus die späteren Qs. *onyx* machen, offenbare Druckfehler, wie Q. A. zeigt, wo freilich diese Stelle fehlt, wo aber später Hamlet den König ersticht mit den Worten: *Come, drink here, here lies thy union, here.* 87) *kettle = kettle-drum.* Pauken, Trompeten und Salven begleiteten schon früher (vgl. A. 1, Sc. 4, Anm. 2 u. 4) das Trinken des Königs. 88) *this pearl* ist die vorher als *union* bezeichnete Perle. Unter dem Scheine, sie in den für Hamlet bestimmten Becher zu werfen, wirft der König wahrscheinlich das Gift hinein, von dem er (A. 4, Sc. 7) dem Laertes gesagt hatte. 89) Laertes bekennt, dass Hamlet's Rapier ihn in diesem Gange getroffen hat. — Die Qs. lassen *a touch, a touch* aus, das die Fol. nebst Q. A. hat. 90) Hamlet's Wohlbeleibtheit, die jedoch natürlich keine übertriebene und entstellende zu sein braucht, muss hier zur Erklärung dienen, dass ihm in der hitzigen Bewegung des Fechtens der Athem leicht ausgeht, und dass er dabei in Schweiss geräth. Die Hgg. wollen zum Theil, dass Sh. nicht aus diesem augenscheinlichen Grunde hier Hamlet's Corpulenz bemerke, sondern dass er damit auf die Wohlbeleibtheit des Schauspielers, der zuerst den Hamlet darstellte, ziele — also ein Motiv, das ganz ausserhalb des Dramas läge. — Staunton zweifelt, ob die Worte der Königin sich auf Hamlet oder auf Laertes beziehen sollen. 91) Die Königin trinkt auf Hamlet's gutes Glück im Fechten, um ihn, den die körperliche Anstrengung anzugreifen scheint, zu ermuntern und zu ermuthigen. — *to carouse* ist nicht immer = stark zechen, sondern auch, wie hier, einfach = zutrinken. — Die vorige Zeile ist aus den Qs.; in der Fol. lautet sie: *Here 's a napkin, rub thy brows.* 92) *pardon* als Substantiv und Verbum bedeutet »verzeihen« und »verstatten« zugleich. 93) Laertes soll den dritten Gang mit angestrengtester Kraft machen *(to pass)* und nicht etwa den Hamlet wie einen weichlichen Stutzer *(wanton* wird von beiden Geschlechtern gebraucht) schonend behandeln. — Die Qs. haben *you do but dally* und *I am sure* für *I am afeard* der Fol. 94) Es gilt jetzt, oder: aufgepasst. Vgl. über diese elliptische Wendung A. 1, Sc. 4, Anm. 24. 95) Die Bühnenweisung in dieser Fassung rührt von Rowe

*Hor.* They bleed on both sides. — How is it, my lord?
*Osr.* How is 't, Laertes?
*Laer.* Why, as a woodcock to mine own springe,[96] Osrick;
I am justly kill'd with mine own treachery.
*Ham.* How does the queen?
*King.* She swoonds[97] to see them bleed.
*Queen.* No, no, the drink, the drink, — O my dear Hamlet! —
The drink, the drink: I am poison'd. *[Dies.*
*Ham.* O villany! — Ho! let the door be lock'd:
Treachery! seek it out. [LAERTES *falls.*
*Laer.* It[98] is here, Hamlet. Hamlet, thou art slain;
No medicine in the world can do thee good;
In thee there is not half an hour of life;[99]
The treacherous instrument is in thy hand,
Unbated, and envenom'd.[100] The foul practice
Hath turn'd itself on me: lo! here I lie,
Never to rise again. They mother 's poison'd.
I can no more. The king, the king 's to blame.
*Ham.* The point — envenom'd too!
Then, venom, to thy work. *[Stabs the* KING.
*All.* Treason! treason!
*King.* O! yet defend me, friends, I am but hurt.
*Ham.* Here, thou incestuous, murderous, damned Dane,
Drink off this potion: — is thy union here?[101]
Follow my mother. [KING *dies.*
*Laer.* He is justly serv'd;
It is a poison temper'd by himself. —
Exchange forgiveness with me, noble Hamlet;
Mine and my father's death come not upon thee,
Nor thine on me! *[Dies.*
*Ham.* Heaven make thee free of it! I follow thee.
I am dead, Horatio. — Wretched queen, adieu! —
You that look pale and tremble at this chance,
That are but mutes or audience to this act,[102]
Had I but time, (as this fell sergeant, death,
Is strict in his arrest,)[103] O! I could tell you, —
But let it be. — Horatio, I am dead;
Thou liv'st: report me and my cause aright
To the unsatisfied.[104]
*Hor.* Never believe it:
I am more an antique Roman than a Dane:[105]
Here 's yet some liquor left.
*Ham.* As thou 'rt a man,
Give me the cup: let go; by heaven, I 'll have it. —
O good Horatio, what a wounded name,
Things standing thus unknown, shall live behind me![106]
If thou didst ever hold me in thy heart,
Absent thee from felicity[107] awhile,
And in this harsh world draw thy breath in pain,
To tell my story. *[March afar off, and shot within.]*
What warlike noise is this?
*Osr.* Young Fortinbras, with conquest come from Poland,
To the ambassadors of England gives
This warlike volley.[108]
*Ham.* O! I die, Horatio;
The potent poison quite o'er-crows my spirit:[109]
I cannot live to hear the news from England;

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her. Von den alten Ausgg. hat Q. A. die ausführlichste: *They catch one another's rapier and both are wounded. Laertes falls down, the Queen falls down and dies;* d. h. jeder der beiden Fechtenden ergreift zur Fortsetzung des Gefechtes des Andern Stossdegen, nachdem beide Stossdegen ihnen im Gefecht aus den Händen gekommen waren. Dass diese Erklärung die richtige ist, ergiebt sich aus der, für sich allein betrachtet, undeutlichen Bühnenweisung der Fol.: *In scuffling they change rapiers,* die erst durch die Verbindung mit der obigen ihr gehöriges Licht empfängt. — In Osrick's nächster Rede ist, wie Staunton meint, der Ausruf *Ho!* = Halt! an die Kämpfenden gerichtet, und nicht an Diejenigen, welche sich um die Königin bemühen sollen. 96) d. h. ich gerathe in meine eigene Schlinge und bleibe darin stecken, wie eine Schnepfe, für die sie bestimmt war. *woodcock* bedeutet zugleich einen Einfaltspinsel. Polonius nannte (A. 1, Sc. 3) Hamlet's Liebesschwüre *springes to catch woodcocks* mit demselben Nebensinn. — *own* fehlt in der Fol. 97) Die Hgg. setzen überall für das Sh.'sche *to swoond*, auch *swound* und *sound* geschrieben, das moderne *swoon*, obgleich das *d* keinenfalls fehlen darf, da z. B. Sh. in seiner Lucrece *swounds* auf *wounds* reimt. Qs. und Fol. haben hier *sounds.* 98) Die Verrätherei ist hier, Du brauchst sie nicht weiter zu suchen. 99) So die Fol.; die Qs. haben *half an hour's life.* 100) Hamlet hält den vergifteten, unabgestumpften Stossdegen in der Hand, mit dem zuerst Laertes ihn verwundet hatte, der dann aber (vgl. Anm. 95) in Hamlet's Hand gekommen war und so auch zur Verwundung des Laertes dienen musste. — In Uebereinstimmung damit interpungirt denn auch Staunton Hamlet's nächste Worte so, dass *point* von *envenom'd* getrennt wird. Die bisherige Interpunction war *The point envenom'd too!* 101) Malone nimmt an, dass Hamlet den auf den Tod verwundeten König zwingt, den Giftbecher, aus dem die Mutter getrunken, zu leeren. — Die Qs. lesen *is the onixe heere* (vgl. oben Anm. 86). 102) Dieses Schauspiel *(act)* hat ausserdem noch stumme Mitspieler, Statisten (zu *mutes* vgl. A. 3, Sc. 2, Anm. 49), und das Publicum *(audience).* An diese Zeugen wendet sich Hamlet. 103) Der Scherge oder Häscher Tod vollführt seine Verhaftsbefehle pünktlich und ohne den mindesten Aufschub zu gestatten. 104) d. h. den über mich und meine Sache nicht vollständig Unterrichteten, die nach weiterer Auskunft verlangen. Die Fol. hat *my causes right.* 105) In dem Muthe zu sterben, gleicht Horatio den alten Römern, aus deren Geschichte Sh. solche Beispiele heroischer Selbstmorde kannte. 106) Wie entstellt wird mein Name auf die Nachwelt kommen, mahnt Hamlet seinen Freund, wenn Du Dich umbringst und damit Dir die Gelegenheit raubst, diese Vorgänge, die ohne Dich so unaufgeklärt bleiben, zu erläutern. Für *O good Horatio* lesen die Qs. *O God! — Horatio,* und in der folgenden Zeile *shall I leave behind me.* 107) *felicity* = die himmlische Seligkeit, von der Horatio sich noch eine Zeitlang fernhalten soll. 108) Der aus Polen siegreich nach Norwegen heimkehrende Fortinbras trifft in Dänemark mit den Gesandten des englischen Königs an den dänischen zufällig zusammen und begrüsst sie mit einer Salve. Die Fol. hat in der Bühnenweisung *shout within,* was die Hgg., auf *warlike volley* Bezug nehmend, in *shot* umändern. 109) *to o'er-crow* = überkrähen, wie im Triumphe, offenbar ein vom Hahnenkampf entlehntes Bild und Wort, wurde im weiteren Sinne, wie hier, so auch von Sh.'s Zeitgenossen öfter gebraucht = nicht zu Worte kommen lassen. Vgl. A. 2, Sc. 2, Anm. 97. — Einige Qs. haben *o'er-grows* für das *o'er-crows* der Q. von 1604 und der Fol. 110) d. h. die Wahl zum Könige

But I do prophesy the election[110] lights
On Fortinbras: he has my dying voice;
So tell him, with the occurrents, more and less,[111]
Which have solicited — The rest is silence. *[Dies.*
*Hor.* Now cracks a noble heart. — Good night, sweet prince;
And flights of angels sing thee to thy rest! —
Why does the drum come hither? *[March within.*

*Enter* FORTINBRAS, *the English Ambassadors,*[112] *and Others.*

*For.* Where is this sight?
*Hor.* What is it ye would see?
If aught of woe, or wonder, cease your search.[113]
*For.* This quarry cries on havock.[114] — O proud death!
What feast is toward in thine eternal cell,
That thou so many princes at a shot
So bloodily hast struck?[115]
*1. Amb.* The sight is dismal,
And our affairs from England come too late:
The ears are senseless that should give us hearing,
To tell him his commandment is fulfill'd,
That Rosencrantz and Guildenstern are dead.
Where should we have our thanks?
*Hor.* Not from his mouth,[116]
Had it the ability of life to thank you:
He never gave commandment for their death.
But since, so jump[117] upon this bloody question,
You from the Polack wars, and you from England,
Are here arriv'd, give order that these bodies
High on a stage be placed to the view;
And let me speak to the yet unknowing world,
How these things came about: so shall you hear
Of carnal, bloody, and unnatural acts,
Of accidental judgments, casual slaughters,
Of deaths put on by cunning, and forc'd cause,[118]
And, in this upshot, purposes mistook
Fall'n on the inventors' heads: all this can I
Truly deliver.
*For.* Let us haste to hear it,
And call the noblest to the audience.
For me, with sorrow I embrace my fortune:
I have some rights of memory in this kingdom,[119]
Which now to claim my vantage doth invite me.
*Hor.* Of that I shall have also cause to speak,
And from his mouth whose voice will draw on more:[120]
But let this same be presently perform'd,[121]
Even while men's minds are wild, lest more mischance,
On plots and errors, happen.
*For.* Let four captains
Bear Hamlet, like a soldier, to the stage;[122]
For he was likely, had he been put on,
To have prov'd most royally:[123] and for his passage,
The soldiers' music, and the rites of war,
Speak loudly for him.
Take up the bodies:[124] — such a sight as this
Becomes the field, but here shows much amiss.
Go, bid the soldiers shoot.
*[Exeunt, bearing off the bodies; after which, a peal of ordnance is shot off.*[125]

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von Dänemark, zu der Hamlet im Sterben hier dem Fortinbras so seine Stimme giebt, wie Rosencrantz (A. 3, Sc. 2) zu Hamlet sagte *you have the voice of the king himself for your succession in Denmark.* 111) *occurrents more and less* sind die grösseren und kleineren Begebenheiten, die veranlassten —. Was sie veranlasst haben, sagt der Sterbende nicht mehr; er lässt den Satz mit *solicited* unvollendet und fügt hinzu, dass das Uebrige, d. h. das Unausgesprochene, dem Stillschweigen anheimfalle. — Hinter *silence* setzt die Fol. ein vierfaches *Oh*, das Hamlet's Todesgestöhn bezeichnet. 112) Nach der Bühnenweisung der Fol. treten sie auf *with drum, colours and attendants.* 113) d. h. Ihr findet hier so viel Wehevolles und Wunderbares, dass Ihr Eure Nachforschung nach Weiterem einstellen könnt. — *to cease* ist hier transitives Verbum = einstellen, aufhören lassen. 114) *quarry*, eigentlich das zum Schluss der Jagd aufgehäufte erlegte Wild, wird dann auch übertragen auf aufgehäufte Leichen, und bezeichnet endlich das Gemetzel selbst. — *havock*, zunächst der Ruf des Signals zur Niedermachung des Feindes im Gefecht, ohne Pardon, wird dann substantivisch von solcher erbarmungslosen Erwürgung des besiegten Feindes gebraucht. — Die Fol. hat *his quarry.* 115) Der Tod hat zu einem Gastmahl, das er zu geben beabsichtigt, alle diese Fürsten mit einem Schusse erlegt. Auch hier, wie bei *quarry*, liegt das Bild von dem Wilde nahe. — Die Fol. hat *shoot* für *shot.* 116) *his mouth* ist der Mund Dessen, den der Gesandte eben als *him* bezeichnet, d. h. des erstochenen Königs. 117) Zu *jump* vgl. A. 1, Sc. 1, Anm. 26. 118) *casual slaughters* bezieht sich auf Polonius, die *deaths put on etc.* auf Rosencrantz und Guildenstern; *forc'd cause*, wofür die Qs. *for no cause* lesen, ist der Zwang der Noth, der Hamlet zu seinem Verfahren trieb *(put on).* 119) Rechte, die im Gedächtniss fortleben, alte Rechte auf Dänemarks Thron. — Q. A. liest *to this kingdom.* — In der folgenden Zeile hat die Fol. *are to claim* für *now to claim* der Q. A. und der Qs. 120) Hamlet's Stimme zu Gunsten der Nachfolge des Fortinbras (vgl. Anm. 110) wird mehr Stimmen nach sich ziehen. — So die Fol.; die Qs. *draw no more.* 121) Die öffentliche Ausstellung der Leichen und der damit verbundene Bericht des Horatio wird die verwirrten und aufgeregten Gemüther aufklären und beruhigen, und geschieht deshalb am besten sogleich. 122) Das Schaugerüste, auf dem die Leichen ausgestellt werden sollen. 123) Wäre ihm Gelegenheit gegeben, hätte er sich sehr königlich bewährt. 124) So die Qs. in Verbindung mit den folgenden Worten und in Beziehung auf Horatio's frühere Worte: *give order that these bodies etc.* — Q. A. und die Fol. haben *body*, auf Hamlet's Leiche bezüglich. 125) Die Bühnenweisung ist ungefähr die der Fol.; die Qs. haben wie Q. A. nur *Exeunt.*

# KING LEAR.

## Einleitung.

Von King Lear erschienen zuerst im Jahre 1608 zwei wenig von einander abweichende Ausgaben, mit besonderer Hervorhebung von Shakspere's Namen auf dem Titelblatt, welches zugleich den Inhalt ziemlich ausführlich angab und die Notiz hinzufügte, dass die Shakspere'sche Truppe das Drama vor König Jacob in dessen Palast zu Whitehall aufgeführt habe, am 26. December, und zwar, wie aus der Eintragung des Buches in die Buchhändlerregister sich ergiebt, am 26. December 1606. Der Titel ist für beide Ausgaben, die wir nach ihren Formaten als Quartausgaben (Qs.) bezeichnen, fast identisch, und lautet:

M. William Shak-speare: His True Chronicle Historie of the life and death of King Lear and his three Daughters. With the unfortunate life of Edgar, sonne and heire to the Earle of Gloster, and his sullen and assumed humour of Tom of Bedlam. As it was played before the Kings Maiestie at Whitehall upon S. Stephans night in Christmas Hollidayes. By his Maiesties servants playing usually at the Gloabe on the Bancke-side. London, Printed for Nathaniel Butter, and are to be sold at his shop in Paul's Churchyard, at the signe of the Pide Bull nere St. Austin's Gate. 1608.

Die Erscheinung weiterer Einzelausgaben von King Lear hat die Shakspere'sche Schauspielertruppe, als rechtmässige Besitzerin des Bühnenmanuscriptes, nach welchem das Drama in den beiden Qs. abgedruckt ist, wahrscheinlich im Interesse ihres Theaters zu verhindern gewusst: King Lear wurde erst wieder veröffentlicht in der Gesammtausgabe von 1623 in Folio (Fol.), unter dem Titel The Tragedie of King Lear, hier zum ersten Male in Acte und Scenen eingetheilt, jedoch ohne Personenverzeichniss, und mit besserer Unterscheidung von Vers und Prosa, die in den überhaupt höchst incorrecten Qs. gänzlich vernachlässigt ist. Der Text der Fol. unterscheidet sich durchgängig von dem der Qs. durch Verbesserungen, durch Zusätze und durch Auslassungen. Die Verbesserungen verrathen durch das ganze Drama hindurch die Hand des Dichters und führen, wie auch Staunton bemerkt, zu der Annahme, dass dem Texte der Fol. eine spätere und durchgesehene Handschrift zum Grunde liegt. Bei den vielfachen Nachlässigkeiten und Incorrectheiten, an denen der Druck der Fol. leidet, behalten freilich die abweichenden Lesarten der Qs., den Varianten der Fol. gegenüber, in einzelnen Fällen ihren vollen Werth. Die Zusätze, grösstentheils aus einzelnen ganzen oder halben Zeilen bestehend, mag Shakspere zugleich mit den ebenerwähnten Verbesserungen dem Texte einverleibt haben. Umfangreicher als die Zusätze, welche die Fol. vor den Qs. voraus hat, sind die Auslassungen: es fehlen in der Fol. ungefähr 220 Zeilen, welche in den Qs. sich finden, sämmtlich Stellen, die entweder ausführende Schilderungen enthalten, oder doch in die Entwickelung der dramatischen Handlung und der Charaktere nicht eingreifen. Es ist anzunehmen, dass der Dichter selbst diese Abkürzungen veranstaltet hat, um das Drama, nachdem sich auf der Bühne dessen übermässige Länge als ein Uebelstand herausgestellt haben mochte, den Anforderungen der Darstellung besser anzupassen.

Das Jahr, in welchem King Lear verfasst wurde, lässt sich wenigstens annähernd ziemlich genau bestimmen. 1603 erschien Harsnet's von Shakspere für sein Drama mehrfach benutztes Buch Declaration of Egregious Popish Impostures, und 1605 in neuer Auflage ein älteres Drama von unbekanntem Verfasser, das die Geschichte Lear's behandelte; ein Wiederabdruck, der ohne Zweifel veranlasst war durch die Popularität, deren sich der mittlerweile auf der Bühne, aber noch nicht im Druck erschienene Shakspere'sche Lear erfreute; man wollte, nach einer damals sehr gebräuchlichen Speculation, dem lesenden Publicum jenes ältere Schauspiel ähnlichen Inhalts und Namens statt des neuen, dessen man zur Veröffentlichung nicht habhaft werden konnte, darbieten. Später, am 26. November 1607, liess Nathaniel Butter, der Verleger der beiden 1608 erscheinenden Qs. (siehe oben den Titel derselben), den Shakspere'schen Lear, in dessen Besitz er sich nach einem Bühnenmanuscripte, wahrscheinlich ohne Ermächtigung des Dichters oder seiner Schauspielergesellschaft, gesetzt hatte, als seinen Verlagsartikel in die Verzeichnisse der Buchhändlerregister eintragen, mit der beigefügten Notiz: *as yt was played before the King's Majestie at Whitehall, upon St. Stephen's night at Christmas last* (vgl. oben). — Der Dichter muss also den King Lear 1604 oder 1605, in seinem vierzigsten oder einundvierzigsten Lebensjahre, geschrieben haben.

Die Sage vom König Lear und seinen drei Töchtern hat aus mittelalterlichen lateinischen und französischen Quellen ihren Weg in Holinshed's englische Chronik gefunden, und dorther entlehnte Shakspere diesen wie so

manchen anderen Stoff in seinen allgemeinen, jedoch von ihm künstlerisch vielfach modificirten Umrissen. Holinshed nämlich erzählt folgendermassen:

*Leir, the son of Baldud, was admitted ruler over the Britains in the year of the world 3105. At what time Joas reigned as yet in Juda. This Leir was a prince of noble demeanour, governing his land and subjects in great wealth. He made the town of Cairleir, now called Leicester, which standeth upon the river of Dore. It is writ that he had by his wife three daughters, without other issue, whose names were, Gonorilla, Regan, and Cordilla, which daughters he greatly loved, but especially the youngest, Cordilla, far above the two elder.*

*When this Leir was come to great years, and began to wear unwieldy through age, he thought to understand the affections of his daughters towards him, and prefer her whom he best loved to the succession of the kingdom; therefore, he first asked Gonorilla, the eldest, how well she loved him: the which, calling her gods to record, protested that she loved him more than her own life, which by right and reason should be most dear unto her; with which answer the father, being well pleased, turned to the second, and demanded of her how well she loved him? which answered (confirming her sayings with great oaths) that she loved him more than tongue can express, and far above all other creatures in the world.*

*Then called he his youngest daughter, Cordilla, before him, and asked of her what account she made of him: unto whom she made this answer as followeth: — Knowing the great love and fatherly zeal you have always borne towards me (for the which, that I may not answer you otherwise than I think, and as my conscience leadeth me), I protest to you that I have always loved you, and shall continually while I live, love you as my natural father; and if you would more understand of the love that I bear you, ascertain yourself, that so much as you have, so much you are worth, and so much I love you, and no more.*

*The father, being nothing content with this answer, married the two eldest daughters, the one unto the duke of Cornwall, named Henninus, and the other unto the duke of Albania, called Maglanus; and betwixt them, after his death, he willed and ordained his land should be divided, and the one-half thereof should be immediately assigned unto them in hand; but for the third daughter, Cordilla, he reserved nothing.*

*Yet it fortuned that one of the princes of Gallia (which now is called France), whose name was Aganippus, hearing of the beauty, womanhood, and good conditions of the said Cordilla, desired to have her in marriage, and sent over to her father, requiring that he might have her to wife; to whom answer was made, that he might have his daughter, but for any dowry he could have none, for all was promised and assured to her other sisters already.*

*Aganippus, notwithstanding this answer of denial to receive anything by way of dower with Cordilla, took her to wife, only moved thereto (I say) for respect of her person and amiable virtues. This Aganippus was one of the twelve kings that ruled Gallia in those days, as in the British history it is recorded. But to proceed; after that Leir was fallen into age, the two dukes that had married his two eldest daughters, thinking it long ere the government of the land did come to their hands, arose against him in armour, and reft from him the governance of the land, upon conditions to be continued for term of life: by the which he was put to his portion; that is, to live after a rate assigned to him for the maintenance of his estate, which in process of time was diminished, as well by Maglanus as by Henninus.*

*But the greatest grief that Leir took was to see the unkindness of his daughters, who seemed to think that all was too much which their father had, the same being never so little, in so much that, going from the one to the other, he was brought to that misery that they would allow him only one servant to wait upon him. In the end, such was the unkindness, or, as I may say, the unnaturalness, which he found in his two daughters, notwithstanding their fair and pleasant words uttered in time past, that, being constrained of necessity, he fled the land, and sailed into Gallia, there to seek some comfort of his youngest daughter, Cordilla, whom before he hated.*

*The lady Cordilla hearing he was arrived in poor estate, she first sent to him privately a sum of money to apparel himself withal, and to retain a certain number of servants, that might attend upon him in honourable wise, as apperteyned to the estate which he had borne. And then, so accompanyed, she appointed him to come to the court, which he did, and was so joyfully, honourably, and lovingly received, both by his son-in-law Aganippus, and also by his daughter Cordilla, that his heart was greatly comforted: for he was no less honoured than if he had been king of the whole country himself. Also, after that he had informed his son-in-law and his daughter in what sort he had been used by his other daughters, Aganippus caused a mighty army to be put in readiness, and likewise a great navy of ships to be rigged to pass over into Britain, with Leir his father-in-law, to see him again restored to his kingdom.*

*It was accorded that Cordilla should also go with him to take possession of the land, the which he promised to leave unto her, as his rightful inheritor after his decease, notwithstanding any former grants made unto her sisters, or unto their husbands, in any manner of wise; hereupon, when this army and navy of ships were ready, Leir and his daughter Cordilla, with her husband, took the sea, and arriving in Britain, fought with their enemies, and discomfited them in battle, in the which Maglanus and Henninus were slain, and then was Leir restored to his kingdom, which he ruled after this by the space of two years, and then died, forty years after he first began to reign. His body was buried at Leicester, in a vault under the channel of the river Dore, beneath the town.*

In Holinshed's Chronik fand Shakspere auch das Motiv zu seiner Darstellung von Cordelia's Tode, freilich wiederum in veränderter Weise. Cordelia, die Nachfolgerin ihres Vaters auf dem Throne Britanniens, wird

von ihren aufrührerischen Neffen, den Kindern ihrer Schwestern, bekriegt und gefangen genommen, und im Gefängniss erhängt sie sich aus Verzweiflung. — Dieser Stoff, wie er in Holinshed vorliegt, wurde vor Shakspere bereits von andern Dichtern bearbeitet. Edmund Spenser widmete ihm sechs Stanzen in seiner Faerie Queene (Buch 2, Gesang 10), ohne dass jedoch Shakspere aus diesem versificirten Chronikenbericht etwas Anderes entnahm, als vielleicht den Namen Cordelia, der bei Holinshed Cordilla lautet. Ausführlicher behandelte schon vor Spenser denselben Gegenstand Higgins in dem epischen Lehrgedichte Mirror for Magistrates, aber auch ihm scheint Shakspere nichts entlehnt zu haben, eben so wenig der in Versen gebrachten Geschichte Englands, welche Warner unter dem Titel Albion's England herausgab.

Das alte Drama: The True Chronicle History of King Leir and his three Daughters, Gonorill, Ragan and Cordelia, schon im Jahre 1594 in die Buchhändlerregister eingetragen und wahrscheinlich auch damals schon gedruckt, ist auf uns nur in der späteren Auflage von 1605 gekommen. Es behandelt den Stoff nach der Darstellung des Chronisten und nähert sich der Shakspere'schen Behandlung nur insofern an, als die Freundschaft Kent's ihr Vorbild hat an einem Freunde, Namens Perillus, der dem Leir des unbekannten Verfassers eben so treu in seinem Unglück zur Seite steht. Einige weitere Einzelnheiten, die Shakspere mit seinem Vorgänger in flüchtiger Aehnlichkeit gemeinsam hat, ergeben sich aus der zweifachen Behandlung eines und desselben Stückes. — Von dem Styl dieses weitschweifigen und schwerfälligen Dramas mag die Scene, welche der ersten in Shakspere's Lear theilweise entspricht, eine Probe geben:

*Leir. Deare Gonorill, kind Ragan, sweet Cordella,*
*Ye florishing branches of a kingly stocke,*
*Sprung from a tree that once did flourish greene,*
*Whose blossomes now are nipt with winter's frost,*
*And pale grym death doth wayt upon my steps,*
*And summons me unto his next assizes.*
*Therefore, deare daughters, as ye tender the safety*
*Of him that was the cause of your first being,*
*Resolve a doubt which much molests my mind,*
*Which of you three to me would prove most kind;*
*Which loves me most, and which at my request*
*Will soonest yeeld unto their father's hest.*
*Gon. I hope, my gracious father makes no doubt*
*Of any of his daughters love to him:*
*Yet for my part, to shew my zeal to you,*
*Which cannot be in windy words rehearst,*
*I prize my love to you at such a rate,*
*I thinke my life inferiour to my love.*
*Should you injoine me for to tie a milstone*
*About my neck, and ledpe into the sea,*
*At your commaund I willingly would doe it:*
*Yea, for to doe you good, I would ascend*
*The highest turret in all Brittany,*
*And from the top leape headlong to the ground:*
*Nay, more, should you appoint me for to marry*
*The meanest vassaile in the spacious world,*
*Without reply I would accomplish it:*
*In briefe, commaund whatever you desire,*
*And if I faile, no favour I require.*
*Leir. O, how thy words revive my dying soule!*
*Cor. O, how I doe abhorre this flattery!*
*Leir. But what sayth Ragan to her father's will?*
*Rag. O, that my simple utterance could suffice*
*To tell the true intention of my heart,*
*Which burnes in zeale of duty to your grace:*
*And never can be quench'd, but by desire*
*To shew the same in outward forwardnesse.*
*Oh, that there were some other maid that durst*
*But make a challenge of her love with me;*
*Ide make her soone confesse she never loved*
*Her father halfe so well as I doe you.*
*I then my deeds should prove in plainer case,*
*How much my zeale aboundeth to your grace:*
*But for them all, let this one meane suffice*
*To ratify my love before your eyes:*
*I have right noble suters to my love;*
*No worse then kings, and happely I love one:*
*Yes, would you have me make my choice anew,*
*Ide bridle fancy, and be rulde by you.*
*Leir. Did never Philomel sing so sweet a note.*
*Cor. Did never flatterer tell so false a tale.*
*Leir. Speak now, Cordella, make my joys at full,*
*And drop downe nectar from thy honey lips.*
*Cor. I cannot paint my duty forth in words,*
*I hope my deeds shall make report for me:*
*But looke what love the child doth owe the father,*
*The same to you I beare, my gracious lord.*
*Gon. Here is an answere answerlesse indeed:*
*Were you my daughter, I should scarcely brooke it.*
*Rag. Dost thou not blush, proud peacock as thou art,*
*To make our father such a slight reply?*
*Leir. Why how now minion, are you growne so proud?*
*Doth our deare love make you thus peremptory?*
*What, is your love become so small to us,*
*As that you scorne to tell us what it is?*
*Do you love us, as every child doth love*
*Their father? True indeed, as some,*
*Who by disobedience short their father's dayes,*
*And so would you; some are so father-sick:*
*That they make meanes to rid them from the world:*
*And so would you: some are indifferent,*
*Whether their aged parents live or die;*
*And so are you. But, didst thou know, proud girle,*
*What care I had to foster thee to this,*
*Ah, then thou wouldst say as thy sisters do:*
*Our life is lesse, then love we owe to you.*
*Cor. Deare father, do not so mistake my words,*
*Nor my plaine meaning be misconstrued;*
*My toung was never usde to flattery.*
*Gon. You were not best say I flatter: if you do,*
*My deeds shall shew, I flatter not with you.*
*I love my father better then thou canst.*

*Cor. The praise were great, spoke from another's mouth:*
*But it should seeme your neighbours dwell far off.*
*Rag. Nay, here is one, that will confirme as much*
*As she hath said, both for myselfe and her.*
*I say, thou dost not wish my father's good.*
*Cor. Deare father —*
*Leir. Peace, bastard impe, no issue of king Leir,*
*I will not heare thee speake one tittle more.*
*Call not me father, if thou love thy life,*
*Nor these thy sisters once presume to name:*
*Looke for no helpe henceforth from me or mine;*
*Shift as thou wilt, and trust unto thyselfe:*
*My kingdome will I equally devide*
*'Twixt thy two sisters to their royal dowre,*
*And will bestow them worthy their deserts:*
*This done, because thou shalt not have the hope*
*To have a child's part in the time to come,*
*I presently will dispossesse myselfe,*
*And set up these upon my princely throne.*
*Gon. I ever thought that pride would have a fall.*
*Rag. Plaine dealing sister: your beauty is so sheene,*
*You need no dowry, to make you be a queene.*
[Exeunt *Leir, Gonorill, Ragan.*

Von dem Wahnsinn Lear's, seiner Gefangennehmung und seinem tragischen Ende fand Shakspere bei keinem dieser Vorgänger die geringste Spur: denn eine von Percy in seinen Reliques of Ancient English Poetry mitgetheilte Ballade, in welcher diese Umstände zum Theil vorkommen, ist offenbar von späterem Datum, als die Tragödie unsers Dichters, und scheint aus einer Vermengung des Shakspere'schen Lear mit dem Lear der Chronik hervorgegangen zu sein. Auch die Parallele, in welche Shakspere das Schicksal Gloster's zu dem Schicksal Lear's stellt, gehört ganz und gar ihm selber an. Er hatte in Sidney's Arcadia die Geschichte eines paphlagonischen Königs gefunden, der in blinder Vorliebe für seinen unehelichen Sohn, den Edmund unseres Drama's, sich durch dessen falsche Anklagen gegen seinen gutgearteten rechtmässigen Sohn dergestalt einnehmen lässt, dass er seinen Dienern den Befehl zur Tödtung des Letztern ertheilt. Dieser entwischt jedoch, um dann späterhin seinem Vater, den der Bastard nicht nur der Herrschaft beraubt, sondern auch blenden lässt und in's Elend verstösst, zum Führer zu dienen. Auch die Spitze des Felsens, zu der der Alte sich führen lassen will, um durch einen Sturz von da herab seinem verhassten Leben ein Ende zu machen, kommt in der Arcadia wie im Drama vor, nur dass der treue Sohn auch nicht einmal scheinbar gehorcht. Die betreffende Stelle, dem Sohn in den Mund gelegt, lautet bei Sidney so:

*This old man, whom I lead, was lately rightful prince of Paphlagonia, by the hard-hearted ungratefulness of a son of his, deprived not only of his kingdom, but of his sight, the riches which nature grants to the poorest creatures; whereby and by other his unnatural dealings, he hath been driven to such griefs, as even now he would have had me to have led him to the top of this rock, thence to cast himself headlong to death; and so would have had me, who received my life of him, to be the worker of his destruction.*

Ausser diesen allgemeinen Zügen hat Shakspere auch dieser Quelle nichts zu verdanken; die Charakteristik, wie alles Uebrige, musste er selbst schaffen.

Für die Rolle, welche Edgar als Besessener zu spielen hat, entlehnte Shakspere das Material theilweise aus dem 1603 erschienenen obenerwähnten Buche von Dr. L. Harsnet, späterem Erzbischof von York. Das Buch sollte die damals zum Zweck der Proselytenmacherei von einigen Jesuiten betriebenen Teufelsbannereien enthüllen, deren Hauptschauplatz das Haus eines Katholiken, Namens Peckham, war, wo zwei Diener und drei Kammermädchen der Familie für Besessene ausgegeben und von den Priestern in die Cur genommen wurden. Aus den Bekenntnissen, die durch eine gerichtliche Untersuchung herbeigeführt wurden, und die den Hauptinhalt des Buches bilden, nahm der Dichter das in den Anmerkungen bezeichnete sachliche Detail zu Edgar's Wahnsinnsreden.

Schliesslich mögen hier aus der obenerwähnten Ballade die Verse stehen, welche Lear's Wahnsinn und seinen, sowie seiner Cordelia Tod enthalten.

*Thus twixt his daughters, for relief*
*He wand'red up and down;*
*Being glad to feed on beggar's food,*
*That lately wore a crown.*

*And calling to remembrance then*
*His youngest daughter's words,*
*That said the duty of a child*
*Was all that love affords:*
*But doubting to repair to her,*
*Whom he had banish'd so,*
*Grew frantick mad; for in his mind*
*He bore the wounds of woe:*

*Which made him rend his milk-white locks,*
*And tresses from his head,*
*And all with blood bestain his cheeks,*
*With age and honour spread.*
*To hills and woods and watry founts*
*He made his hourly moan,*
*Till hills and woods and senseless things*
*Did seem to sigh and groan.*

*Even thus possest with discontents,*
*He passed o'er to France,*
*In hopes from fair Cordelia there*
*To find some gentler chance;*
*Most virtuous dame, which when she heard*
*Of this her father's grief,*
*As duty bound, she quickly sent*
*Him comfort and relief:*

*And by a train of noble peers,*
*In brave and gallant sort,*
*She gave in charge he should be brought*
*To Aganippus' court;*
*Whose royal king, with noble mind*
*So freely gave consent,*
*To muster up his knights at arms,*
*To fame and courage bent.*

*And so to England came with speed,*
*To repossesse King Leir,*
*And drive his daughters from their thrones*
*By his Cordelia dear.*
*Where she, true-hearted noble queen,*
*Was in the battle slain;*
*Yet he good king, in his old days,*
*Possest his crown again.*

*But when he heard Cordelia's death,*
*Who died indeed for love*
*Of her dear father, in whose cause*
*She did this battle move;*
*He swooning fell upon her breast,*
*From whence he never parted:*
*But on her bosom left his life,*
*That was so truly hearted.*

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## DRAMATIS PERSONÆ.

LEAR, King of Britain.
KING OF FRANCE.
DUKE OF BURGUNDY.
DUKE OF CORNWALL.
DUKE OF ALBANY.
EARL OF KENT.
EARL OF GLOSTER.
EDGAR, Son to Gloster.
EDMUND, Bastard Son to Gloster.
CURAN, a Courtier.
OSWALD, Steward to Goneril.
Old Man, Tenant to Gloster.
Physician.
Fool.
An Officer, employed by Edmund.
Gentleman, Attendant on Cordelia.
A Herald.
Servants to Cornwall.

GONERIL, REGAN, CORDELIA, } Daughters to Lear.

Knights of Lear's train, Officers, Messengers, Soldiers, and Attendants.

SCENE, Britain.

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# ACT I.

## SCENE I.

A Room of State in King Lear's Palace.

*Enter* Kent, Gloster, *and* Edmund.

*Kent.* I thought, the king had more affected the duke of Albany, than Cornwall.

*Glo.* It did always seem so to us: but now, in the division of the kingdom,[1] it appears not which of the dukes he values most; for equalities[2] are so weighed, that curiosity in neither can make choice of either's moiety.[3]

*Kent.* Is not this your son, my lord?

*Glo.* His breeding, Sir, hath been at my charge: I have so often blushed to acknowledge him, that now I am brazed to it.

*Kent.* I cannot conceive you.

*Glo.* Sir, this young fellow's mother could;[4] whereupon she grew round-wombed, and had, indeed, Sir, a son for her cradle, ere she had a husband for her bed. Do you smell a fault?

*Kent.* I cannot wish the fault undone, the issue of it being so proper.[5]

*Glo.* But I have a son, Sir, by order of law, some year elder[6] than this, who yet is no dearer in my account: though this knave came somewhat saucily into the world,[7] before he was sent for, yet was his mother fair; there was good sport at his making, and the whoreson must be acknowledged. — Do you know this noble gentleman, Edmund?

*Edm.* No, my lord.

*Glo.* My lord of Kent: remember him hereafter as my honourable friend.

*Edm.* My services to your lordship.

*Kent.* I must love you, and sue to know you better.

*Edm.* Sir, I shall study deserving.

*Glo.* He hath been out nine years, and away he shall again. — The king is coming. *[Sennet within.*

*Enter* Lear, Cornwall, Albany, Goneril, Regan, Cordelia, *and Attendants.*

*Lear.* Attend the lords of France and Burgundy, Gloster.

*Glo.* I shall, my liege.

*[Exeunt* Gloster *and* Edmund.

*Lear.* Meantime we shall express our darker purpose.[8]
Give me the map there. — Know, that we have divided,
In three, our kingdom; and 't is our fast intent

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1) *kingdomes* in den Qs. 2) Für *equalities* hat die Fol. *qualities*. — Bei der Theilung des Königreichs ist die Gleichheit der Grösse und des Werthes der einzelnen Theile so abgewogen, dass auch eine wählerische Bedenklichkeit *(curiosity)* bei der Abschätzung keines Theils sich für einen Theil vorzugsweise entscheiden könnte. 3) *moiety* ist nicht gerade Hälfte, sondern gleicher Theil, auch bei einer Dreitheilung, wie hier. Da indess nur von den Herzogen von Albany und Cornwall die Rede ist, nimmt Gloster einfacher Weise, mit Lear's Plan nicht genauer bekannt, eine Vertheilung des Reiches unter diese Beiden ausschliesslich an. 4) Das Wortspiel zwischen den verschiedenen Bedeutungen von *to conceive* = verstehen, und = schwanger werden, kehrt bei Sh. oft wieder. 5) *proper* ist = hübsch, in Bezug auf Edmund's gefälliges Aeussere, zugleich aber auch = geziemend, als Gegensatz zu *fault*. 6) d. h. ungefähr ein Jahr älter, wie Malone richtig erklärt, während Steevens *some year* für gleichbedeutend mit *some years* fasst. Edmund sagt (A. 1, Sc. 2) von sich: *For that I am some twelve or fourteen moonshines || Lag of a brother.* — Die Qs. stellen um: *But I have, Sir, a son etc.* 7) Die Fol. hat *to the world.* — *saucily* = unverschämt, zudringlich, bezieht sich auf *before he was sent for.* 8) Das, was bisher von unserm Vorsatz dunkel, verhüllt blieb, wollen wir jetzt deutlich kundthun. Lear's Plan war bis dahin nur

To shake all cares and business from our age,[9]
Conferring them on younger strengths,[10] while we
Unburden'd crawl toward death. — Our son of Cornwall,
And you, our no less loving son of Albany,
We have this hour a constant will[11] to publish
Our daughters' several dowers, that future strife
May be prevented now.[12] The princes,[13] France and Burgundy,
Great rivals in our youngest daughter's love,
Long in our court have made their amorous sojourn,
And here are to be answer'd. — Tell me, my daughters,
(Since now we will divest us, both[14] of rule,
Interest of territory, cares of state,)
Which of you, shall we say, doth love us most?
That we our largest bounty may extend
Where nature doth with merit challenge.[15] — Goneril,
Our eldest-born, speak first.

*Gon.* Sir, I love[16] you more than words can wield the matter;
Dearer than eye-sight, space, and liberty;
Beyond what can be valued, rich or rare;
No less than life, with grace, health, beauty, honour;
As much as child e'er lov'd, or father found;[17]
A love that makes breath poor, and speech unable;
Beyond all manner of so much[18] I love you.

*Cor.* *[Aside.]* What shall Cordelia do?[19] Love, and be silent.

*Lear.* Of all these bounds, even from this line to this,
With shadowy forests and with champains rich'd,[20]
With plenteous rivers and wide-skirted meads,
We make thee lady: to thine and Albany's issue
Be this perpetual. — What says our second daughter,
Our dearest Regan, wife to Cornwall? Speak.[21]

*Reg.* I am made of that self metal as my sister,[22]
And prize me at her worth. In my true heart
I find, she names my very deed of love;[23]
Only she comes too short,[24] — that I profess
Myself an enemy to all other joys,
Which the most precious square of sense possesses,
And find, I am alone felicitate
In your dear highness' love.

*Cor.* *[Aside.]* Then, poor Cordelia!
And yet not so; since, I am sure, my love 's
More ponderous[25] than my tongue.

*Lear.* To thee, and thine, hereditary ever,
Remain this ample third of our fair kingdom;
No less in space, validity,[26] and pleasure,
Than that conferr'd[27] on Goneril. — Now, our joy,
Although our last, not least;[28] to whose young love
The vines of France, and milk of Burgundy,
Strive to be interess'd;[29] what can you say, to draw
A third more opulent than your sisters? Speak.

*Cor.* Nothing, my lord.

*Lear.* Nothing?

*Cor.* Nothing.

*Lear.* Nothing will come of nothing:[30] speak again.

*Cor.* Unhappy that I am, I cannot heave
My heart into my mouth: I love your majesty
According to my bond; nor more,[31] nor less.

*Lear.* How, how, Cordelia![32] mend your speech a little,
Lest you may mar your fortunes.

*Cor.* Good my lord,
You have begot me, bred me, lov'd me: I

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im Allgemeinen und nicht genauer bekannt geworden. Für *purpose* lesen die Qs. *purposes*, und lassen in der folgenden Zeile *give me* und *that* aus. 9) Die Qs. lesen *of* (d. h. *off*) *our state*, und in der vorigen Zeile *our first intent.* 10) *confirming them on younger years* in den Qs. — Das Folgende bis zu *may be prevented now* steht nur in der Fol. 11) *constant will* ist dasselbe, was ebenvorher *fast intent* hiess. — *this hour* gehört, genau genommen, zu *to publish* und bildet den Gegensatz zu *that future strife etc.* 12) *to prevent* ist bei Sh. = zuvorkommen, vorwegnehmen. 13) Da die erste Hälfte des Verses in den Qs. fehlt (vgl. Anm. 10), vervollständigen sie denselben, indem sie lesen *The two great princes etc.* 14) *both* ist hier nicht im wörtlichsten Sinne zu nehmen, da dreierlei darauf folgt: Regierung, Antheil am Landbesitz, Sorge für den Staat. Diese beiden Zeilen fehlen in den Qs. 15) So die Fol.; die Qs. haben *where merit doth most challenge it.* 16) Die Qs. haben *Sir, I do love you more etc.* — Für *words* der Qs. hat die Fol. *word.* 17) Dem Sinne nach wäre zu *found* aus dem vorhergehenden *lov'd* ein substantivisches *love* zu ergänzen. — Die Qs. haben *friend* für *found.* 18) *so much* knüpft an das vorhergehende *as much* an und wird gesteigert durch *all manner:* weit über soviel in irgend einer Art und Weise hinaus liebe ich Euch. 19) So die Qs.; die Fol. hat *speak* für *do.* 20) Die Qs. ziehen die beiden Verse in einen zusammen: *With shady forests and wide-skirted meads.* — Zwei Zeilen weiter hat die Fol. *issues.* 21) So die Qs.; die Fol. hat *of* für *to* und lässt *Speak* aus. 22) Die Qs. fallen hier aus jedem Versmass heraus: *Sir, I am made of the self-same metal that my sister is.* — *that self* gebraucht Sh. oft für *that same.* 23) *deed of love* ist die förmliche, rechtskräftige Erklärung der Liebe. 24) Darin nur bleibt sie hinter mir zurück, dass ich mich als eine Feindin aller andern Freuden erkläre, welche der kostbare Umfang sinnlicher Wahrnehmung *(square of sense)* in sich schliesst. — *precious* ist in Shaksperisch freier Verbindung mit *square* verknüpft, während es, genau gefasst, sich auf *joys* bezieht: Freuden, die als die kostbarsten im Bereich der Sinne liegen. — Die Fol. hat *professes* für *possesses.* 25) So die Fol.; die Qs. lesen *more richer.* 26) *validity* kommt auch sonst bei Sh. = Werth vor. — *pleasure* ist die äussere Anmuth der Landschaften. 27) Die Qs. lesen hier *confirm'd*, wie sie vorher (vgl. Anm. 10) *confirming* lasen. 28) Die Fol. hat *although our last, and least.* In den Qs. lautet der Schluss der Rede: *but now our ioy,* || *Although the last, not least in our deere loue,* || *What can you say to win a third, more opulent* || *Then your sisters?* — Die meisten Hgg. setzen *although the last, not least.* 29) *interest* oder *interess'd* ist das Particip des veralteten Verbums *to interess.* Das weinreiche Frankreich und das milchreiche Burgund wetteifern mit einander, an Cordelia's Liebe einen Antheil zu gewinnen. Die beiden Länder mit ihren vorzüglichsten Producten werden hier statt der Fürsten genannt. 30) Der Sinn ist: Dann wirst Du auch Nichts bekommen. Die Folge des Nichts, welches Cordelia antwortet, wird die sein, dass sie auch Nichts erhält. In den Qs. erwiedert Lear auf Cordelia's erstes *Nothing, my lord* alsbald: *How, nothing can come of nothing: speak again.* 31) So die Qs.; die Fol. *no more.* 32) *go to,*

Return those duties back as are right fit,[33]
Obey you, love you, and most honour you.
Why have my sisters husbands, if they say,
They love you all? Haply, when I shall wed,
That lord, whose hand must take my plight, shall carry
Half my love with him, half my care, and duty:
Sure, I shall never marry like my sisters,
To love my father all.[34]
*Lear.* But goes thy heart with this?[35]
*Cor.* Ay, my good lord.
*Lear.* So young, and so untender?
*Cor.* So young, my lord, and true.
*Lear.* Let it be so: thy truth then be thy dower;
For, by the sacred radiance of the sun,
The mysteries[36] of Hecate, and the night,
By all the operation of the orbs,[37]
From whom we do exist, and cease to be,
Here I disclaim all my paternal care,
Propinquity and property of blood,[38]
And as a stranger to my heart and me
Hold thee, from this, for ever. The barbarous Scythian,
Or he that makes his generation messes[39]
To gorge his appetite, shall to my bosom[40]
Be as well neighbour'd, pitied, and reliev'd,
As thou my sometime daughter.[41]
*Kent.* Good my liege, —
*Lear.* Peace, Kent!
Come not between the dragon and his wrath.
I lov'd her most, and thought to set my rest
On her kind nursery. — Hence, and avoid my sight![42] —
So be my grave my peace, as here I give
Her father's heart from her! — Call France. — Who stirs?[43] —
Call Burgundy. — Cornwall, and Albany,
With my two daughters' dowers digest the third:[44]
Let pride, which she calls plainness, marry her.
I do invest you jointly with my power,
Pre-eminence, and all the large effects[45]
That troop with majesty. — Ourself, by monthly course,
With reservation of an hundred knights,
By you to be sustain'd, shall our abode
Make with you by due turn.[46] Only, we shall retain
The name, and all the additions to a king;[47]
The sway, revenue, execution of the rest,[48]
Beloved sons, be yours: which to confirm,
This coronet part between you.[49]
*Kent.* Royal Lear,
Whom I have ever honour'd as my king,
Lov'd as my father, as my master follow'd,
As my great patron thought on in my prayers, —
*Lear.* The bow is bent and drawn; make from the shaft.
*Kent.* Let it fall rather, though the fork[50] invade
The region of my heart: be Kent unmannerly,
When Lear is mad. — What wouldst thou do, old man?
Think'st thou, that duty shall have dread to speak,
When power to flattery bows? To plainness honour's bound,
When majesty falls to folly.[51] Reserve thy state;[52]

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*go to, Cordelia* steht in den Qs., die in dem folgenden Verse *it* für *you* lesen. 33) Für das, was Ihr an mir gethan, erwiedere ich solche Pflichten, wie sie sich geziemen. — Das *those* weist auf das Folgende, nicht auf das Vorhergehende hin. 34) In der Fol. schliesst der Satz mit *like my sisters.* 35) So die Fol.; die Qs. *But goes this with thy heart?* und in Cordelia's Antwort: *Ay, good my lord.* 36) *mysteries* in der zweiten Folioausg. von 1632 verbessert mit Recht den Druckfehler der ersten Fol.: *miseries,* wofür die Qs. eben so verkehrt *mistresse* bieten. Die nächtlichen Mysterien der Hekate, eine Sh. und seinen Zeitgenossen sehr geläufige Vorstellung, bilden hier den natürlichen Gegensatz zu dem heiligen Strahlenglanz der Sonne. 37) *orbs* heissen die Himmelskörper von ihrer kreisförmigen Erscheinung; die Einwirkung jener auf Leben und Tod der Sterblichen wird nach astrologischer Auffassung mit *operation* bezeichnet. Die meisten Hgg. lesen ohne Grund *operations.* 38) *property of blood* steigert noch den Begriff, der in *propinquity* liegt: die Blutsverwandtschaft wird zur Blutsgemeinschaft. 39) *generation* ist collectiv, = Kinder, Erzeugte. Der Kannibale macht aus seinen Kindern Speisen, die förmlich aufgetragen werden. 40) *to my bosom,* das sich in genauer Construction nur mit *neighboured* verbinden lässt, obwohl auch *pitied* und *relieved* dazu gehören soll, fehlt zur Beeinträchtigung des Sinnes in den Qs. 41) Du, die einstmals meine Tochter war. 42) Die meisten Hgg. fügen hier eine in Qs. und Fol. fehlende Bühnenweisung *To Cordelia* hinzu. Da jedoch Lear ebenvorher wie gleich nachher von Cordelia nur in der dritten Person spricht, da er ausserdem den französischen König wie den burgundischen Herzog herbeirufen lässt, um ihnen seine Tochter vorzustellen, so ist es unwahrscheinlich, dass er die Cordelia hier weggehen heisse; wahrscheinlich dagegen, dass die Worte an den ihm entgegentretenden Kent gerichtet sind. 43) Diese Drohworte: Wer rührt sich? sollen jeden etwaigen Versuch einer Widerrede von Seiten der Anwesenden zurückschrecken. 44) Zu den Mitgiften der zwei Töchter sollen sie auch die Mitgift der dritten Tochter verdauen, zu sich nehmen, da es nicht mehr Lear's Sache ist, die jüngste auszustatten, sondern der Hochmuth, den sie Geradheit nennt, ihr einen Gemahl verschaffen mag. — *to marry* ist hier = verheirathen, nicht = heirathen. — Die Qs. haben *this third.* 45) *large effects* sind die glänzenden, reichen Attribute, die sich zur Majestät des Königs gesellen und sein Gefolge bilden. 46) So die Fol.; die Qs. *turns,* wie auch in derselben Zeile *still* für *shall* der Fol. 47) *additions,* in der Fol. *addition,* sind die Ehrenbezeugungen und die darauf begründeten Rechte, die einem Könige gebühren. — *to a king* ist auch zu *the name* zu suppliren. 48) *rest* bezieht sich auf das Vorhergehende: die Handhabung oder Leitung alles Uebrigen, was sich Lear nicht selber vorbehalten hat. 49) Die Hgg. fügen die Bühnenweisung hinzu: *Giving the crown,* obwohl im Texte nur von *coronet* die Rede ist, worunter schwerlich die eigentliche Königskrone Lear's zu verstehen ist. Diese gehört wohl zu den Dingen, die er behält; seinen Schwiegersöhnen, welche nach wie vor Herzoge bleiben, übergiebt er eine kleinere, herzogliche Krone. Zwischen *crown* und *coronet* unterscheidet auch an anderen Stellen Sh. sehr genau; so in Tempest (A. 1, Sc. 2) *subject his coronet to his crown,* und in K. Henry V. (A. 2, Chorus) *With crowns imperial, crowns, and coronets.* 50) *fork* ist der Widerhaken des Pfeils, von dem oder dessen Richtung Kent sich wegmachen *(make from the shaft)* soll, um nicht getroffen zu werden. 51) So die Fol., mit energischerem Ausdruck, als die Qs., die *stoops to folly* lesen. 52) So die Fol., nach deren Lesart Kent den König beschwört, seine Königswürde zu wahren und zu schonen. Die

And, in thy best consideration, check
This hideous rashness: answer my life my judgment,[53]
Thy youngest daughter does not love thee least;
Nor are those empty-hearted, whose low sound
Reverbs no hollowness.[54]
*Lear.* Kent, on thy life, no more.
*Kent.* My life I never held but as a pawn[55]
To wage against thine enemies; ne'er fear[56] to lose it,
Thy safety being the motive.
*Lear.* Out of my sight![57]
*Kent.* See better, Lear; and let me still remain
The true blank of thine eye.
*Lear.* Now, by Apollo, —
*Kent.* Now, by Apollo, king,
Thou swear'st thy gods in vain.
*Lear.* O, vassal! miscreant![58]
*[Laying his hand upon his sword.*
*Alb., Corn.* Dear Sir, forbear.[59]
*Kent.* Do;
Kill thy physician, and the fee[60] bestow
Upon the foul disease. Revoke thy gift;[61]
Or, whilst I can vent clamour from my throat,
I 'll tell thee, thou dost evil.
*Lear.* Hear me, recreant![62]
On thine allegiance, hear me!
Since thou hast sought to make us break our vow
(Which we durst never yet), and, with strain'd pride,
To come betwixt our sentence and our power[63]
(Which nor our nature nor our place can bear),
Our potency made good, take thy reward.[64]
Five[65] days we do allot thee for provision
To shield thee from disasters of the world;[66]
And on the sixth to turn thy hated back
Upon our kingdom: if, on the tenth day following,
Thy banish'd trunk be found in our dominions,
The moment is thy death. Away! By Jupiter,[67]
This shall not be revok'd.
*Kent.* Fare thee well, king: since thus thou wilt appear,
Freedom lives hence,[68] and banishment is here. —
*[To* Cordelia.*]* The gods to their dear shelter[69] take thee, maid,
That justly think'st, and hast most rightly said! —
*[To* Regan *and* Goneril.*]* And your large speeches may your deeds[70] approve,
That good effects may spring from words of love. —
Thus Kent, O princes! bids you all adieu;
He 'll shape his old course in a country new.[71] *[Exit.*

*Flourish. Re-enter* Gloster; *with* France, Burgundy, *and Attendants.*

*Glo.* Here 's France and Burgundy, my noble lord.[72]
*Lear.* My lord of Burgundy,
We first address toward you, who with this king
Hath rivall'd for our daughter. What, in the least,
Will you require in present dower with her,
Or cease your quest of love?[73]
*Bur.* Most royal majesty,
I crave no more than hath your highness offer'd,
Nor will you tender less.
*Lear.* Right noble Burgundy,
When she was dear to us, we did hold her so;[74]

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meisten Hgg. ziehen die Lesart der Qs. vor: *reverse thy doom.* So schrieb Sh., wie schon Johnson vermuthete, wahrscheinlich zuerst, änderte die Worte aber, die neben dem Folgenden ziemlich pleonastisch erschienen, später um. Das Aufgeben der Königswürde wird nachher dem Lear noch verhängnissvoller, als die ungerechte Verurtheilung Cordelia's. 53) Mein Leben möge für die Richtigkeit meines Urtheils über die Liebe Deiner Töchter einstehen. 54) Cordelia's Herz giebt deshalb einen so leisen Ton von sich, weil es voll ist, während ein leeres Gefäss desto lauter wiederhallt. Zu *whose* ist aus *empty-hearted* das Substantiv *heart* zu entlehnen. — *to reverb* scheint eine Sh.'sche Abkürzung aus *reverberate* zu sein, das als Verbum und Adjectiv bei ihm sich findet. — Die Fol. hat *sounds Reverbe.* 55) Ein Unterpfand, das mir nur geliehen war, um es im Kampfe gegen Deine Feinde auf's Spiel zu setzen. 56) scil. *I*, das aus dem Vorhergehenden supplirt wird. Für *ne'er (never)* lesen die Qs. *nor.* — Die Fol. lässt *the* vor *motive* aus. 57) Vgl. Anm. 42 zu *Hence, and avoid my sight!* — Auf das Wort *sight* = Bereich des Gesichts und Sehkraft, bezieht sich dann Kent's Antwort: *see better*, und *true blank of thine eye* = das ächte Ziel Deines Auges. 58) So die Fol.; die Qs. setzen dafür *recreant*, wie nach der Fol. Lear den Kent erst später nennt. *miscreant* ist Kent in Bezug auf Apollo und die Götter, die er verächtlich als *thy gods* bezeichnete, *recreant* ist er in Bezug auf Lear. 59) Diese Worte, die in den Qs. fehlen, haben zuerst Rowe veranlasst, zur Erklärung die Bühnenweisung *Laying his hand upon his sword* hinzuzufügen. 60) Der Lohn, der eigentlich dem Arzte zukäme, wird dazu verwandt, die Krankheit zu hegen und zu fördern. — Die Fol. hat *thy fee.* 61) So die Fol.; die Qs. lesen *doom*, in Anknüpfung an ihr früheres *reverse thy doom* (vgl. Anm. 52). Als Sh. das Eine änderte, änderte er auch das Andere. 62) Vgl. Anm. 58. 63) Für *strain'd pride* = übermässiger, übertriebener Stolz, haben die Qs. matter *straied pride* = irregeleiteter Stolz. — Für *sentence* der Qs. hat die Fol. *sentences.* 64) Kent empfängt für seine Dreistigkeit seinen Lohn, indem Lear zugleich seine Macht und Autorität beweist. 65) *four days* lesen die Qs., und demnach auch *fifth* für *sixth* in der zweitfolgenden Zeile. 66) *disasters of the world* sind Missgeschicke, mit denen die Welt ihn bedroht. Die meisten Hgg. ziehen die mattere Lesart der Qs. *diseases of the world* vor. 67) Lear überbietet seinen früheren Schwur *by Apollo*, indem er jetzt bei einem höheren Gotte schwört, um dem Eide ein grösseres Gewicht beizulegen. 68) *hence* = fern von hier, im Gegensatz zu *here.* Kent findet die über ihn verhängte Verbannung nur im Dableiben, die Freiheit dagegen (für *freedom* lesen die Qs. *friendship)* in der Fremde. 69) Die Qs. *protection* für *dear shelter.* — In dem folgenden Verse stellen die Qs. *rightly* und *justly* um. 70) *your deeds* ist Subject: Eure Thaten mögen Euren vielsagenden, weitgehenden Worten zur Bewährung dienen. 71) *old course*, als Gegensatz zu *country new*, liesse sich in Bezug auf Kent's Lebensalter fassen, oder dahin deuten, dass er sein altes, bisheriges Verfahren auch im neuen Lande üben werde. Die letztere Deutung ist die plausiblere. Als auffallende Parallelstelle citirt Steevens aus Peele's Battle of Alcazar (1594 gedruckt) den Schluss des zweiten Acts: *St. George for England! and Ireland now adieu,* || *For here Tom Stukely shapes his course anew.* 72) Die Fol. ertheilt diese Worte der Cordelia zu. 73) *quest of love* ist einfach Liebesgesuch, Liebeswerbung, und nicht, wie Steevens sehr gesucht erklärt, = *amorous expedition.* — *to cease* ist transitives Verbum hier. 74) scil. *dear.*

But now her price is fall'n. Sir, there she stands:
If aught within that little seeming[75] substance,
Or all of it, with our displeasure piec'd,
And nothing more, may fitly like your grace,[76]
She 's there, and she is yours.
*Bur.* I know no answer.
*Lear.* Will you, with those infirmities she owes,[77]
Unfriended, new-adopted to our hate,
Dower'd with our curse, and stranger'd with our oath,[78]
Take her, or leave her?
*Bur.* Pardon me, royal Sir;
Election makes not up on such conditions.[79]
*Lear.* Then leave her, Sir; for, by the power that made me,
I tell you all her wealth. — *[To* France.*]* For you, great king,
I would not from your love make such a stray,
To match you where I hate: therefore, beseech you
To avert your liking a more worthier way,
Than on a wretch whom nature is asham'd
Almost to acknowledge hers.
*France.* This is most strange,
That she, who even but now was your best object,[80]
The argument of your praise, balm of your age,
Most best, most dearest,[81] should in this trice of time
Commit a thing so monstrous, to dismantle
So many folds of favour.[82] Sure, her offence
Must be of such unnatural degree,
That monsters it, or your fore-vouch'd affection
Fall into taint:[83] which to believe of her,
Must be a faith that reason without miracle
Could never plant in me.
*Cor.* I yet beseech your majesty
(If for[84] I want that glib and oily art,
To speak and purpose not; since what I well intend,[85]
I 'll do 't before I speak) that you make known
It is no vicious blot, murder, or foulness,
No unchaste[86] action, or dishonour'd step,
That hath depriv'd me of your grace and favour;
But even for want[87] of that for which I am richer,
A still-soliciting eye, and such a tongue
That I am glad I have not, though not to have it
Hath lost me in your liking.
*Lear.* Better thou[88]
Hadst not been born, than not to have pleas'd me better.
*France.* Is it but this?[89] a tardiness in nature,
Which often leaves the history unspoke,
That it intends to do? — My lord of Burgundy,
What say you to the lady? Love 's not love,
When it is mingled with regards,[90] that stand
Aloof from the entire point. Will you have her?
She is herself a dowry.[91]
*Bur.* Royal king,[92]
Give but that portion which yourself propos'd,
And here I take Cordelia by the hand,
Duchess of Burgundy.
*Lear.* Nothing: I have sworn; I am firm.
*Bur.* I am sorry, then, you have so lost a father,
That you must lose a husband.
*Cor.* Peace be with Burgundy!
Since that respects of fortune[93] are his love,
I shall not be his wife.
*France.* Fairest Cordelia, that art most rich, being poor;
Most choice, forsaken; and most lov'd, despis'd;
Thee and thy virtues here I seize upon:
Be it lawful, I take up what 's cast away.
Gods, gods! 't is strange, that from their cold'st neglect
My love should kindle to inflam'd respect. —

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Als sie uns theuer war, schätzten wir sie auch zu theurem Preise, und bestimmten demgemäss ihre Mitgift. 75) *seeming* = auf dem Anschein beruhend, also durch den Anschein täuschend. 76) *your grace* ist der Titel, den er dem Herzog giebt. — *to like* = gefallen, hat bei Sh. oft die gefallende Sache als Subject, und die Person, der sie gefällt, als Object. 77) *to owe* = als Besitz in Anspruch nehmen, und = besitzen. 78) Cordelia hat, ihrer Angehörigen beraubt *(unfriended)*, jetzt keinen anderen Vater als Lear's Hass *(new-adopted to our hate)*, keine andere Mitgift als seinen Fluch, und ist in Folge des von Lear ausgesprochenen Schwures zu einer Fremdlingin im Lande geworden. Für *dower'd* lesen die Qs. *cover'd*. 79) Die Wahl schliesst nicht ab, entscheidet sich nicht, bei solchen Bedingungen. Die Qs. haben *on* für *in* der Fol. — In Lear's folgender Rede ist *to make a stray from* = von Etwas abirren, Etwas unberücksichtigt lassen; und aus *to avert* = ablenken, ist für das Folgende das einfache Verbum = lenken, hinlenken, dem Sinne nach zu ergänzen. 80) *best* ist zufällig in der Fol. ausgefallen. — *object* ist bei Sh. immer das vor Augen Liegende, also hier mit *best* verbunden etwa = Augenweide. — Für *who* hat die Fol. *whom* und die Qs. *that*. 81) So die Qs., mit einer bei Sh. häufigen Steigerung des Superlativs. Die Fol. hat den einfachen Superlativ *the best, the dearest*. 82) Das Bild ist von einem Mantel entlehnt, in dessen Falten gleichsam die Gunst des Königs sich barg, und der, wie er bisher die Cordelia bedeckte, nun plötzlich abgestreift wird. 83) Cordelia's Vergehen muss entweder von einem so unnatürlichen Grade sein, dass dieser Grad dasselbe zum Ungeheuer macht, oder Eure vorher betheuerte Zuneigung zu ihr muss als schlechtbegründet verdächtig werden. Die Qs. lesen *or you for voucht affections* || *Falne into taint*, und viele Hgg. entlehnen daher *fall'n* für *fall*, weil sie *taint* = *decay* fassen. 84) *for* = *because*. Der mit *since what I well* beginnende parenthetische Zwischensatz, der sich an den mit *for I want* beginnenden anschliesst, hat veranlasst, dass *if* ohne weitere Construction dasteht. Der Sinn ist: Wenn Ihr mich deshalb verstosst, weil ich u. s. w. 85) Die Fol. hat *will intend*. — In der folgenden Zeile haben die Qs. *that you may know*. 86) Die Qs. *unclean*, das biblische Wort für *unchaste*. — In der vorhergehenden Zeile ändert Collier's Corrector: *no vicious blot, nor other foulness*. 87) Auch hier ist die Construction ungenau, indem an das vorhergehende *It is no vicious blot etc.* anknüpfend auch *the want* für *for want* stehen müsste. 88) In den Qs. fängt Lear seine Worte mit *Go to, go to* an. 89) *Is it no more but this?* in den Qs. 90) So die Fol.; die Qs. *respects*. Sh. setzte vielleicht das eine Synonym für das andere, weil bald nachher *respects* noch einmal kommt. — *regards* sind Rücksichten, die von dem wesentlichen, ächten Zielpunkte der Liebe fernab liegen. 91) *She is herself and dower* in den Qs. 92) So die Fol., in einer Verbindung, die auch sonst vorkommt (z. B. in K. Richard II. A. 3, Sc. 1). — Die Qs. haben *royal Lear*. 93) Die Fol. liest *respect and fortunes*. 94) *here*

Thy dowerless daughter, king, thrown to my chance,
Is queen of us, of ours, and our fair France:
Not all the dukes of waterish Burgundy
Shall buy this unpriz'd precious maid of me. —
Bid them farewell, Cordelia, though unkind:
Thou losest here, a better where to find.[94]

*Lear.* Thou hast her, France: let her be thine; for we
Have no such daughter, nor shall ever see
That face of hers again: — therefore, be gone[95]
Without our grace, our love, our benison. —
Come, noble Burgundy.

*[Flourish. Exeunt* Lear, Burgundy, Cornwall, Albany, Gloster, *and Attendants.*

*France.* Bid farewell to your sisters.

*Cor.* The jewels of our father,[96] with wash'd eyes
Cordelia leaves you: I know you what you are;
And, like a sister,[97] am most loath to call
Your faults as they are nam'd. Love well[98] our father:
To your professed bosoms I commit him;[99]
But yet, alas! stood I within his grace,
I would prefer him to a better place.[100]
So farewell to you both.

*Reg.* Prescribe not us our duty.

*Gon.* Let your study
Be, to content your lord, who hath receiv'd you
At fortune's alms:[101] you have obedience scanted,
And well are worth the want that you have wanted.[102]

*Cor.* Time shall unfold what plighted cunning hides;
Who cover faults, at last shame them derides.[103]
Well may you prosper!

*France.* Come, my fair Cordelia.

*[Exeunt* France *and* Cordelia.

*Gon.* Sister, it is not little I have to say of what most nearly appertains to us both. I think, our father will hence to-night.

*Reg.* That 's most certain, and with you; next month with us.

*Gon.* You see how full of changes his age is; the observation we have made of it hath not been little:[104] he always loved our sister most; and with what poor judgment he hath now cast her off, appears too grossly.

*Reg.* 'T is the infirmity of his age; yet he hath ever but slenderly known himself.

*Gon.* The best and soundest of his time hath been but rash;[105] then must we look to receive from his age, not alone the imperfections of long-engraffed condition,[106] but, therewithal, the unruly waywardness that infirm and choleric years bring with them.

*Reg.* Such unconstant starts are we like to have from him, as this of Kent's banishment.

*Gon.* There is further compliment of leave-taking between France and him.[107] Pray you, let us hit together: if our father carry authority with such disposition[108] as he bears, this last surrender of his will but offend us.

*Reg.* We shall further think of it.

*Gon.* We must do something, and i' the heat.

*[Exeunt.*

## SCENE II.

A Hall in the Earl of Gloster's Castle.

*Enter* Edmund, *with a letter.*

*Edm.* Thou, nature, art my goddess; to thy law
My services are bound. Wherefore should I
Stand in the plague of custom,[1] and permit
The curiosity of nations[2] to deprive me,
For that I am some twelve or fourteen moonshines
Lag of a brother?[3] Why bastard? wherefore base?
When my dimensions are as well compact,
My mind as generous, and my shape as true,
As honest madam's[4] issue? Why brand they us

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und *where* werden hier substantivisch gebraucht: Du verlierst das Hier, um ein besseres Wo zu finden. 95) Diese letzten Worte sind nicht mehr an den König von Frankreich *(France)*, sondern an Cordelia gerichtet. 96) *the jewels of our father* ist Apposition zu dem freilich erst nachfolgenden *you.* — Manche Hgg. lesen *Ye jewels etc.* 97) Schwesterlich, wie es einer Schwester geziemt. 98) Die Qs. *use well.* 99) Cordelia empfiehlt ihren Vater den Gesinnungen der Schwestern, wie sie dargelegt oder betheuert *(professed)*, nicht wie sie wirklich beschaffen sind. 100) d. h. ein besserer Platz als die *professed bosoms*, welches letztere Wort Cordelia hier im eigentlichen Sinne fasst. 101) Als ein vom Glück dargebotenes Almosen. So steht in Othello (A. 3, Sc. 4) *And shut myself up in some other course,* || *To fortune's alms.* — In den Qs. wird diese Rede der Regan, die vorhergehende, in welcher die Qs. *duties* für *duty* lesen, der Goneril zuertheilt. 102) Die Wiederholung des negativen Begriffs *want*, einmal substantivisch, dann verbal, lässt sich der bei Sh. gebräuchlichen Häufung der Negationen überhaupt vergleichen. Der Sinn ist nur: die Entbehrung, die Ihr erfahren habt. — Theobald bezieht *want* nicht auf den Mangel an Mitgift, sondern auf den Mangel an Liebe seitens der Cordelia. — Die Qs. lesen *worth* für *want.* 103) So die Qs., nur dass sie *covers* für *cover* lesen: Diejenigen, welche ihre Laster verdecken, giebt am Ende die Schmach der Verhöhnung Preis. — Die Fol. hat *Who covers faults, at last with shame derides*, was M. Mason in Verbindung mit dem vorhergehenden *time* beibehielt, indem er *covers faults* in *covert faults* umänderte. — Für *plighted cunning* der Fol. haben die Qs. *pleated (i. e. plaited) cunning*, dem Sinne nach dasselbe. 104) Die Fol. lässt *not* aus. — In Goneril's voriger Rede haben die Qs. *not a little.* 105) Er war selbst in seiner besten und vernünftigsten Lebensperiode vorschnell, jähzornig. 106) *condition* ist = Stimmung, Gemüthsart. — *to engraff* ist die ältere Form für *to engraft.* — Zu den langeingewurzelten Schwächen wird nun noch der unlenksame Eigensinn eines reizbaren Greisenalters kommen. — Die Fol. stellt um *from his age to receive.* 107) Es wird noch weitere Abschiedsceremonien zwischen dem Könige von Frankreich und Lear geben, und bei den Conflicten, die daraus entstehen können, ist es rathsam, dass Goneril und Regan zusammenhalten. — Das *sit* der Fol. für *hit* der Qs. ist wahrscheinlich ein Druckfehler. 108) *disposition* in der Fol., *dispositions* in den Qs.

1) *plague of custom* ist der Fluch oder Bann, den das Herkommen über den Bastard verhängt. 2) Die übertriebene Gewissenhaftigkeit der Völker, welche so viel Gewicht auf die rechtmässige Geburt legt, enterbt den Edmund als Bastard, und weil sein Bruder ihm zuvorgekommen. — *to deprive* = enterben, kommt auch bei Sh.'s Zeitgenossen vor. 3) *lag*, eigentlich = säumig, bezeichnet mit *of* Den, hinter welchem man zurückbleibt. 4) *madam*

With base? with baseness? bastardy? base, base?
Who in the lusty stealth of nature take
More composition[5] and fierce quality,
Than doth, within a dull, stale, tired bed,
Go to the creating a whole tribe of fops,
Got 'tween asleep and wake?[6] — Well then,
Legitimate Edgar, I must have your land:
Our father's love is to the bastard Edmund,
As to the legitimate. Fine word, — legitimate![7]
Well, my legitimate, if this letter speed,
And my invention thrive, Edmund the base
Shall to the legitimate[8] —: I grow, I prosper; —
Now, gods, stand up for bastards!

*Enter* GLOSTER.

*Glo.* Kent banish'd thus! And France in choler parted!
And the king gone to-night! subscrib'd his power![9]
Confin'd to exhibition![10] All this done
Upon the gad![11] — Edmund! How now! what news?

*Edm.* So please your lordship, none.
*[Putting up the letter.*

*Glo.* Why so earnestly seek you to put up that letter?

*Edm.* I know no news, my lord.

*Glo.* What paper were you reading?

*Edm.* Nothing, my lord.

*Glo.* No? What needed then that terrible despatch of it into your pocket? the quality of nothing hath not such need to hide itself. Let 's see: come; if it be nothing, I shall not need spectacles.

*Edm.* I beseech you, Sir, pardon me: it is a letter from my brother, that I have not all o'erread; and for so much as I have perused, I find it not fit for your o'erlooking.[12]

*Glo.* Give me the letter, Sir.

*Edm.* I shall offend, either to detain or give it. The contents, as in part[13] I understand them, are to blame.

*Glo.* Let 's see, let 's see.

*Edm.* I hope, for my brother's justification, he wrote this but as an essay or taste of my virtue.[14]

*Glo. [Reads.]* »This policy, and reverence[15] of age, makes the world bitter to the best of our times;[16] keeps our fortunes from us, till our oldness cannot relish them. I begin to find an idle and fond bondage in the oppression of aged tyranny,[17] who sways, not as it hath power, but as it is suffered. Come to me, that of this I may speak more. If our father would sleep till I waked him, you should enjoy half his revenue for ever, and live the beloved of your brother, EDGAR.« — Humph! — Conspiracy! — »Sleep till I waked him, — you should enjoy half his revenue.« — My son Edgar! Had he a hand to write this? a heart and brain to breed it in? — When came this to you? Who brought it?

*Edm.* It was not brought me, my lord; there 's the cunning of it: I found it thrown in at the casement of my closet.

*Glo.* You know the character to be your brother's?

*Edm.* If the matter[18] were good, my lord, I durst swear it were his; but, in respect of that, I would fain think it were not.

*Glo.* It is his.

*Edm.* It is his hand, my lord; but, I hope, his heart is not in the contents.

*Glo.* Has he never before sounded you in this business?

*Edm.* Never, my lord: but I have often heard him maintain it to be fit, that, sons at perfect age, and fathers declined,[19] the father should be as ward to the son, and the son manage his revenue.

*Glo.* O villain, villain! — His very opinion in the letter! — Abhorred villain! Unnatural, detested, brutish villain! worse than brutish! — Go, sirrah, seek him; I 'll apprehend him.[20] — Abominable villain! — Where is he?

*Edm.* I do not well know, my lord. If it shall please you to suspend your indignation against my brother, till you can derive from him better testimony of his intent, you shall run a certain course; where,[21] if you violently proceed against him, mistaking his purpose, it would make a great gap in your own honour, and shake in pieces the heart of his obedience.[22] I dare pawn down my

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wird hier, wie oft bei Sh., in ironischem Sinne gebraucht = feine, vornehme Dame. Es ist hier Edgar's Mutter darunter verstanden. 5) *composition* wird zunächst von der Mischung der Metalle beim Schmelzen gebraucht, und von da auf die Zeugung übertragen. 6) Die Fol. trennt *a sleep*, und die Qs. lesen *got 'tween sleep and wake*. 7) Diese drei charakteristischen Worte fehlen in den Qs. 8) Die Qs. haben *shall tooth' legitimate*, und die Fol. *shall to' th' Legitimate*. — Der Bastard wird, wenn sein Plan anschlägt, dem legitimen Sohne — Was er ihm zufügen wird, sagt er nicht, da die Ankunft seines Vaters ihn unterbricht, bei dessen blossem Anblick er schon siegesgewiss ausruft *I grow, I prosper*. So fasste schon Rowe die Stelle auf. Die späteren Hgg. lesen entweder mit Edwards *top the legitimate* oder mit Hanmer *toe the legitimate*. 9) So die Qs. — *to subscribe* kommt auch sonst = übergeben, übertragen, vor. Die Fol. hat *prescrib'd his power*. 10) Lear ist auf ein bestimmtes ihm ausgesetztes Einkommen beschränkt. In diesem Sinne kommt *exhibition* öfter vor. 11) *upon the gad* = auf's Gerathewohl, unüberlegt. — *to gad* bezeichnet als Verbum ein vages, zweckloses Umherschweifen, und in ähnlichem Sinne wird das Wort hier substantivisch gebraucht. 12) Die Qs. *not fit for your liking*. 13) *in part* geht darauf, dass er den Brief erst theilweise gelesen haben will. 14) Als eine Prüfung oder Erprobung meiner Tugend. — *essay* ist eine ältere Form für das jetzige *assay*, und *taste* ist, nach Staunton's Meinung, mit *test* identisch. 15) *and reverence*, das in den Qs. fehlt, ist vielleicht erst später vom Dichter eingeschoben. — Gloster liest den Anfang des Briefes leise, worin sich der Schreiber über die Staatseinrichtung *(policy)* beklagt, welche aus Ehrfurcht vor dem Alter die Väter in lebenslänglichem, ausschliesslichem Besitz ihres Vermögens sicher stellt. 16) Unsere beste Zeit, d. h. die Jugendzeit. 17) Der Druck, den die Tyrannei des Alters über die Jugend ausübt, erscheint ihm als eine zwecklose und thörichte Knechtschaft für die letztere. 18) Dem *character*, der Handschrift des Briefes, wird *matter*, der Inhalt desselben, gegenübergestellt, wie gleich nachher der *hand*, im Sinne von *character*, das *heart*. 19) Die Qs. *declining* und im Folgenden *his father* und *as a ward*. — In Othello (A. 3, Sc. 3) heisst es: *I am declin'd into the vale of years*. — In Gloster's vorhergehender Rede haben die Qs. *heretofore* für *before* der Fol. 20) Die Qs. *I, apprehend him*, was die Cambridge Edd. lesen *ay, apprehend him*. 21) *where* gebraucht Sh. oft im Sinne von *whereas*, wie um-

life for him, that he hath writ this to feel my affection to your honour,[23] and to no other pretence of danger.[24]

*Glo.* Think you so?

*Edm.* If your honour judge it meet, I will place you where you shall hear us confer of this, and by an auricular assurance have your satisfaction; and that without any further delay than this very evening.

*Glo.* He cannot be such a monster —[25]

*Edm.* Nor is not, sure.

*Glo.* To his father, that so tenderly and entirely loves him. — Heaven and earth! — Edmund, seek him out; wind me into him,[26] I pray you: frame the business after your own wisdom. I would unstate myself to be in a due resolution.[27]

*Edm.* I will seek him, Sir, presently; convey[28] the business as I shall find means, and acquaint you withal.[29]

*Glo.* These late eclipses in the sun and moon portend no good to us: though the wisdom of nature can reason it thus and thus, yet nature finds itself scourged by the sequent effects.[30] Love cools, friendship falls off, brothers divide: in cities, mutinies; in countries, discord; in palaces, treason; and the bond cracked between son and father.[31] This villain of mine comes under the prediction; there 's son against father: the king falls from bias of nature; there 's father against child. We have seen the best of our time: machinations, hollowness, treachery, and all ruinous disorders, follow us disquietly[32] to our graves. — Find out this villain, Edmund; it shall lose thee nothing:[33] do it carefully. — And the noble and true-hearted Kent banished! his offence, honesty! — 'T is strange. *[Exit.*

*Edm.* This is the excellent foppery of the world, that, when we are sick in fortune (often the surfeit of our own behaviour),[34] we make guilty of our disasters the sun, the moon, and the stars: as if we were villains by necessity; fools by heavenly compulsion; knaves, thieves, and treachers,[35] by spherical predominance;[36] drunkards, liars, and adulterers, by an enforced obedience of planetary influence; and all that we are evil in, by a divine thrusting on. An admirable evasion of whoremaster man, to lay his goatish disposition on the charge of a star![37] My father compounded with my mother under the dragon's tail;[38] and my nativity was under *ursa major:* so that it follows, I am rough and lecherous. — Tut! I should have been that I am, had the maidenliest star in the firmament twinkled on my bastardizing.[39]

*Enter* EDGAR.

Pat: he comes, like the catastrophe of the old comedy:[40] my cue[41] is villanous melancholy, with a sigh like Tom o' Bedlam. — O! these eclipses do portend these divisions. Fa, sol, la, mi.

*Edg.* How now, brother Edmund! What serious contemplation are you in?

*Edm.* I am thinking, brother, of a prediction I read this other day, what should follow these eclipses.

*Edg.* Do you busy yourself with that?

*Edm.* I promise you, the effects he writes of succeed unhappily:[42] as of unnaturalness between the child and the parent; death, dearth, dissolutions of ancient amities; divisions in state; menaces and maledictions against king and nobles; needless diffidences, banishment of friends,

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gekehrt *whereas* bei ihm für *where* vorkommt. 22) Bei dem Ausbruch eines ungerechten Misstrauens gegen Edgar würde dessen kindlicher Gehorsam in seinem innersten Kerne zertrümmert werden. 23) *your honour* ist hier nicht wie ebenvorher *your own honour* zu verstehen, sondern der Titel, mit dem Edmund hier, wie gleich nachher in *if your honour judge it meet*, seinen Vater anredet. — *to feel* = sondiren. 24) *pretence of danger* = gefährlicher Anschlag. Die Qs. lesen einfach dafür *to no farther pretence.* 25) Das Folgende bis *Heaven and earth!* einschliesslich findet sich nur in den Qs. 26) *me* ist der ethische Dativ, der die Aufforderung dringender macht: dringe mir in sein Inneres ein, forsche mir ihn aus. 27) d. h. ich wollte Alles, Rang und Vermögen *(state)*, dahingeben, wenn ich nur die gehörige Gewissheit erlangte, in Bezug auf Edgar. 28) *to convey* ist = planmässig und schlau besorgen, mit dem Nebenbegriffe der Heimlichkeit. 29) *withal*, eigentlich = damit, bedeutet hier im weiteren Sinne: mit dem, was ich entdecke. 30) Wenn die Naturweisheit die Sonnen- und Mondfinsternisse auch auf diese und jene vernünftige Weise deuten kann, und einer übernatürlichen Deutung widerspricht, so findet diese Natur selbst sich doch nichtsdestoweniger durch die solchen Phänomenen folgenden Ergebnisse gepeinigt. Solche Ergebnisse *(effects)* zählt Gloster dann im Folgenden auf. 31) Das Folgende bis zu *to our graves* steht, vielleicht als späterer Zusatz, nur in der Fol. 32) *disquietly* ist causativ zu verstehen, wie Sh. die Adjective oft anwendet, = beunruhigend. Sie lassen uns keine Ruhe, bis wir im Grabe liegen. 33) Du sollst darum nichts einbüssen. 34) Eine Uebersättigung, die von unserem eigenen Thun oder Verfahren herrührt. — Die Fol. hat *surfets.* — In der folgenden Zeile hat die Fol. *on necessity.* 35) *treacher* = Verräther, ein veraltetes Wort, das sonst bei Sh. nicht, wohl aber bei seinen Zeitgenossen vorkommt. — Die Qs. lesen *treacherers.* 36) *spherical predominance* ist der eben vorherrschende Einfluss eines Planeten auf das Geschick des Menschen. 37) So die Fol., deren Lesart vorzuziehen ist, weil immer ein bestimmter Stern diesen Einfluss ausübt und verschuldet. Die Qs. lesen *to the charge of stars.* 38) *dragon's tail* sagt Edmund mit einer ironisch genaueren örtlichen Bezeichnung für das einfache *dragon.* Gloster ward mit Edmund's Mutter handelseinig unter dem Gestirn des Drachen, als das Drachengestirn in der Höhe stand. Auf *dragon's tail* geht dann auch *lecherous*, wie *rough* auf *ursa major* = der grosse Bär, Beides mit geflissentlicher Vermengung des Thieres und des Gestirns. 39) Die Qs. lesen *bastardy.* — *to bastardize*, eigentlich = zum Bastard erklären, wird hier scherzhaft gebraucht für Bastardzeugung. — Die Fol. lässt *Tut!* aus, wofür die Qs. *Fut* lesen. 40) Die Qs. haben *Edgar — and out he comes etc.* Edmund vergleicht das unerwartete Auftreten Edgar's gerade in dem Augenblicke, wo er ihn braucht, dem Eintreten des Schlusses in den alten rohen Schauspielen der vorshakspere'schen Zeit, der auch plötzlich und unerwartet ohne künstlerische Motivirung erfolgte, gerade wenn der Dichter ihn nöthig hatte. 41) *cue* ist nicht bloss Stichwort, sondern auch Rolle. Edmund führt das eben gebrauchte Bild von einem Schauspiel fort, und will, um den Bruder zu täuschen, den durch astrologischen Aberglauben Niedergebeugten spielen, mit einem so jämmerlichen Seufzer, wie ihn der auf das Mitleid speculirende angeblich besessene Bettler *(Tom o' Bedlam* eigentlich = Thoms aus dem Irrenhause) auszustossen pflegte. In dieser angenommenen Rolle spricht er dann die folgenden

dissipation of cohorts,[43] nuptial breaches, and I know not what.

*Edg.* How long have you been a sectary astronomical?[44]

*Edm.* Come, come; when saw you my father last?

*Edg.* The night gone by.

*Edm.* Spake you with him?

*Edg.* Ay, two hours together.

*Edm.* Parted you in good terms? Found you no displeasure in him, by word, or countenance?

*Edg.* None at all.

*Edm.* Bethink yourself, wherein you may have offended him: and at my entreaty forbear his presence, till some little time hath qualified the heat of his displeasure, which at this instant so rageth in him, that with the mischief of your person it would scarcely allay.[45]

*Edg.* Some villain hath done me wrong.

*Edm.* That 's my fear.[46] I pray you, have a continent forbearance,[47] till the speed of his rage goes slower; and, as I say, retire with me to my lodging, from whence I will fitly bring you to hear my lord speak. Pray you, go: there 's my key. — If you do stir abroad, go armed.

*Edg.* Armed, brother?

*Edm.* Brother, I advise you to the best;[48] I am no honest man, if there be any good meaning towards you: I have told you what I have seen and heard, but faintly; nothing like the image and horror of it.[49] Pray you, away.

*Edg.* Shall I hear from you anon?

*Edm.* I do serve you in this business. — *[Exit* Edgar.

A credulous father, and a brother noble,
Whose nature is so far from doing harms,
That he suspects none; on whose foolish honesty
My practices ride easy! — I see the business.[50] —
Let me, if not by birth, have lands by wit:
All with me 's meet, that I can fashion fit.[51] *[Exit.*

## SCENE III.

A Room in the Duke of Albany's Palace.

*Enter* Goneril, *and* Oswald, *her Steward.*

*Gon.* Did my father strike my gentleman[1] for chiding of his fool?

*Osw.* Ay, Madam.

*Gon.* By day and night he wrongs me:[2] every hour
He flashes into one gross crime or other,
That sets us all at odds:[3] I 'll not endure it.
His knights grow riotous, and himself upbraids us
On every trifle. — When he returns from hunting,
I will not speak with him; say, I am sick:
If you come slack of former services,[4]
You shall do well; the fault of it[5] I 'll answer.

*Osw.* He 's coming, Madam; I hear him.

*[Horns within.*[6]

*Gon.* Put on what weary negligence you please,
You and your fellows;[7] I 'd have it come to question:[8]
If he distaste it,[9] let him to my sister,
Whose mind and mine, I know, in that are one,[10]
Not to be overrul'd. Idle old man,
That still would manage those authorities
That he hath given away! — Now, by my life,
Old fools are babes again; and must be us'd
With checks, as flatteries, when they are seen abus'd.[11]
Remember what I have said.

*Osw.* Well, Madam.

*Gon.* And let his knights have colder looks among you;
What grows of it, no matter; advise your fellows so:
I would breed from hence occasions, and I shall,
That I may speak:[12] — I 'll write straight to my sister,
To hold my course.[13] — Prepare for dinner.

*[Exeunt.*

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Worte, wie im Selbstgespräch, und summt dazu in melancholischer Grübelei ein Stück der musikalischen Tonleiter, und zwar in verkehrter Reihenfolge. 42) Unter *he* ist der Verfasser der Vorhersagung zu verstehen, deren Ergebnisse oder Ereignisse *(effects)* schlimm ausfallen *(succeed unhappily)*. Das auf *unhappily* Folgende bis einschliesslich *come, come* in Edmund's nächster Rede fehlt in der Fol. 43) *dissipation of cohorts* ist in dieser Aufzählung wohl als Auflösung des Heeres in Folge aufgelöster Disciplin zu verstehen. Steevens' Conjectur *courts* für *cohorts* ist sehr unwahrscheinlich. 44) *astronomical* gebraucht Sh. für *astrological*, wie er ähnlich in Troilus and Cressida (A. 5, Sc. 1) *astronomer* gebraucht: *when he performs, astronomers foretell it.* 45) Die Gluth seines Missfallens wüthet so arg, dass sie kaum mit dem etwa körperlich seinem Sohne zuzufügenden Schaden sich ermässigen würde. — *to allay* ist hier neutrales Verbum. 46) Das Folgende bis zu *Armed, brother?* einschliesslich fehlt in den Qs. 47) *continent forbearance* = an sich haltende, resignirte Geduld. 48) Die Qs. schieben hier *go armed* ein, als Surrogat des Vorhergehenden, das (vgl. Anm. 46) bei ihnen fehlt. 49) Was ich sah und hörte, habe ich Dir nur in schwacher Andeutung erzählt, durchaus nicht *(nothing)* dem schrecklichen Bilde, wie es wirklich ist, entsprechend. — *image and horror* ist nach dem Sh.'schen Gebrauche der Copula frei construirt. 50) Was zu thun ist, schwebt dem Edmund so deutlich vor, als ob er es sähe. 51) Alles ist ihm gelegen oder nützlich, was er zu seinen Zwecken modeln kann.

1) *gentleman* ist, wie *man* = Diener, so ein Diener vornehmeren Ranges. 2) Die meisten Hgg. fassen mit Capell *by day and night!* als eine Betheurung, wie es in K. Henry VIII. (A. 1, Sc. 2) vorkommt: *By day and night! he 's traitor to the height.* Hier aber ist gewiss der Sinn: bei Tage und bei Nacht beleidigt er mich. 3) Was uns Alle veruneinigt und verstört. 4) *slack of* ist construirt wie *lag of* (vgl. A. 1, Sc. 2, Anm. 3): wenn Ihr gegen frühere Dienste lässig werdet, zurückbleibt. — *to come* mit Adjectiven = werden, kommt oft vor. 5) *it* bezieht sich auf den ganzen vorhergehenden Satz: den Fehler, den Ihr darin begeht, werde ich verantworten. 6) Die Bühnenweisung ist modern. 7) *fellow servants* in den Qs. 8) Ich möchte es (d. h. *negligence*) zur Sprache gebracht sehen. 9) Die Qs. lesen *dislike it*, und *our sister*. 10) *that* weist hin auf das folgende *not to be overrul'd.* — Die nächsten fünf Verse fehlen in der Fol. 11) Greise sind wieder kleine Kinder, und müssen demnach mit Zurechtweisungen als (anstatt) Schmeicheleien behandelt werden, wenn man die letztern (die Schmeicheleien) als gemissbraucht, übel angebracht erkennt. Andere beziehen *they* auf *old fools*, und erklären *abus'd* = getäuscht. 12) Diese anderthalb Zeilen, die ungefähr dasselbe sagen, was vorher *I 'd have it come to question*, fehlen in der Fol. 13) Die Qs. *my very course.*

## SCENE IV.

A Hall in the Same.

*Enter* KENT, *disguised.*

*Kent.* If but as well I other accents borrow,
That can my speech diffuse,[1] my good intent
May carry through itself to that full issue
For which I raz'd my likeness. — Now, banish'd Kent,
If thou canst serve where thou dost stand condemn'd,
(So may it come!)[2] thy master, whom thou lov'st,
Shall find thee full of labours.

*Horns within.*[3] *Enter* LEAR, *Knights, and Attendants.*

*Lear.* Let me not stay a jot for dinner: go, get it ready. *[Exit an Attendant.]* How now! what art thou?

*Kent.* A man, Sir.

*Lear.* What dost thou profess?[4] What wouldst thou with us?

*Kent.* I do profess to be no less than I seem; to serve him truly that will put me in trust; to love him that is honest; to converse[5] with him that is wise, and says little; to fear judgment;[6] to fight when I cannot choose; and to eat no fish.[7]

*Lear.* What art thou?

*Kent.* A very honest-hearted fellow, and as poor as the king.

*Lear.* If thou be as poor for a subject, as he is for a king, thou art poor enough. What wouldst thou?

*Kent.* Service.

*Lear.* Whom wouldst thou serve?

*Kent.* You.

*Lear.* Dost thou know me, fellow?

*Kent.* No, Sir; but you have that in your countenance, which I would fain call master.

*Lear.* What 's that?

*Kent.* Authority.

*Lear.* What services canst thou do?

*Kent.* I can keep honest counsel,[8] ride, run, mar a curious tale in telling it,[9] and deliver a plain message bluntly: that which ordinary men are fit for, I am qualified in; and the best of me is diligence.

*Lear.* How old art thou?

*Kent.* Not so young, Sir, to love a woman for singing; nor so old, to dote on her for anything: I have years on my back forty-eight.

*Lear.* Follow me; thou shalt serve me: if I like thee no worse after dinner, I will not part from thee yet. — Dinner, ho! dinner! — Where 's my knave? my fool?[10] Go you, and call my fool hither. *[Exit an Attendant.*

*Enter* OSWALD.

You, you, sirrah, where 's my daughter?

*Osw.* So please you, — *[Exit.*

*Lear.* What says the fellow there? Call the clotpoll back. *[Exit a Knight.]* — Where 's my fool, ho? — I think the world 's asleep.[11]

*Re-enter Knight.*

How now! where 's that mongrel?

*Knight.* He says, my lord, your daughter is not well.[12]

*Lear.* Why came not the slave back to me, when I called him?

*Knight.* Sir, he answered me in the roundest[13] manner, he would not.

*Lear.* He would not!

*Knight.* My lord, I know not what the matter is; but, to my judgment, your highness is not entertained with that ceremonious[14] affection as you were wont: there 's a great abatement of kindness[15] appears, as well in the general dependants,[16] as in the duke himself also, and your daughter.

*Lear.* Ha! sayest thou so?[17]

*Knight.* I beseech you, pardon me, my lord, if I be mistaken; for my duty cannot be silent, when I think your highness wronged.

*Lear.* Thou but rememberest me of mine own conception. I have perceived a most faint neglect of late; which[18] I have rather blamed as mine own jealous curiosity, than as a very pretence and purpose of unkindness:

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1) Kent sagt in Hinweisung auf die Verkleidung, in der er auftritt: Wenn ich eben so gut eine andere Redeweise annehmen kann, wodurch meine bisherige Sprache verwischt, unkenntlich, undeutlich wird *(diffuse)*, so wird mein guter Plan wohl zur vollen Erreichung des Resultates, um dessentwillen ich mein Aussehen auslöschte, durchdringen. Worin sein Plan besteht, sagt er gleich nachher. — *diffuse* ist *defuse* in Qs. und Fol. 2) Der in Parenthese ausgesprochene Wunsch, der sich auf *if thou canst serve* bezieht, fehlt in den Qs. — Andere fassen *so may it come* als den Anfang des Nachsatzes. 3) Die Bühnenweisung, welche die Rückkehr Lear's von der Jagd andeutet, steht schon in der Fol. 4) *to profess* gebraucht Lear = ausüben, als Beruf oder Geschäft, Kent in seiner Antwort = erklären, von sich aussagen. 5) *to converse* = verkehren. 6) *judgment* ist hier das jüngste Gericht, das Gericht Gottes. 7) Durch das Fischessen an Fasttagen verriethen sich zu Sh.'s Zeit die Katholiken, die zugleich damals für schlechte Unterthanen und illoyale Engländer galten. 8) Ich kann gewissenhaft verschwiegen sein. 9) Dass er eine gezierte, spitzfindige *(curious)* Geschichte verdirbt, wenn er sie erzählt, ist ein Beweis seiner Geradheit und Biederkeit. 10) *knave* und *fool* stehen sonst häufig im Gegensatz, wie noch in dieser Scene Goneril zum Narren sagt: *you, Sir, more knave than fool.* Hier aber wendet Lear beide Epitheta auf denselben an, das erste in dem veralteten Sinne von Diener, Bursche, das zweite als den seinem Haus- und Hofnarren officiell zukommenden Titel. — Den ersten Satz dieser Rede interpungirt Staunton so, dass er hinter *serve me* ein Comma und hinter *after dinner* ein Punctum setzt. 11) Weil Niemand auf Lear's Ruf erscheint. 12) In den Qs. spricht Kent diese Worte, und die folgenden: *Sir, he answered me etc.*, ein Diener. 13) *round*, eigentlich = gerade, vom Reden, wird dann = derb, grob, gebraucht. 14) *ceremonious* ist Alles, was das Herkommen und die Sitte an Beobachtungen von Aeusserlichkeiten erfordert, ohne dass damit diese Dinge als reine Aeusserlichkeiten gefasst werden. 15) *of kindness* fehlt in den Qs., in denen sich *abatement* also auf das Vorhergehende beziehen muss. 16) *general dependants* ist die gesammte Dienerschaft, wie *general* substantivisch das Volk, der grosse Haufe, ist. 17) Meinst Du das? — *to say* hat diesen Sinn, insofern das Meinen zugleich ausgesprochen wird. 18) *which* bezieht sich, genau genommen, nicht auf die lässige Missachtung *(most faint*

I will look further into 't. — But where 's my fool? I have not seen him this two days.[19]

*Knight.* Since my young lady's going into France, Sir, the fool hath much pined away.

*Lear.* No more of that; I have noted it well. — Go you, and tell my daughter I would speak with her. *[Exit an Attendant.]* — Go you, call hither my fool. *[Exit an Attendant.]*

*Re-enter* Oswald.

O! you Sir, you, come you hither, Sir. Who am I, Sir?

*Osw.* My lady's father.

*Lear.* My lady's father! my lord's knave: you whoreson dog! you slave! you cur!

*Osw.* I am none of these, my lord; I beseech your pardon.

*Lear.* Do you bandy looks[20] with me, you rascal?

*[Striking him.*

*Osw.* I 'll not be struck, my lord.

*Kent.* Nor tripped neither, you base foot-ball player.

*[Tripping up his heels.*

*Lear.* I thank thee, fellow; thou servest me, and I 'll love thee.

*Kent.* Come, Sir, arise, away! I 'll teach you differences:[21] away, away! If you will measure your lubber's length again, tarry; but away! Go to: have you wisdom? so. *[Pushes* Oswald *out.*

*Lear.* Now, my friendly knave, I thank thee: there 's earnest of thy service.[22] *[Giving* Kent *money.*

*Enter Fool.*

*Fool.* Let me hire him too: — here 's my coxcomb.

*[Giving* Kent *his cap.*

*Lear.* How now, my pretty knave! how dost thou?

*Fool.* Sirrah, you were best take my coxcomb.

*Kent.* Why, fool?[23]

*Fool.* Why, for taking one's part that 's out of favour. — Nay, an thou canst not smile as the wind sits, thou 'lt catch cold shortly: there, take my coxcomb. Why, this fellow has banished two on's daughters,[24] and did the third a blessing against his will: if thou follow him, thou must needs wear my coxcomb. — How now, nuncle?[25] 'Would I had two coxcombs, and two daughters!

*Lear.* Why, my boy?

*Fool.* If I gave them all my living, I 'd keep my coxcombs[26] myself. There 's mine; beg another of thy daughters.

*Lear.* Take heed, sirrah, — the whip.

*Fool.* Truth 's a dog must to kennel; he must be whipped out, when the lady brach[27] may stand by the fire and stink.

*Lear.* A pestilent gall to me!

*Fool.* Sirrah, I 'll teach thee a speech.

*Lear.* Do.

*Fool.* Mark it, nuncle: —

Have more than thou showest,
Speak less than thou knowest,
Lend less than thou owest,[28]
Ride more than thou goest,
Learn more than thou trowest,
Set less than thou throwest;[29]
Leave thy drink and thy whore,
And keep in-a-door,
And thou shalt have more
Than two tens to a score.[30]

*Kent.* This is nothing, fool.[31]

*Fool.* Then 't is like the breath of an unfee'd lawyer; you gave me nothing for 't. — Can you make no use of nothing, nuncle?[32]

*Lear.* Why, no, boy; nothing can be made out of nothing.

*Fool. [To* Kent.*]* Pr'ythee, tell him, so much the rent of his land comes to: he will not believe a fool.

*Lear.* A bitter fool!

*Fool.* Dost thou know the difference, my boy, between a bitter fool and a sweet one?

*Lear.* No, lad; teach me.[33]

*Fool.* That lord, that counsell'd thee
To give away thy land,
Come place him here by me;
Do thou for him stand:[34]
The sweet and bitter fool
Will presently appear;
The one in motley[35] here,
The other found out there.[36]

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*neglect)*, sondern auf seine Beobachtung derselben, da er nur die letztere als sein eigenes, argwöhnisches, anspruchsvolles Wesen *(jealous curiosity)* sich zum Vorwurf machen kann. 19) Diese Construction ist gewöhnlich und ist zu erklären: jetzt zwei Tage. 20) Das Bild ist vom Ballspiel entlehnt, wo der geworfene Ball vom Gegner zurückgeschleudert wird. Das Bild wird in Kent's nächster Rede fortgeführt mit der Anspielung auf das in England gewöhnliche Spiel mit Fussbällen. — In der folgenden Rede hat die Fol. *strucken.* 21) d. h. Unterschiede zwischen Königen und Dienstleuten. 22) Handgeld, zum Zeichen, dass er ihn wirklich in Dienst nimmt. 23) So die Qs.; in der Fol. fragt Lear: *Why, my boy?* — *coxcomb*, eigentlich der auf der Kappe des Narren befestigte, mit einer Schelle versehene Hahnenkamm und Hahnenkopf *(cock's comb)*, wird dann übertragen von der ganzen Kappe, endlich vom Narren selbst gebraucht. 24) *on's daughters* für *of his daughters.* 25) Abgekürzt aus *mine uncle*, wie der Narr den Lear vertraulich anredet. 26) Insofern er sich an zwei Töchtern, also zwiefach, als Narren erwiesen, gebühren ihm zwei Narrenkappen; und da der Narr nur eine besitzt, Lear aber, der sein Hab' und Gut *(living)* weggeschenkt, gar nichts hat, muss er sich die zweite von seinen Töchtern erbetteln. 27) So die Fol. für das sinnlose *lady o' the brach* der Qs. — Das begünstigte Windspiel, eine Hündin, wird im Gegensatz zu dem durchgepeitschten, in den Hundestall gesperrten gemeinen Hund als Dame bezeichnet, die am Kamin im Zimmer bleiben darf, auch wenn sie sich schlecht aufführt. — Andere fassen *Lady* als Hundenamen und lesen *Lady the brach.* 28) *to owe* = besitzen, zu eigen haben. — *to trow* = glauben. 29) Vom Einsatz und Wurf des Würfelspiels ist die Rede. 30) Bei solcher Sparsamkeit und Vorsicht wird das Vermögen sich so vermehren, als ob mehr als zweimal zehn auf eine Stiege (d. h. auf zwanzig) gingen. 31) So die Fol. Die Qs. ertheilen diese Worte dem Lear zu, aber da der Narr seinen Spruch den Kent lehren wollte *(Sirrah, I 'll teach thee a speech)*, so ist es natürlich, dass dieser seine Bemerkung dazu macht. 32) Da Kent den Spruch des Narren als ein Nichts zurückweist, so fragt der Narr den Lear, ob er keinen Gebrauch davon machen könne? 33) Das Folgende bis zu *they 'll be snatching* fehlt in der Fol. 34) Viele Hgg. lesen, um dasselbe Versmass durchzuführen,

*Lear.* Dost thou call me fool, boy?

*Fool.* All thy other titles thou hast given away; that thou wast born with.

*Kent.* This is not altogether fool, my lord.

*Fool.* No, 'faith; lords and great men will not let me:[37] if I had a monopoly out, they would have part on 't; and ladies too:[38] they will not let me have all fool to myself; they 'll be snatching. — Nuncle, give me an egg, and I 'll give thee two crowns.[39]

*Lear.* What two crowns shall they be?

*Fool.* Why, after I have cut the egg i' the middle, and eat up the meat,[40] the two crowns of the egg. When thou clovest thy crown i' the middle, and gavest away both parts, thou borest thine ass on thy back o'er the dirt: thou hadst little wit in thy bald crown, when thou gavest thy golden one away. If I speak like myself[41] in this, let him be whipped that first finds it so. *[Singing.*

*Fools had ne'er less grace in a year;*[42]
*For wise men are grown foppish,*
*And know not how their wits to wear,*[43]
*Their manners are so apish.*

*Lear.* When were you wont to be so full of songs, sirrah?

*Fool.* I have used it, nuncle, ever since thou madest thy daughters thy mothers:[44] for when thou gavest them the rod and putt'st down thine own breeches, *[Singing.*

*Then they for sudden joy did weep,*
*And I for sorrow sung,*
*That such a king should play bo-peep,*[45]
*And go the fools among.*

Pr'ythee, nuncle, keep a schoolmaster that can teach thy fool to lie: I would fain learn to lie.

*Lear.* An you lie, sirrah, we 'll have you whipped.

*Fool.* I marvel, what kin thou and thy daughters are:[46] they 'll have me whipped for speaking true, thou 'lt have me whipped for lying; and sometimes I am whipped for holding my peace. I had rather be any kind o' thing than a fool; and yet I would not be thee, nuncle: thou hast pared thy wit o' both sides, and left nothing i' the middle. Here comes one o' the parings.

*Enter* Goneril.

*Lear.* How now, daughter? what makes that frontlet[47] on?
Methinks, you are too much of late i' the frown.

*Fool.* Thou wast a pretty fellow, when thou hadst no need to care for her frowning; now thou art an O without a figure.[48] I am better than thou art now: I am a fool, thou art nothing. — Yes, foorsooth, I will hold my tongue; so your face *[to* Goneril*]* bids me, though you say nothing.

Mum, mum:
He that keeps nor crust nor crum,
Weary of all, shall want some.[49]
That 's a sheal'd peascod.[50]

*Gon.* Not only, Sir, this your all-licens'd fool,
But other of your insolent retinue
Do hourly carp and quarrel; breaking forth
In rank and not-to-be-endured riots. Sir,
I had thought, by making this well known unto you,
To have found a safe redress; but now grow fearful,
By what yourself too late have spoke and done,
That you protect this course, and put it on
By your allowance;[51] which if you should, the fault
Would not 'scape censure, nor the redresses sleep,
Which, in the tender of a wholesome weal,
Might in their working do you that offence,
Which else were shame, that then necessity
Will call discreet proceeding.

*Fool.* For you know, nuncle,

The hedge-sparrow fed the cuckoo so long,
That it had it head bit off by it young.[52]

So, out went the candle, and we were left darkling.[53]

*Lear.* Are you our daughter?

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*Or do thou for him stand.* 35) *motley*, eigentlich = buntscheckig, bezeichnet bei Sh., wie *motley coat*, die bunte Tracht des Narren, endlich auch den Narren selbst. 36) Mit diesen Worten deutet der Narr hinweisend auf Lear. 37) Sie wollen mich nicht allein Narr sein lassen. Das Folgende spielt auf das zu Sh.'s Zeit weitgreifende Monopolwesen an, an dem sich die Hofleute vorzugsweise betheiligten. 38) *ladies* findet sich, laut Angabe der Cambridge Edd., in einigen Exemplaren der zweiten Q. (1608). Die andern alten Ausgg. haben *lodes* dafür. 39) *crown* bedeutet hier im Wortspiel zunächst die Eierschalen, dann die Krone, endlich den kahlen Schädel *(bald crown)* Lear's, im Gegensatz zur goldenen Krone *(golden crown)*. — Die Qs. stellen um: *give me an egg, nuncle.* 40) *meat* ist der nahrhafte Theil des Eies, der Dotter. 41) Wie es einem Narren ansteht. 42) Die Qs. haben *less wit.* — Nach der Lesart der Fol. ist der Sinn, dass die Narren noch in keinem Jahre so wenig Gunst gefunden, als in diesem, wo die Weisen närrisch geworden sind, also ihnen Concurrenz machen. — Zu Gunsten der Lesart der Qs. citirt Staunton aus Lyly's Mother Bombie: *I think gentlemen had never less wit in a year.* 43) Die Qs. lesen *They know not how their wits do wear.* 44) *mother* in den Qs. 45) *bo-peep* ist eine jetzt nicht mehr gebräuchliche Bezeichnung eines Versteckenspielens, das also nur Kindern und Narren, nicht aber einem Könige, wie Lear, anstand. — Ein Anklang an diesen *song* des Narren findet sich in Heywood's Rape of Lucrece: *When Tarquin first in court began* || *And was approved king,* || *Some men for sudden joy gan weep* || *And I for sorrow sing.* 46) Der Narr kann es sich nicht erklären, dass Lear und seine Töchter mit einander verwandt sind, da sie gerade das Entgegengesetzte wollen. 47) Mit *frontlet* = Stirnband, bezeichnet Lear das Stirnrunzeln der Goneril. — *methinks* fehlt in der Fol. 48) Eine Null (*O* von der Gestalt der Ziffer genannt), ohne eine andere Zahl davor, also ohne Geltung. 49) *weary of all* ist Gegensatz zu *shall want some:* von Allem überdrüssig (wenn er Alles im Ueberfluss gehabt hat), wird er Etwas bedürfen (wird er schon mit Wenigem zufrieden sein). 50) Die Hgg. fügen die selbstverständliche Bühnenweisung *Pointing to Lear* hinzu. 51) *to put on* = fördern, befördern. — *allowance* = Billigung. 52) Das Junge des Sperlings, das ihm zuletzt den Kopf abbeisst, ist eben der in seinem Neste grossgezogene Kuckuk. Ein ähnliches Schicksal droht dem Lear von seiner unnatürlichen Tochter. — *it* ist eine ältere Form für *its.* — Die Fol. hat ausserdem *that it's had*, d. h. *that it has had.* — Vorher haben die Qs. *trow* für *know* der Fol. 53) Den Gedanken, den der Narr in Bezug auf Lear's Schicksal hier nur bildlich andeutet, führt Spenser in seiner Faerie Queene, wo er von Lear spricht, weiter aus: *But true it is, that, when the oil is spent,* || *The light goes out and wick is*

*Gon.* I would [54] you would make use of your good wisdom,
Whereof I know you are fraught, and put away
These dispositions, [55] which of late transport you [56]
From what you rightly are.

*Fool.* May not an ass know when the cart draws the horse? [57] — Whoop, Jug! I love thee. [58]

*Lear.* Does any here know me? This is not Lear:
Does Lear walk thus? speak thus? Where are his eyes?
Either his notion weakens, his discernings
Are lethargied. — Ha! waking? 't is not so. —
Who is it that can tell me who I am? [59] —

*Fool.* Lear's shadow.

*Lear.* I would learn that; for by the marks of sovereignty, knowledge, and reason, I should be false persuaded I had daughters. [60]

*Fool.* Which they will make an obedient father.

*Lear.* Your name, fair gentlewoman?

*Gon.* This admiration, Sir, is much o' the savour [61]
Of other your new pranks. I do beseech you
To understand my purposes aright:
As you are old and reverend, should be wise. [62]
Here do you keep a hundred knights and squires;
Men so disorder'd, so debosh'd, and bold,
That this our court, infected with their manners,
Shows like a riotous inn: epicurism and lust [63]
Make it more like a tavern, or a brothel,
Than a grac'd palace. [64] The shame itself doth speak
For instant remedy: be then desir'd
By her, that else will take the thing she begs,
A little to disquantity [65] your train;
And the remainder, that shall still depend, [66]
To be such men as may besort your age,
Which know themselves and you.

*Lear.* Darkness and devils! —
Saddle my horses; call my train together. —
Degenerate bastard! I 'll not trouble thee:
Yet have I left a daughter.

*Gon.* You strike my people; and your disorder'd rabble
Make servants of their betters.

*Enter* Albany.

*Lear.* Woe, that too late repents, — *[To* Albany.*]*
O, Sir, are you come? [67]
Is it your will? Speak, Sir. — Prepare my horses.
Ingratitude, thou marble-hearted fiend,
More hideous, when thou show'st thee in a child,
Than the sea-monster! [68]

*Alb.* Pray, Sir, be patient.

*Lear.* *[To* Goneril.*]* Detested kite! thou liest:
My train are men of choice and rarest parts,
That all particulars of duty know, [69]
And in the most exact regard support
The worships of their name. — O most small fault,
How ugly didst thou in Cordelia show!
Which, like an engine, [70] wrench'd my frame of nature
From the fix'd place, drew from my heart all love,
And added to the gall. O Lear, Lear, Lear!
Beat at this gate, that let thy folly in,
*[Striking his head.* [71]
And thy dear judgment out! — Go, go, my people. [72]

*Alb.* My lord, I am guiltless, as I am ignorant
Of what hath mov'd you.

*Lear.* It may be so, my lord. —
Hear, nature, hear! dear goddess, hear!
Suspend thy purpose, if thou didst intend
To make this creature fruitful!

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*thrown away etc.* 54) In den Qs. beginnt die Rede: *Come Sir, I would you would make use of that good wisdom.* 55) Umgekehrt steht in Hamlet (A. 1, Sc. 5) *To put an antick disposition on.* 56) So die Fol.; die Qs. haben *that of late transform you.* 57) Ein Beispiel aus einer verkehrten Welt, das selbst einem Esel als ein solches klar sein muss. Aehnlich hatte der Narr vorher gesagt *thou borest thine ass on thy back o'er the dirt.* So ist es, wenn Lear von seiner Tochter gemeistert wird. 58) Steevens hält diese Worte für den Refrain eines alten Liedes. — *Jug* ist entstellt aus *Joan* oder *Jane.* 59) So ist metrisch abgetheilt in der Fol. — Die Hgg. folgen meist den Qs., welche die Stelle als Prosa drucken, mit Hinzufügung einzelner Wörter, die der Dichter selbst vielleicht später strich. Nach den Qs. beantwortet Lear sich selbst die Frage, wer er sei, mit *Lear's shadow*, was die Fol. dem Narren zuertheilt, worauf alsbald Lear sich an Goneril, die er nicht als seine Tochter erkennt, mit der Frage wendet: *Your name, fair gentlewoman?* Das Dazwischenstehende findet sich nur in den Qs. 60) Wenn ich dem Kennzeichen der Herrscherwürde, wenn ich dem, was ich weiss und schliesse, glauben wollte, würde ich mich fälschlich für Lear, den Vater von Töchtern, halten. — Diese Rede ist in den Qs., wo sie sich allein findet, als Prosa gedruckt, obwohl wenigstens der Schluss einen jambischen Tonfall hat. — Staunton hält *sovereignty* für verdruckt aus *sovereignly*, das demnach adjectivisch mit *knowledge* zu verbinden wäre. 61) *savour* in Qs. und Fol. Capell setzt mit einer späteren Q. *favour* = Miene, Aussehen. 62) Die Qs. fügen *you* vor *should* ein, was sich indess leicht suppliren lässt. — Zwei Zeilen weiter haben die Qs. *deboyst* für *debosh'd* der Fol. = *debauch'd*, was die meisten Hgg. dafür setzen. 63) *epicurism* (Schwelgerei, wie *epicure* bei Sh. = Schwelger ist) gehört zu *tavern*, wie *lust* zu *brothel* gehört. 64) *graced* = ehrbar, tugendsam, von *grace* = Frömmigkeit, Tugend. — Die Qs. lesen *great palace.* 65) *to disquantity* scheint eine Sh.'sche Neubildung, = die Menge verringern, zu sein, wie sich weiterhin in dieser Scene *disnatured*, und in Coriolanus (A. 2, Sc. 1) ein ähnliches Verbum: *to disproperty*, findet. 66) *to depend* = abhängig sein, hier in Verbindung mit *still* = fortdienen. 67) Die letzte Hälfte des Verses fehlt in der Fol. 68) Unter dem *sea-monster* ist in diesem Zusammenhange nach Upton's Erklärung das Nilpferd zu verstehen, von dem es in einer zu Sh.'s Zeit gangbaren Reisebeschreibung heisst: *he killeth his sire and ravisheth his own dam.* — Die folgenden Worte Albany's fehlen in den Qs. 69) Sie kennen ihre Pflicht bis in alle Einzelnheiten. 70) *engine* ist nicht gerade, wie die englischen Commentatoren hier erklären, ein Marterwerkzeug, sondern ein complicirtes Werkzeug, eine Maschine mit gewaltiger Kraft, wie sie erforderlich war, um Lear's ganzes Wesen aus seiner festen Ordnung zu reissen. 71) Die Bühnenweisung ist von Pope. 72) Die Worte bedeuten nach dieser gewöhnlichen Interpunction die Aufforderung Lear's an seine Leute, sich zum Abzuge zu bereiten. Nach der Interpunction *Go, go: — my people!* spricht Lear das Erste zu Albany, der ihn zu besänftigen sucht, und ruft das Letztere in die Scene

Into her womb convey sterility!
Dry up in her the organs of increase;
And from her derogate[73] body never spring
A babe to honour her! If she must teem,
Create her child of spleen;[74] that it may live,
And be a thwart disnatur'd[75] torment to her!
Let it stamp wrinkles in her brow of youth;
With cadent[76] tears fret channels in her cheeks;
Turn all her mother's pains, and benefits,
To laughter and contempt;[77] that she may feel
How sharper than a serpent's tooth it is
To have a thankless child! — Away, away![78] *[Exit.*

*Alb.* Now, gods, that we adore, whereof comes this?

*Gon.* Never afflict yourself to know more of it;[79]
But let his disposition have that scope
As[80] dotage gives it.

*Re-enter* LEAR.

*Lear.* What, fifty of my followers at a clap!
Within a fortnight?[81]

*Alb.* What 's the matter, Sir?

*Lear.* I 'll tell thee: — Life and death! *[To* GONERIL.*]*
I am ashamed,
That thou hast power to shake my manhood thus;
That these hot tears, which break from me perforce,
Should make thee worth them.[82] Blasts and fogs upon thee!
The untented woundings[83] of a father's curse
Pierce every sense about thee! — Old fond eyes,
Beweep this cause again,[84] I 'll pluck ye out,
And cast you, with the waters that you lose,[85]
To temper clay. — Yea, is it come to this?
Let it be so: — yet have I left a daughter,[86]
Who, I am sure, is kind and comfortable:
When she shall hear this of thee, with her nails
She 'll flay thy wolfish visage. Thou shalt find,
That I 'll resume the shape which thou dost think
I have cast off for ever.[87]

*[Exeunt* LEAR, KENT, *and Attendants.*

*Gon.* Do you mark that?

*Alb.* I cannot be so partial, Goneril,
To the great love I bear you, —

*Gon.* Pray you, content. — What, Oswald, ho! —
*[To the Fool.]* You, Sir, more knave than fool, after your master.

*Fool.* Nuncle Lear, nuncle Lear! tarry, and take the fool with thee.
A fox, when one has caught her,[88]
And such a daughter,
Should sure to the slaughter,
If my cap would buy a halter;
So the fool follows after. *[Exit.*

*Gon.* This man hath had good counsel. — A hundred knights!
'T is politic, and safe, to let him keep
At point[89] a hundred knights: yes, that on every dream,
Each buz, each fancy, each complaint, dislike,
He may enguard his dotage with their powers,
And hold our lives in mercy.[90] — Oswald, I say! —

*Alb.* Well, you may fear too far.

*Gon.* Safer than trust too far.
Let me still take away the harms I fear,
Not fear still to be taken:[91] I know his heart.
What he hath utter'd, I have writ my sister:
If she sustain him and his hundred knights,
When I have show'd the unfitness,[92] —

*Re-enter* OSWALD.

How now, Oswald!
What, have you writ that letter to my sister?

*Osw.* Ay, Madam.

*Gon.* Take you some company, and away to horse:
Inform her full of my particular fear;[93]
And thereto add such reasons of your own,
As may compact it[94] more. Get you gone,
And hasten your return. *[Exit* OSWALD.*]* No, no, my lord,

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seinen Leuten zu. 73) *derogate* steht für *derogated*, wie Sh. manche Adjectiva auf *—ate* im participialen Sinne gebraucht. *derogate* ist = entwürdigt, entehrt, als Gegensatz zu dem folgenden *to honour her.* 74) Das Kind Goneril's soll ganz aus angeborenem Verdruss und Aerger geschaffen sein. 75) *disnatured* = der Natur entfremdet. Vgl. Anm. 65. 76) *cadent tears* sind Thränen, die unaufhörlich fallen und damit Furchen in die Wangen graben. — Die Qs. lesen *accent tears.* — Ein Anonymus vermuthet *ardent* dafür. 77) Das Kind soll die Sorgen, welche Goneril um dasselbe gehabt, die Wohlthaten, die sie ihm erwiesen hat, mit Hohngelächter und Verachtung vergelten. 78) Die Qs. haben für *Away, away!* noch einmal *Go, go, my people* (vgl. Anm. 72), und bezeichnen Lear's Weggang nicht. 79) So die Fol.; die Qs. *to know the cause.* 80) Für *as* lesen die Qs. *that.* — Indess construirt Sh. öfter so, dass er *as* auf das demonstrative *that* folgen lässt, als ob *such* vorherginge. 81) Dass Lear die Hälfte seines Gefolges, und zwar in vierzehn Tagen schon, entlassen soll, muss er erst, nach seinem Weggange von der Scene, draussen erfahren haben. Goneril hatte die Zahl und Frist nicht näher bestimmt. 82) Die Qs. lesen hier in gewaltiger Textentstellung und, wie die ganze Scene, als Prosa gedruckt: *should make the worst blasts and fogs upon the untender woundings of a father's curse, peruse every sense about the old fond eyes, beweep this cause again.* 83) *untented woundings* sind Verwundungen von solcher Tiefe oder Schwere, dass sie nicht wundärztlich behandelt oder gestopft *(tent)* werden können. — Die Qs. haben *untender woundings.* 84) Es ist eine Drohung, die er an seine thörichten Augen richtet: wenn Ihr noch einmal um solche Ursache weint, so reisse ich Euch aus. 85) Die Qs. *make.* — Staunton setzt *loose* als synonym mit *discharge.* 86) In den Qs. fehlt *let it be so;* in der Fol. steht für *Yea, is it come to this?* nur die Interjection *Ha!* und ferner *I have another daughter.* 87) Die Qs. fügen noch hinzu: *Thou shalt, I warrant thee* und lesen in der nächsten Rede: *Do you mark that, my lord?* 88) *fox*, im Englischen weiblichen Geschlechts, kommt als Repräsentant der Undankbarkeit auch nachher in K. Lear vor. So nennt der König A. 3, Sc. 6 die Töchter *she-foxes.* — Das auf den Weggang des Narren Folgende, bis zum Auftreten Oswald's, steht nur in der Fol. 89) *at point* = gerüstet, in Bereitschaft. 90) So dass er unser Leben ganz in seiner Gewalt und Gnade hat. 91) Der Gegensatz ist zwischen dem doppelten *fear*, wie zwischen *take away* = wegschaffen, und *to be taken* = ergriffen, überrascht werden. 92) Der Nachsatz fehlt, da Oswald's Auftreten die Rede unterbricht. In den Qs. sagt Oswald: *Here, madam.* 93) *of my particular fear* ist soviel wie *of the particulars of my fear*, = was ich Alles im Einzelnen fürchte. 94) *it* lässt sich nicht auf ein bestimm-

This milky gentleness and course of yours
Though I condemn not, yet, under pardon,
You are much more attask'd[95] for want of wisdom,
Than prais'd for harmful mildness.
*Alb.* How far your eyes may pierce, I cannot tell:
Striving to better, oft we mar what 's well.
*Gon.* Nay, then —
*Alb.* Well, well; the event.[96] *[Exeunt.*

## SCENE V.

Court before the Same.

*Enter* LEAR, KENT, *and Fool.*

*Lear.* Go you before to Gloster[1] with these letters. Acquaint my daughter no further with anything you know, than comes from her demand out of the letter.[2] If your diligence be not speedy, I shall be there before you.
*Kent.* I will not sleep, my lord, till I have delivered your letter. *[Exit.*
*Fool.* If a man's brains were in his heels, were 't not in danger of kibes?
*Lear.* Ay, boy.
*Fool.* Then, I pr'ythee, be merry; thy wit shall not go slip-shod.[3]
*Lear.* Ha, ha, ha!
*Fool.* Shalt see, thy other daughter will use thee kindly;[4] for though she 's as like this as a crab is like an apple,[5] yet I can tell what I can tell.
*Lear.* What canst tell, boy?
*Fool.* She will taste as like this as a crab does to a crab. Thou canst tell why one's nose stands i' the middle on 's face?
*Lear.* No.
*Fool.* Why, to keep one's eyes of either side 's nose; that what a man cannot smell out, he may spy into.
*Lear.* I did her wrong:[6] —
*Fool.* Canst tell how an oyster makes his shell?
*Lear.* No.
*Fool.* Nor I neither; but I can tell why a snail has a house.
*Lear.* Why?
*Fool.* Why, to put his head in; not to give it away to his daughters, and leave his horns without a case.
*Lear.* I will forget my nature. — So kind a father! — Be my horses ready?
*Fool.* Thy asses are gone about 'em. The reason why the seven stars[7] are no more than seven is a pretty reason.
*Lear.* Because they are not eight?
*Fool.* Yes, indeed. Thou wouldst make a good fool.
*Lear.* To take it again perforce![8] — Monster ingratitude!
*Fool.* If thou wert my fool, nuncle, I 'd have thee beaten for being old before thy time.
*Lear.* How 's that?
*Fool.* Thou shouldst not have been old till[9] thou hadst been wise.
*Lear.* O, let me not be mad, not mad, sweet heaven! Keep me in temper: I would not be mad! —

*Enter Gentleman.*

How now! Are the horses ready?
*Gent.* Ready, my lord.
*Lear.* Come, boy.
*Fool.* She that 's a maid now, and laughs at my departure,
Shall not be a maid long, unless things be cut shorter.[10]
*[Exeunt.*

# ACT II.

## SCENE I.

A Court within the Castle of the Earl of GLOSTER.

*Enter* EDMUND *and* CURAN, *meeting.*

*Edm.* Save thee,[1] Curan.
*Cur.* And you, Sir. I have been with your father, and given him notice, that the duke of Cornwall, and Regan

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tes vorhergehendes Wort beziehen, sondern geht auf den ganzen Satz. Die Botschaft der Goneril soll in ihrem Eindruck verstärkt werden durch das, was Oswald selbst an eigenen Gründen hinzufügt. 95) So liest eine Q.; die beiden andern haben *alapt*, was nur Druckfehler sein kann. — Für *attasked* = zurechtgesetzt, getadelt, hat die Fol. *at task*. — In der vorhergehenden Zeile fügen die meisten Hgg. stillschweigend *it* hinter *condemn* ein. — Die Qs. haben dafür *though I dislike not*, ebenfalls ohne *it*. 96) d. h. der Ausgang mag zeigen, wer Recht hat.

1) Unter *Gloster* ist hier die Stadt des Namens zu verstehen, die Residenz des Herzogs von Cornwall, in deren Nachbarschaft, etwa eine halbe Tagereise entfernt, das Schloss des Grafen von Gloster lag. 2) Kent soll der Regan nichts weiter mittheilen, als was sie nach dem Inhalt des Briefes ihn fragen wird. 3) d. h. da Du kein Gehirn hast, es also auch nicht in den Fersen tragen kannst, so wird Dein Verstand nie wegen der, alsdann zu besorgenden, Frostbeulen in weiten Schuhen zu gehen brauchen. So heisst es in Tempest (A. 2, Sc. 1) *if it were a kibe, 't would put me to my slipper.* 4) *kindly* ist hier doppelsinnig, = der Verwandtschaft (d. h. mit Goneril) entsprechend, und = freundlich. 5) Die Schwestern gleichen sich, wie ein Holzapfel einem gewöhnlichen Apfel gleicht; sie sind von einem Schlage. Zugleich wird im Folgenden auf den sauren Geschmack des Holzapfels angespielt, der sich dem Lear auch an den Töchtern offenbaren soll. 6) Er denkt an Cordelia. 7) *the seven stars* ist das Siebengestirn, sonst auch *the Pleiads* genannt. 8) Die Commentatoren deuten diese Worte theils auf Lear's Absicht, mit Gewalt seine Königsmacht, oder doch den auf Goneril und ihren Gemahl übertragenen Theil derselben wiederzunehmen, theils darauf, dass Goneril so gewaltsam zurückgenommen, was sie vorher ihrem Vater bewilligt. Die erste Erklärung ist die plausiblere, wenn auch nach der letzteren die Ideenverbindung mit dem Ausruf *Monster ingratitude!* eine engere wäre. 9) *till* in der Fol., *before* in den Qs. 10) Diese an den weiblichen Theil des Publicums gerichteten Knittelverse sind dem abgehenden Narren schwerlich ursprünglich vom Dichter in den Mund gelegt, sondern von dem Schauspieler, der den Narren darstellte, zuerst improvisirt, — eine damals bestehende Sitte oder Unsitte, die Sh. ausdrücklich in seinem Hamlet rügt. Sie fanden vermuthlich solchen Beifall beim Publicum, welches sie später nicht mehr entbehren wollte, dass sie dem Bühnenmanuscripte beigefügt wurden, und so auch in die alten Ausgg. geriethen.

his duchess, will be here with him to-night.
*Edm.* How comes that?
*Cur.* Nay, I know not. You have heard of the news abroad?[2] I mean, the whispered ones, for they are yet but ear-kissing arguments.[3]
*Edm.* Not I: pray you, what are they?
*Cur.* Have you heard of no likely wars toward,[4] 'twixt the dukes of Cornwall and Albany?
*Edm.* Not a word.
*Cur.* You may do then, in time. Fare you well, Sir. *[Exit.*
*Edm.* The duke be here to-night? The better! best!
This weaves itself perforce into my business.
My father hath set guard[5] to take my brother;
And I have one thing, of a queasy[6] question,
Which I must act. — Briefness, and fortune, work![7] —
Brother, a word; — descend: — brother, I say!

*Enter* EDGAR.

My father watches. — O Sir! fly this place;
Intelligence is given[8] where you are hid:
You have now the good advantage of the night. —
Have you not spoken 'gainst the duke of Cornwall?
He 's coming hither; now, i' the night, i' the haste,
And Regan with him: have you nothing said
Upon his party 'gainst the duke of Albany?[9]
Advise yourself.
*Edg.* I am sure on 't, not a word.
*Edm.* I hear my father coming. — Pardon me:
In cunning, I must draw my sword upon you:[10]
Draw: seem to defend yourself. Now quit you well.[11]
Yield: — come before my father. — Light, ho! here! —
Fly, brother. — Torches! torches! — So, farewell. —
*[Exit* EDGAR.
Some blood drawn on me would beget opinion
*[ Wounds his arm.*
Of my more fierce endeavour:[12] I have seen drunkards
Do more than this in sport.[13] — Father! father!
Stop, stop! No help?

*Enter* GLOSTER, *and Servants with torches.*

*Glo.* Now, Edmund, where 's the villain?
*Edm.* Here stood he in the dark, his sharp sword out,
Mumbling of wicked charms, conjuring the moon
To stand auspicious mistress,[14] —
*Glo.* But where is he?
*Edm.* Look, Sir, I bleed.
*Glo.* Where is the villain, Edmund?
*Edm.* Fled this way, Sir. When by no means he could —
*Glo.* Pursue him, ho! — Go after. *[Exit Servant.]* — By no means, — what?
*Edm.* Persuade me to the murder of your lordship;
But that[15] I told him, the revenging gods
'Gainst parricides did all their thunders[16] bend;
Spoke, with how manifold and strong a bond
The child was bound to the father; — Sir, in fine,
Seeing how loathly opposite I stood
To his unnatural purpose, in fell motion,
With his prepared sword he charges home
My unprovided body, lanc'd[17] mine arm:
But when he saw my best alarum'd spirits,[18]
Bold in the quarrel's right, rous'd to the encounter,
Or whether ghasted[19] by the noise I made,
Full suddenly he fled.
*Glo.* Let him fly far:
Not in this land shall he remain uncaught;
And found — despatch.[20] — The noble duke my master,
My worthy arch[21] and patron, comes to-night:
By his authority I will proclaim it,
That he which finds him shall deserve our thanks,

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1) d. h. *God save thee.* — In der folgenden Rede lassen die Qs. *Regan* aus. 2) *the news abroad* sind die Neuigkeiten, die in der Luft, im Umlauf sind. 3) *ear-kissing arguments* = Reden, welche dicht an das Ohr gebracht werden, also das Ohr gleichsam küssen, ist die Lesart der Fol. Die Qs. haben *ear-bussing*, in demselben Sinne, worin Collier zugleich ein Wortspiel mit *ear-buzzing* vermuthet. 4) Feldzüge, die wahrscheinlich bevorstehen. — Diese Frage Curan's und Edmund's Antwort fehlt in der zweiten Q. 5) *to set guard* = Wachen bestellen. 6) *queasy* ist Alles, was leicht gestört und verstimmt werden kann, also mit Sorgfalt zu behandeln ist, = heiklig. 7) Die Qs. verbinden die Worte mit dem Vorhergehenden, indem sie lesen *which must ask briefness and fortune help.* — *briefness*, eigentlich Kürze des Ausdruckes, muss hier das kurze und rasche Abthun dessen, was geschehen soll, bedeuten. 8) Es wird ausgekundschaftet, wo Du Dich versteckt hast. — Der Satz ist nicht so zu verstehen, als ob dieser Versteckplatz schon entdeckt sei. 9) Edmund, um seinen Bruder noch eiliger zur Flucht zu vermögen, fragt ihn zuerst, ob er nichts gegen Cornwall gesprochen, dann umgekehrt, ob er nichts auf Seiten Cornwall's *(upon his party)* gegen Albany gesagt. — *upon the party of* = auf Seiten Eines, bei der Partei Eines, kommt bei Sh. sehr häufig vor; so z. B. in K. Richard III. (A. 3, Sc. 2) *to find you forward upon his party.* 10) *in cunning* = in Verstellung, in verstellter Weise. 11) Edgar soll sich der ihm von Edmund zugedachten Rolle gut entledigen. — Die folgenden Worte, *Yield — — father*, spricht Edmund absichtlich laut, damit sie draussen gehört werden. — *Light, ho! here!* und *Torches! torches!* ruft er ebenfalls laut, weil das fingirte Gefecht im Dunkeln vor sich geht. — *Fly, brother* und *So, farewell* soll dagegen Edgar nur allein vernehmen. 12) Wenn ich mir etwas Blut abzapfte, so würde man glauben, dass ich mich um so hitziger angestrengt habe. 13) Steevens citirt zur Erklärung hier sehr passend eine Stelle aus Marston's Dutch Courtezan: *Have I not been drunk for your health, eat glasses, drunk urine, stabbed arms, and done all offices of protested gallantry for your sake.* 14) So die Fol., wo der Satz unterbrochen wird durch Gloster's Frage. Die Qs. lesen theils *stand his auspicious mistress*, theils *stand 's auspicious mistress*, und vorher *warbling* für *mumbling.* 15) *that* steht für *when*, das aus dem Vorigen hier zu wiederholen wäre. 16) So die Qs.; die Fol. *all the thunder.* 17) *launcht* und *lancht* in den Qs., *latch'd* in der Fol. 18) *best alarum'd* ist kein Compositum, sondern steht = *my best spirits alarum'd.* — Die Fol. hat *and* für *but.* — In *when* vermuthet Staunton sehr plausibel einen Druckfehler für *whe'r* scil. *whether.* 19) *to ghast* = erschrecken, ein veraltetes Verbum, das bei Sh. nur an dieser Stelle, bei seinen Zeitgenossen dagegen hie und da vorkommt. 20) Und wenn er gefunden ist, weg mit ihm! — *to despatch* als euphemistischer Ausdruck für »um-

Bringing the murderous coward[22] to the stake;
He that conceals him, death.[23]
*Edm.* When I dissuaded him from his intent,
And found him pight[24] to do it, with curst speech
I threaten'd to discover him: he replied,
»Thou unpossessing bastard! dost thou think,
If I would stand against thee, would the reposal[25]
Of any trust, virtue, or worth, in thee
Make thy words faith'd? No: what I should deny,
(As this I would; ay, though thou didst produce
My very character,)[26] I 'd turn it all
To thy suggestion, plot, and damned practice:[27]
And thou must make a dullard of the world,
If they not thought the profits of my death
Were very pregnant and potential spurs[28]
To make thee seek it.«
*Glo.* Strong and fasten'd villain![29]
Would he deny his letter? — I never got him.
*[ Tucket within.*[30]
Hark! the duke's trumpets. I know not why he comes.[31]
All ports I 'll bar; the villain shall not 'scape;
The duke must grant me that: besides, his picture
I will send far and near, that all the kingdom
May have due note of him; and of my land,
Loyal and natural[32] boy, I 'll work the means
To make thee capable.[33]

*Enter* Cornwall, Regan, *and Attendants.*

*Corn.* How now, my noble friend! since I came hither
(Which I can call but now), I have heard strange news.[34]
*Reg.* If it be true, all vengeance comes too short,
Which can pursue the offender. How dost, my lord?
*Glo.* O, Madam, my old heart is crack'd, it 's crack'd!
*Reg.* What! did my father's godson seek your life?
He whom my father nam'd? your Edgar?
*Glo.* O, lady, lady! shame would have it hid.[35]
*Reg.* Was he not companion with the riotous knights
That tend upon my father?
*Glo.* I know not, Madam: 't is too bad, too bad.
*Edm.* Yes, Madam, he was of that consort.[36]
*Reg.* No marvel then, though he were ill affected:
'T is they have put him on the old man's death,
To have the expense and waste[37] of his revenues.
I have this present evening from my sister
Been well inform'd of them; and with such cautions,
That if they come to sojourn at my house,
I 'll not be there.
*Corn.* Nor I, assure thee, Regan. —
Edmund, I hear that you have shown your father
A child-like office.
*Edm.* 'T was my duty, Sir.
*Glo.* He did bewray his practice;[38] and receiv'd
This hurt you see, striving to apprehend him.
*Corn.* Is he pursued?
*Glo.* Ay, my good lord.[39]
*Corn.* If he be taken, he shall never more
Be fear'd of doing harm: make your own purpose,
How in my strength you please.[40] — For you, Edmund,
Whose virtue and obedience doth this instant
So much commend itself, you shall be ours:
Natures of such deep trust we shall much need;
You we first seize on.[41]
*Edm.* I shall serve you, Sir,
Truly, however else.
*Glo.* For him I thank your grace.
*Corn.* You know not why we came to visit you, —
*Reg.* Thus out of season, threading dark-ey'd night.[42]
Occasions, noble Gloster, of some poise,[43]
Wherein we must have use of your advice.
Our father he hath writ, so hath our sister,
Of differences, which I best thought it fit
To answer from our home:[44] the several messengers
From hence attend despatch. Our good old friend,

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bringen« findet sich oft. — Für *despatch* las Warburton *dispatch'd.* 21) *arch* = Erster, Oberster, kommt sonst nur in Compositis, unserm Erz-, Haupt-, entsprechend, vor. 22) Die Qs. haben *caitiff.* 23) Vor *death* ist aus dem vorhergehenden *shall deserve* dasselbe Verbum oder ein ähnliches zu ergänzen. 24) *pight*, ein veraltetes Präteritum und Participium von *to pitch*, = befestigt, entschlossen, erpicht. — *curst* = böse, wird sowohl von dem Redenden, wie von der Rede gebraucht. 25) *reposal of any trust in thee* = Beimessung eines Glaubens an Dich, oder Vertrauens zu Dir, gehört zusammen; *virtue or worth in thee* hängt nicht, wie *trust*, von *reposal* ab, sondern ist ihm coordinirt, mit Supplirung von *any: would any virtue or worth in thee make thy words faith'd?* — Die Qs. lesen *could the reposure of any etc.* 26) Meine Handschrift selbst. 27) Die Qs. lesen *pretence*, was bei Sh. mit *practice* synonym ist, = Anschlag. 28) *spurres* in den Qs., *spirits* in der Fol. 29) *strong* ist, wie Steevens erklärt, synonym mit *determined.* — Die Fol. liest diese anderthalb Verse: *O strange and fastned Villaine,* || *Would he deny his Letter, said he?* 30) So lautet die Bühnenweisung der Fol., wofür die meisten Hgg. die gleichbedeutende, aber moderne: *Trumpets within*, setzen. 31) So die Qs.; die Fol. hat *wher* für *why.* 32) *natural* nennt er den Edmund, weil er der Stimme der Natur folgt, im Gegensatz zu dem unnatürlichen Sohne Edgar. 33) d. h. fähig zum Besitz oder zur Erbschaft des Gloster'schen Landes, was der Bastard an und für sich nicht war. 34) Die Fol. liest *strangeness* für *strange news* der Qs. 35) Das Schamgefühl möchte es gern verborgen halten, wenn es sich verbergen liesse. — Zwei Zeilen weiter hat die Fol. *tended* für *tend* der Qs. 36) *of that consort* = von der Genossenschaft, fehlt in den Qs. 37) So die Fol. — *expense* ist das blosse Ausgeben, *waste* die Vergeudung. — Die Qs. lesen theilweise *the waste and spoil.* 38) Edmund enthüllte Edgar's Anschlag. — Für das alterthümliche *bewray* lesen die Qs. *betray.* 39) Viele Hgg. fügen, um den Vers zu vervollständigen, *he is* hinzu, was sich weder in der Fol. noch in den Qs. findet. 40) Benutzt in der Verfolgung Eurer Absicht meine Macht, wie es Euch beliebt. 41) Von den zuverlässigen Charakteren, die wir gebrauchen werden, nehmen wir Euch zuerst in Beschlag. 42) *to thread* = sich durch Etwas durchwinden, durch Etwas durchkommen. — Die Qs. lesen *threat'ning*, was nur auf einem Missverstehen von *threading* beruhen kann. 43) *poise* = Gewicht, ist in einer Q. und Fol. zu *prize* verdruckt. 44) Fern von Haus, ausser Haus. — *which* bezieht sich nicht auf *differences*, sondern auf *hath writ*, oder vielmehr auf ein daraus

Lay comforts to your bosom, and bestow
Your needful counsel to our businesses,[45]
Which crave the instant use.
*Glo.* I serve you, Madam.
Your graces are right welcome. *[Exeunt.*

## SCENE II.

Before Gloster's Castle.

*Enter* Kent *and* Oswald, *severally.*

*Osw.* Good dawning to thee,[1] friend: art of this house?
*Kent.* Ay.
*Osw.* Where may we set our horses?
*Kent.* I' the mire.
*Osw.* Pr'ythee, if thou lov'st me,[2] tell me.
*Kent.* I love thee not.
*Osw.* Why, then I care not for thee.
*Kent.* If I had thee in Lipsbury pinfold,[3] I would make thee care for me.
*Osw.* Why dost thou use me thus? I know thee not.
*Kent.* Fellow, I know thee.
*Osw.* What dost thou know me for?
*Kent.* A knave, a rascal, an eater of broken meats; a base, proud, shallow, beggarly, three-suited,[4] hundred-pound,[5] filthy, worsted-stocking knave;[6] a lily-liver'd, action-taking knave;[7] a whoreson, glass-gazing,[8] super-serviceable, finical[9] rogue; one-trunk-inheriting[10] slave; one that wouldst be a bawd,[11] in way of good service, and art nothing but the composition of a knave, beggar, coward, pander, and the son and heir of a mongrel bitch: one whom I will beat into clamorous whining, if thou deniest the least syllable of thy addition.[12]
*Osw.* Why, what a monstrous fellow art thou, thus to rail on one, that is neither known of thee, nor knows thee!
*Kent.* What a brazen-faced varlet art thou, to deny thou knowest me! Is it two days since I tripped up thy heels, and beat thee, before the king? Draw, you rogue; for though it be night, yet the moon shines: I 'll make a sop o' the moonshine of you.[13] *[Drawing his sword.]* Draw, you whoreson cullionly barber-monger,[14] draw.
*Osw.* Away! I have nothing to do with thee.
*Kent.* Draw, you rascal: you come with letters against the king, and take vanity the puppet's part,[15] against the royalty of her father. Draw, you rogue, or I 'll so carbonado[16] your shanks: — draw, you rascal; come your ways.
*Osw.* Help, ho! murder! help!
*Kent.* Strike, you slave: stand, rogue, stand; you neat slave,[17] strike. *[Beating him.*
*Osw.* Help, ho! murder! murder!

*Enter* Edmund.

*Edm.* How now! What 's the matter?[18]
*Kent.* With you, goodman boy, if you please: come, I 'll flesh you, come on, young master.

*Enter* Cornwall, Regan, Gloster, *and Servants.*

*Glo.* Weapons! arms! What 's the matter here?
*Corn.* Keep peace, upon your lives:
He dies that strikes again. What is the matter?

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zu supplirendes *letters.* 45) Der Plural *businesses*, entsprechend dem vorhergehenden Plural *occasions*, ist bei Sh. und seinen Zeitgenossen nicht selten. Die Qs. haben *business.*

1) Es ist Nacht, und wie bei Sh. immer die Tageszeit gewünscht wird, die noch nicht da ist, sondern erst bevorsteht, so wünscht Oswald hier dem Kent, den er in der Dunkelheit nicht erkennt, einen guten Tagesanbruch. 2) *if thou lov'st me* ist eine höfliche Phrase zur Insinuation einer Frage oder Bitte, welche Kent hier aber im eigentlichen Wortsinne fasst. 3) Was Kent unter dem Pferch von Lipsbury, einer gänzlich unbekannten Localität, versteht, ist nicht mehr auszumitteln. Vielleicht war es ein Platz zum Boxen. 4) *three-suited* = mit drei Anzügen versehen, kann nicht, wie die Hgg. erklären, die Armuth und Bettelhaftigkeit, sondern nur, wie *glass-gazing*, die Geckenhaftigkeit bezeichnen, welche so oft mit den Kleidern wechselt, oder sie zu gleicher Zeit trägt. Wenn Edgar nachher (A. 3, Sc. 4) sein früheres Wohlhaben schildert, sagt er u. A. von sich: *who hath had three suits to his back.* 5) *hundred-pound* scil. *knave* ist vielleicht Einer, der hundert Pfund Sterling besitzt oder so viel jährlich zu verzehren hat; vielleicht Einer, der hundert Pfund wiegt, also ziemlich leicht ist. Als Schimpfwort, wie hier, kommt es auch in Middleton's Phœnix vor: *am I used like a hundred-pound gentleman.* 6) *filthy* ist nicht mit *worsted-stocking* zu verbinden, da das Tragen grobwollner Strümpfe hier schon als ein Schimpf bezeichnet wird. 7) Eine weisse Leber kommt auch sonst bei Sh. als Zeichen mangelnden Muthes vor. Solch ein Feigling, der auch in Macbeth (A. 5, Sc. 3) als *lily-liver'd boy* gescholten wird, nimmt dann für empfangene Beleidigungen seine Zuflucht zu den Gerichten, bei denen er eine Klage anhängig macht *(action-taking).* 8) Der sich im Spiegel betrachtet. 9) Die Qs. ziehen die beiden Epitheta in eins zusammen: *superfinical.* 10) Ein Wicht *(slave)*, der nur einen Koffer besitzt. — *to inherit* ist bei Sh. nicht bloss = erben, sondern = als Erbe oder fest besitzen. 11) *bawd* ist oft = Kuppler, nicht bloss = Kupplerin. 12) *addition* = Ehrentitel, ist hier natürlich ironisch zu verstehen. 13) Kent will den Oswald so windelweich prügeln, dass er in dem Mondschein wie ein eingeweichter Bissen, den man zum Imbiss in das Getränk taucht, erscheinen soll. 14) *barber-monger* ist jedenfalls Einer, der viel mit Barbieren zu thun hat, sei es nun aus Eitelkeit, um sich Haar und Bart stutzen zu lassen, oder weil diese niedere Sphäre des Umgangs die ihm angemessene ist. — Die Fol. lässt *Draw* aus. 15) *puppet* kommt als Ausdruck der Verachtung für Weiber öfter vor, ohne dass dabei an die Puppen der alten Marionettenspiele zu denken ist. Hier ist unter der personificirten *vanity* Goneril zu verstehen. 16) *to carbonado* = zur Carbonade zurecht machen, findet sich bei Sh. als Verbum noch zweimal: in All's well that ends well (A. 4, Sc. 5) *carbonadoed face*, und in Winter's Tale (A. 4, Sc. 3) *toads carbonadoed.* 17) *neat slave* geht, wie manche frühere Schimpfwörter, auf die Geckenhaftigkeit des Oswald, = zierlicher, geputzter Wicht. — Eine andere Beziehung findet Staunton in *neat*, wenn er als Parallelstelle aus Winter's Tale (A. 1, Sc. 2) citirt: *Come, captain,* || *We must be neat; not neat, but cleanly, captain:* || *And yet the steer, the heifer, and the calf,* || *Are all call'd neat.* 18) Aus Kent's Antwort, die sich nur auf *What 's the matter?* beziehen lässt, schliesst Dyce mit Recht, dass das Wort *Part*, welches die Fol. hinter *matter* setzt, sich

*Reg.* The messengers from our sister and the king.
*Corn.* What is your difference? speak.
*Osw.* I am scarce in breath, my lord.
*Kent.* No marvel, you have so bestirred your valour. You cowardly rascal, nature disclaims in thee:[19] a tailor made thee.
*Corn.* Thou art a strange fellow: a tailor make a man?
*Kent.* Ay, a tailor, Sir: a stone-cutter, or a painter, could not have made him so ill, though they had been but two hours[20] o' the trade.
*Corn.* Speak yet, how grew your quarrel?
*Osw.* This ancient ruffian, Sir, whose life I have spar'd,
At suit of his grey beard, —
*Kent.* Thou whoreson zed! thou unnecessary letter![21] — My lord, if you will give me leave, I will tread this unbolted villain into mortar,[22] and daub the wall of a jakes with him. — Spare my grey beard, you wagtail?
*Corn.* Peace, sirrah!
You beastly knave, know you no reverence?
*Kent.* Yes, Sir; but anger hath a privilege.
*Corn.* Why art thou angry?
*Kent.* That such a slave as this should wear a sword,
Who wears no honesty. Such smiling rogues as these,
Like rats, oft bite the holy cords a-twain
Which are too intrinse[23] t' unloose; smooth every passion
That in the natures of their lords rebel;
Bring oil to fire, snow to their colder moods;
Renege,[24] affirm, and turn their halcyon beaks
With every gale and vary of their masters,[25]
Knowing nought, like dogs, but following.[26] —
A plague upon your epileptic visage![27]
Smile you my speeches, as I were a fool?
Goose, if I had you upon Sarum plain,
I 'd drive ye cackling home to Camelot.[28]
*Corn.* What! art thou mad, old fellow?
*Glo.* How fell you out? say that.
*Kent.* No contraries hold more antipathy,
Than I and such a knave.
*Corn.* Why dost thou call him knave? What is his fault?
*Kent.* His countenance likes me not.[29]
*Corn.* No more, perchance, does mine, nor his, nor hers.
*Kent.* Sir, 't is my occupation to be plain:
I have seen better faces in my time,
Than stands on any shoulder that I see
Before me at this instant.
*Corn.* This is some fellow,
Who, having been prais'd for bluntness, doth affect
A saucy roughness, and constrains the garb,[30]
Quite from his nature: he cannot flatter, he;
An honest mind and plain,[31] — he must speak truth:
An they will take it, so;[32] if not, he 's plain.
These kind of knaves I know, which in this plainness
Harbour more craft, and more corrupter ends,
Than twenty silly ducking observants,[33]
That stretch their duties nicely.
*Kent.* Sir, in good sooth, in sincere verity,
Under the allowance of your great aspect,[34]
Whose influence, like the wreath of radiant fire
On flickering[35] Phœbus' front, —
*Corn.* What mean'st by this?
*Kent.* To go out[36] of my dialect, which you discommend so much. I know, Sir, I am no flatterer: he that beguiled you in a plain accent, was a plain knave; which, for my part, I will not be, though I should win your displeasure to entreat me to 't.[37]

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nur als Bühnenweisung, wonach die Auftretenden dem Handgemenge ein Ende machen, auffassen lasse, nicht aber in den Text gehöre. — Die Anrede *goodman boy* ist ironisch gemeint, da das Erste zu dem Zweiten nicht wohl stimmt; ebenso deutet auch *to flesh* = einweihen, entweder Jemanden in der Handhabung des Schwertes oder das Schwert selbst im Kampfe, auf Edmund's Unmündigkeit hin. 19) *to disclaim in* = den Ansprüchen auf Einen entsagen, ihn verleugnen. 20) Die Fol. hat *two years* und lässt *ay* zu Anfang der Rede aus. 21) Oswald's Dasein ist so überflüssig, wie das des leicht entbehrlichen Z im Englischen, das als eigentlich unenglischen Buchstaben manche Grammatiker ganz daraus verweisen wollten. 22) Mörtel, um zum Anstreichen *(daub)* brauchbar zu sein, muss gesichtet *(bolt)* werden; dazu will Kent den Oswald zusammenstampfen, weil ihm diese Sichtung bisher mangelt. 23) *intrinse* kürzt Sh. hier ebenso aus *intrinsical* oder *intrinsicate* (in Antony and Cleopatra A. 5, Sc. 2 steht *this knot intrinsicate)* ab, wie *reverb* (vgl. A. 1, Sc. 1, Anm. 54) aus *reverberate.* 24) *renege*, ein seltneres Wort, das Sh. auch in Antony and Cleopatra (A. 1, Sc. 1) gebraucht, wo die Fol. jedoch *reneages* schreibt, bildet den Gegensatz zu *affirm:* sie sagen nein und ja, wie der Herr will. Die Fol. hat dafür den Druckfehler *reuenge*, sowie vorher *being* für *bring.* 25) Nach dem Volksglauben dreht ein ausgestopfter Eisvogel *(halcyon)*, wenn er aufgehängt wird, den Schnabel immer nach der Richtung, woher der Wind weht. — *vary* kommt kaum sonst irgendwo als Substantiv vor, und ist mit *gale* nach Sh.'scher Construction copulativ verbunden = *varying gale.* — Für *gale* hat die Fol. *gall.* 26) Sie verstehen, wie Hunde, nichts als hinterherzugehen. — Die meisten Hgg. setzen vor *knowing* noch *as*, des Verses wegen. 27) Oswald verzerrt das Gesicht zu einem grinsenden Lächeln, als ob er an Epilepsie litte. 28) Die weite Ebene von Sarum in Somersetshire, wo auch Camelot, das Schloss König Arthur's, lag, ist durch ihre Gänsezucht berühmt. 29) Vgl. A. 1, Sc. 1, Anm. 76. — In der vorigen Rede lesen die Qs. *What 's his offence?* für *What is his fault?* der Fol. 30) *garb* ist die äussere Erscheinung, wie sie sich in Tracht und Haltung darstellt. Kent thut einer solchen Gewalt an, ganz im Widerspruch mit seiner eigentlichen Natur. — Staunton fasst *his nature* als *its nature*, also auf *garb* bezüglich. 31) *He must be plain* in den Qs. 32) *so* als elliptischer Nachsatz bedeutet: dann ist es gut. 33) *silly* ist nicht = einfältig, in verächtlichem Sinne, sondern = ohne Falsch, ländlich unerfahren. — *observant* kommt als Substantiv und mit betonter erster Sylbe nur an dieser Stelle bei Sh. vor, = sklavisch aufmerksame Diener oder Höflinge, die ihre Pflichten übertreiben und ängstlich genau beobachten *(that stretch their duties nicely).* 34) *aspect* mit der ehemaligen Betonung auf der letzten Sylbe steht hier mit einem astrologischen Nebensinne von den Aspecten der Gestirne, wie aus dem folgenden *influence* hervorgeht. — Für *great* haben die Qs. *grand.* 35) *to flicker* = flackern. — Die Fol. hat *flicking.* 36) scil. *I mean to go etc.* 37) *your displeasure* steht in Kent's

*Corn.* What was the offence you gave him?
*Osw.* I never gave him any:
It pleas'd the king, his master, very late,
To strike at me, upon his misconstruction;
When he, compact,[38] and flattering his displeasure,
Tripp'd me behind; being down, insulted, rail'd,
And put upon him such a deal of man,
That worthied him,[39] got praises of the king
For him attempting who was self-subdu'd;[40]
And, in the fleshment of this dread exploit,[41]
Drew on me here again.
*Kent.* None of these rogues, and cowards,
But Ajax is their fool.[42]
*Corn.* Fetch forth the stocks!
You stubborn ancient knave, you reverend braggart,
We 'll teach you.[43]
*Kent.* Sir, I am too old to learn.
Call not your stocks for me; I serve the king,
On whose employment I was sent to you:
You shall do small respect, show too bold malice
Against the grace and person of my master,
Stocking[44] his messenger.
*Corn.* Fetch forth the stocks!
As I have life and honour, there shall he sit till noon.
*Reg.* Till noon! till night, my lord; and all night too.
*Kent.* Why, Madam, if I were your father's dog,
You should not use me so.
*Reg.* Sir, being his knave, I will.
*Corn.* This is a fellow of the self-same colour[45]
Our sister speaks of. — Come, bring away the stocks.
[*Stocks brought out.*
*Glo.* Let me beseech your grace not to do so.
His fault is much, and the good king his master
Will check him for 't: your purpos'd low correction
Is such as basest and contemned'st wretches,
For pilferings and most common trespasses,
Are punish'd with. The king must take it ill,[46]
That he, so slightly valued in his messenger,
Should have him thus restrain'd.
*Corn.* I 'll answer that.
*Reg.* My sister may receive it much more worse,
To have her gentleman abus'd, assaulted,
For following her affairs. — Put in his legs. —[47]
[KENT *is put in the stocks.*
Come, my lord, away.[48]
[*Exeunt all but* GLOSTER *and* KENT.
*Glo.* I am sorry for thee, friend; 't is the duke's pleasure,
Whose disposition, all the world well knows,
Will not be rubb'd, nor stopp'd:[49] I 'll entreat for thee.
*Kent.* Pray, do not, Sir. I have watch'd, and travell'd hard;
Some time I shall sleep out, the rest I 'll whistle.[50]
A good man's fortune may grow out at heels:[51]
Give you good morrow!
*Glo.* The duke 's to blame in this: 't will be ill taken.
[*Exit.*
*Kent.* Good king, that must approve the common saw:
Thou out of heaven's benediction com'st
To the warm sun.[52]
Approach, thou beacon to this under globe,
That by thy comfortable beams I may
Peruse this letter. — Nothing almost sees miracles,
But misery: — I know, 't is from Cordelia;
Who hath most fortunately been inform'd

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gesuchter Redeweise für *you in your displeasure:* wenn ich Euch auch in Eurem Missvergnügen dazu vermögen könnte, dass Ihr mich auffordertet, ein Spitzbube zu werden. 38) Zu *compact*, aus *compacted*, = verbündet, mitverschworen, (wofür die Qs. *conjunct* lesen,) ist zu suppliren *with him* (scil. *the king, his master*). 39) Er nahm in so grossem Masse den Mann an, spielte so sehr den Mann, dass es ihn gleichsam zu einem grossen Helden, Recken *(worthy)* machte. — Das Verbum *to worthy* ist, wie es scheint, scherzhaft von Sh. aus dem gleichbedeutenden Substantiv gebildet. 40) d. h. *for attempting him who etc.:* weil er Denjenigen angriff, der sich selbst bezwang. 41) Kent, noch ganz voll von dieser seiner ersten Heldenthat, dass er damals den Oswald hinterrücks zu Boden geworfen, zog hier abermals das Schwert gegen ihn. — *fleshment* ist ein abstractes Nomen, aus dem Verbum *to flesh* gebildet (vgl. Anm. 18 dieser Scene). — Die Fol. hat *this dead exploit.* 42) Diese Landläufer *(rogues)* geberden sich, trotz ihrer Feigheit, als so gewaltige Helden, dass Ajax, der grosse griechische Held, nur ein Narr gegen sie ist. 43) d. h. wir wollen Euch eine Lehre geben. Der Satz ist nicht unvollendet, wie die Hgg., im Widerspruch mit Qs. und Fol., interpungiren. 44) *stopping* in den Qs. — *to stock* = in den Fussblock *(stocks)* einsperren, war eine übliche Strafe für Vagabunden und Strauchdiebe. 45) Die Qs. lesen *nature.* 46) Die Fol., welche das Vorhergehende von *His fault is much — — are punish'd with* auslässt, vervollständigt den Vers, indem sie setzt *The king his master needs must take it ill. — contemned'st* verbesserte Steevens das sinnlose *temnest* der Qs. 47) Diese Zeile fehlt in der Fol. 48) In der Fol. spricht Cornwall diese letzten Worte zu Gloster. — Die Qs. fügen *good* vor *lord* ein. 49) Die Gemüthsart des Herzogs ist derartig, dass sie weder eine empfindliche Berührung, noch ein Entgegentreten verträgt. 50) Die Zeit, die er nicht verschlafen kann, will er sich mit Pfeifen vertreiben. 51) *to grow out at heels*, eigentlich = an den Fersen herauswachsen, d. h. in zerlumpten Schuhen und Strümpfen gehen, enthält hier zugleich eine Anspielung auf den Fussblock, aus dem Kent's Fersen herausstecken. — Ueber *good morrow* vgl. Anm. 1 dieser Scene. 52) Das hier etwas modificirte Sprichwort *out of God's blessing into the warm sun* entspricht unserem: Vom Regen in die Traufe kommen. — In dem folgenden Monologe sieht Kent zuerst sehnsüchtig dem Aufgange der Sonne entgegen, um bei ihrem Lichte den Brief Cordelia's, den er bei sich trägt, lesen zu können. Dass Cordelia seiner gedenkt, oder dass ihr Brief in seine Hand gelangt ist, erscheint ihm wie ein Wunder, dergleichen man nur im Elend erlebt. Dann spricht er die Hoffnungen aus, die er auf Cordelia setzt, bringt aber, von Müdigkeit überwältigt, den Satz nicht zu Ende (zu *shall find time from this enormous state* ist Etwas wie *to deliver us* oder Aehnliches zu suppliren), sondern entschliesst sich lieber einzuschlafen, damit die müden Augen den Block, in dem er sitzt, nicht sehen. — Da er Niemandem sonst vor dem Einschlafen Gute Nacht wünschen kann, wünscht er sie der Glücksgöttin, und bittet sie, ihm noch einmal zu lächeln und ihr Glücksrad zu drehen. — Staunton liest *and she 'll find time.*

Of my obscured course; and shall find time
From this enormous state, — seeking to give
Losses their remedies — — All weary and o'er-watch'd,
Take vantage, heavy eyes, not to behold
This shameful lodging.
Fortune, good night; smile once more; turn thy wheel!
*[He sleeps.*

## SCENE III.

A Part of the Heath.

*Enter* EDGAR.

*Edg.* I heard myself proclaim'd;
And, by the happy hollow of a tree,
Escap'd the hunt. No port is free; no place,
That[1] guard, and most unusual vigilance,
Does not attend my taking. While I may 'scape,
I will preserve myself; and am bethought[2]
To take the basest and most poorest shape,
That ever penury,[3] in contempt of man,
Brought near to beast; my face I 'll grime with filth,
Blanket[4] my loins, elf all my hair in knots,
And with presented nakedness outface
The winds and persecutions of the sky.
The country gives me proof and precedent
Of Bedlam beggars,[5] who, with roaring voices,
Strike in their numb'd and mortified bare arms
Pins, wooden pricks, nails, sprigs of rosemary;
And with this horrible object, from low farms,[6]
Poor pelting[7] villages, sheep-cotes, and mills,
Sometime with lunatic bans, sometime with prayers,
Enforce their charity.[8] — Poor Turlygood![9] poor Tom!
That 's something yet: — Edgar I nothing am.[10]
*[Exit.*

## SCENE IV.

Before GLOSTER's Castle. KENT in the Stocks.

*Enter* LEAR, *Fool, and Gentleman.*

*Lear.* 'T is strange that they should so depart from home,[1]
And not send back my messenger.
*Gent.* As I learn'd,
The night before there was no purpose in them
Of this remove.
*Kent.* Hail to thee, noble master!
*Lear.* Ha!
Mak'st thou this shame thy pastime?[2]
*Kent.* No, my lord.
*Fool.* Ha, ha! look; he wears cruel garters.[3] Horses are tied by the head, dogs and bears by the neck, monkeys by the loins, and men by the legs: when a man 's over-lusty[4] at legs, then he wears wooden nether-stocks.
*Lear.* What 's he that hath so much thy place mistook,[5]
To set thee here?
*Kent.* It is both he and she,
Your son and daughter.
*Lear.* No.

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1) Für *that*, welches sich auf *place* bezieht, sollte nach genauerer Construction *where* stehen. 2) Ich bin darauf gerathen in meinen Gedanken. — *to bethink* wird gewöhnlich als reflexives Verbum construirt. So sagt Sh. in Measure for Measure (A. 5, Sc. 1) *I have bethought me.* 3) *penury* = die Armuth, hier für den Armen gebraucht, ist das Object zu *brought near to beast.* 4) *to blanket*, hier = mit einem Leinentuche bedecken, bedeutet sonst, auch bei Sh.'s Zeitgenossen, vorzugsweise: Jemanden in solchem Leinentuche prellen. 5) Vgl. A. 1, Sc. 2, Anm. 41. — Die hier angeführten einzelnen Züge zur Charakteristik eines solchen Bettlers, der in angenommenem oder wirklichem Wahnsinne im Lande umherzog, finden sich bei verschiedenen zeitgenössischen Schriftstellern, u. A. in Dekker's Bell-man of London, das in demselben Jahre mit K. Lear erschien. Er wird dort unter der üblichen Bezeichnung eines *Abraham-man* so geschildert: *he swears that he hath been in Bedlam, and will talk franticly of purpose. You see pins stuck in sundry places of his naked flesh, especially in his arms, which pain he gladly puts himself to, only to make you believe he is out of wits. He calls himself by the name of Poor Tom and coming near anybody cries out, Poor Tom is cold.* 6) Die Qs. haben *low service.* — *horrible object* ist das ganze grauenhafte Bild, das sie darbieten. 7) *pelting* = armselig, kümmerlich, gebraucht Sh. von Personen wie von Sachen. 8) Dieselbe Charakteristik, aus der obiger Auszug (Anm. 5) entlehnt ist, fährt dann fort: *Of these Abraham-men, some be exceeding merry and do nothing but sing songs fashioned out of their own brains some will dance, others will do nothing but either laugh or weep; others are dogged, and so sullen both in look and speech, that spying but a small company in a house, they boldly and bluntly enter, compelling the servants through fear to give them what they demand.* 9) *Turlygood* ist vielleicht ein aus *thoroughly good* corrumpirter Name, den Edgar zur Bezeichnung seiner Harmlosigkeit sich beilegen will, neben dem allgemeinen Namen *Tom*, den alle solche *Bedlam beggars* führten. — Douce hält *Turlygood*, wofür die Fol. *Turlygod* hat, für entstellt aus *Turlupin*, dem Namen einer fanatischen Secte des Festlandes, welche in ihrer wahnsinnigen Haltung mit den *Bedlam beggars* die grösste Aehnlichkeit haben musste. 10) Als Edgar bin ich nichts, existire ich gar nicht mehr, während als armer Thoms ich doch Etwas bin.

1) Lear findet es auffallend, dass Cornwall und Regan so von der Stadt Gloster, ihrer gewöhnlichen Residenz, abgereist sind, ohne seinen Boten, d. h. Kent, den er dorthin gesandt, um seine bevorstehende Ankunft zu melden, mit einem Bescheid an ihn zurückzuschicken. Nach dem Schlosse des Grafen Gloster kommt er jetzt, weil er erfahren, dass sie dort zu finden sind. — Die Fol. hat *messengers.* 2) Sitzest Du zum Zeitvertreib im Blocke? — Kent's Antwort: *No, my lord*, fehlt in den Qs. — Staunton setzt vor Kent's erste Rede die Bühnenweisung *Waking.* 3) Steevens vermuthet hier ein auch bei Sh.'s Zeitgenossen nachweisliches Wortspiel mit *crewel garters* = Kniebänder von gestrickter Wolle. Der Narr versteht darunter dasselbe, was er gleich nachher *wooden nether-stocks* = hölzerne Strümpfe, nennt. 4) *over-lusty* = zu frech, zu ausgelassen. — Die Fol. lässt *is* aus. 5) *place* ist zugleich = Rang, und = Ort. Lear gebraucht es doppelsinnig, wie *to mistake* = verkennen, und

*Kent.* Yes.
*Lear.* No, I say.
*Kent.* I say, yea.
*Lear.* No, no; they would not. [6]
*Kent.* Yes, they have.
*Lear.* By Jupiter, I swear, no.
*Kent.* By Juno, I swear, ay.
*Lear.* They durst not do 't;
They could not, would not do 't: 't is worse than murder,
To do upon respect such violent outrage. [7]
Resolve me, with all modest [8] haste, which way
Thou mightst deserve, or they impose, this usage,
Coming from us.
*Kent.* My lord, when at their home
I did commend your highness' letters to them,
Ere I was risen from the place that show'd
My duty kneeling, [9] came there a reeking post,
Stew'd in his haste, [10] half breathless, panting forth
From Goneril, his mistress, salutations;
Deliver'd letters, spite of intermission, [11]
Which presently they read: on whose contents
They summon'd up their meiny, [12] straight took horse;
Commanded me to follow, and attend
The leisure of their answer; gave me cold looks:
And meeting here the other messenger,
Whose welcome, I perceiv'd, had poison'd mine,
(Being the very fellow which of late
Display'd so saucily against your highness,)
Having more man than wit about me, drew: [13]
He rais'd the house with loud and coward cries.
Your son and daughter found this trespass worth
The shame which here it suffers.
*Fool.* Winter 's not gone yet, if the wild-geese-fly that way. [14]

Fathers, that wear rags,
Do make their children blind; [15]
But fathers, that bear bags,
Shall see their children kind.
Fortune, that arrant whore,
Ne'er turns the key to the poor. —

But, for all this, thou shalt have as many dolours for thy daughters, as thou canst tell in a year. [16]
*Lear.* O, how this mother [17] swells up toward my heart!
*Hysterica passio!* down, thou climbing sorrow!
Thy element 's below. — Where is this daughter?
*Kent.* With the earl, Sir; here, within.
*Lear.* Follow me not; stay here. *[Exit.*
*Gent.* Made you no more offence than what you speak of?
*Kent.* None.
How chance [18] the king comes with so small a number?
*Fool.* An thou hadst been set i' the stocks for that question, thou hadst well deserved it.
*Kent.* Why, fool?
*Fool.* We 'll set thee to school to an ant, to teach thee there 's no labouring i' the winter. [19] All that follow their noses are led by their eyes, but blind men; and there 's not a nose among twenty [20] but can smell him that 's stinking. Let go thy hold, when a great wheel runs down a hill, lest it break thy neck with following it; but the great one that goes up the hill, let him draw thee after. When a wise man gives thee better counsel, give me mine again: I would have none but knaves follow it, since a fool gives it.

That sir, which [21] serves and seeks for gain,
And follows but for form,
Will pack when it begins to rain,
And leave thee in the storm.
But I will tarry; the fool will stay,
And let the wise man fly:
The knave turns fool that runs away;
The fool no knave, perdy. [22]

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= verkehrt wählen. 6) Diese Zeile und die folgende fehlen in der Fol., welche dafür allein gleich nachher *By Juno, I swear, ay* hat, womit Kent humoristisch Lear's Betheurung überbietet. 7) Dem Boten des Königs solche Schmach anthun, ist so viel, wie die Ehrerbietung selbst gewaltthätig kränken. So steht in K. John (A. 3, Sc. 1) *to tread down fair respect.* 8) *to resolve* = bestimmten Bescheid geben. — *modest* = masshaltend. geziemend. — Das folgende *coming* bezieht sich auf das vorhergehende *thou.* 9) Er hatte Lear's Brief knieend überreicht, wie die Ergebenheit *(duty)* es vorschrieb. 10) *reeking* deutet die dampfende Hitze, *stew'd* den Schweiss des Eilboten an. — Für *panting* hat die Fol. *painting.* 11) Allem Ausruhen zum Trotz, ohne nur eine Pause zu machen, in der Kent seinen Bescheid hätte erhalten können. 12) Nach dem Inhalt des Briefes, d. h. nachdem sie denselben gelesen, boten sie ihr Gefolge *(meiny)* zur Reise auf. — Die Fol. hat *on those contents.* 13) Zu *drew* ist aus den vorhergehenden Sätzen *I* zu ergänzen: ich zog das Schwert, da ich mehr männlichen Muth als Ueberlegung in mir verspürte. 14) Aus dem Fluge der wilden Gänse in einer bestimmten Richtung lässt sich schliessen, dass der Winter, womit auf Lear's Misshandlung angespielt wird, noch nicht vorüber ist. — Diese ganze Rede des Narren fehlt in den Qs. 15) Dergestalt, dass die Kinder die Lumpen, also die Armuth, des Vaters nicht sehen. 16) Ein Wortspiel zwischen *dolour* = Leid, Schmerz, und *dollar* = Thaler, das auch sonst bei Sh. vorkommt. 17) Die als *mother* bezeichnete Krankheit heisst gleich nachher zu näherer Erklärung *hysterica passio,* nach einer Stelle, welche Sh. in Harsnet's Declaration of Popish Impostors fand: *Maynie had a spice of the Hysterica Passio, as seems, from his youth, he himself terms it the Moother.* Ebendaselbst werden die Symptome dieses Uebels so geschildert: *it riseth of a wind in the bottom of the belly, and proceeding with a great swelling, causeth a very painful cholick in the stomach, and an extraordinary giddines in the head.* — Qs. und Fol. lesen *Historica passio.* 18) Eine elliptische Redensart, = *how does it chance.* — Für *number* der Fol. haben die Qs. *train.* 19) Kent kann von der Ameise lernen, dass wer im Sommer, d.h. wie Lear im Glück, sich keine Vorräthe sammelt, im Winter oder Unglück sich dergleichen nicht erwerben, also auch Niemanden bei sich festhalten kann. Der Narr antwortet damit auf Kent's Frage *How chance the king comes with so small a number?* 20) Die Qs. lesen *among a hundred.* — Wie unter zwanzig Nasen kaum eine ist, die Den nicht riechet, der stinket, so ist es auch nicht schwer zu merken, dass es Lear schlecht geht. — Eine ähnliche Ideenverbindung findet sich in All's well that ends well (A. 5, Sc. 2) *I am now muddied in fortune's mood, and smell somewhat strong of her strong displeasure.* — Weiterhin hat die Fol. *upward* für *up the hill* der Qs. 21) Die meisten Hgg. interpungiren: *That, Sir, which etc.,*

*Kent.* Where learn'd you this, fool?
*Fool.* Not i' the stocks, fool.

*Re-enter* LEAR, *with* GLOSTER.

*Lear.* Deny to speak with me? They are sick? they are weary?
They have travell'd all the night? [23] Mere fetches,
The images of revolt and flying off!
Fetch me a better answer.
*Glo.* My dear lord,
You know the fiery quality of the duke;
How unremovable and fix'd he is
In his own course.
*Lear.* Vengeance! plague! death! confusion!
Fiery? what quality? [24] Why, Gloster, Gloster,
I 'd speak with the duke of Cornwall and his wife.
*Glo.* Well, my good lord, I have inform'd them so. [25]
*Lear.* Inform'd them! Dost thou understand me, man?
*Glo.* Ay, my good lord.
*Lear.* The king would speak with Cornwall; the dear father
Would with his daughter speak, commands her service: [26]
Are they inform'd of this? My breath and blood! —
Fiery? the fiery duke? — Tell the hot duke, that —
No, but not yet; — may be, he is not well:
Infirmity doth still neglect all office,
Whereto our health is bound; we are not ourselves,
When nature, being oppress'd, commands the mind
To suffer with the body. I 'll forbear;
And am fall'n out with my more headier will, [27]
To take the indispos'd and sickly fit
For the sound man. — Death on my state! [28] wherefore
*[Looking on* KENT.
Should he sit here? This act persuades me,
That this remotion of the duke and her
Is practice [29] only. Give me my servant forth.
Go, tell the duke and 's wife, I 'd speak with them,
Now, presently: bid them come forth and hear me,
Or at their chamber-door I 'll beat the drum,
Till it cry — »Sleep to death.« [30]
*Glo.* I would have all well betwixt you. *[Exit.*
*Lear.* O me! my heart, my rising heart! — but, down. [31]
*Fool.* Cry to it, nuncle, as the cockney [32] did to the eels, when she put them i' the paste alive; she knapp'd 'em o' the coxcombs [33] with a stick, and cried, »Down, wantons, down!« 'T was her brother that, in pure kindness to his horse, buttered his hay.

*Enter* CORNWALL, REGAN, GLOSTER, *and Servants.*

*Lear.* Good morrow to you both.
*Corn.* Hail to your grace!
[KENT *is set at liberty.* [34]
*Reg.* I am glad to see your highness.
*Lear.* Regan, I think you are; I know what reason
I have to think so: if thou shouldst not be glad,
I would divorce me from thy mother's tomb,
Sepulchring an adult'ress. [35] — *[To* KENT.*]* O! are you free?
Some other time for that. — Beloved Regan,
Thy sister 's naught: O Regan! she hath tied
Sharp-tooth'd unkindness, like a vulture, here. [36] —
*[Points to his heart.*
I can scarce speak to thee: thou 'lt not believe,
With how deprav'd [37] a quality — O Regan!
*Reg.* I pray you, Sir, take patience. I have hope,
You less know how to value her desert,
Than she to scant her duty. [38]
*Lear.* Say, how is that?

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als ob *Sir* die Anrede wäre. Sh. gebraucht das sächliche Relativpronomen sehr häufig für das persönliche. — Die Qs. haben *That sir that serves for gain.* 22) Der vorletzte Vers findet seine Erklärung in dem vorhergehenden Ausspruche *I would have none but knaves follow it, since a fool gives it.* Der Schelm, der wegläuft, und also dem Rathe des Narren folgt, erweist sich durch diese Folgsamkeit selbst als Narren. Im Gegensatz dazu folgt Lear's Narr seinem eigenen Rathe nicht, wird also auch nicht zum Schelm an seinem Herrn. Wenn *fool* zuerst als Narr im Allgemeinen, und dann *the fool* als die bestimmte Person des Redenden gefasst wird, so ist jede Aenderung, wie Johnson sie vorschlug: *the fool turns knave* und *the knave no fool*, überflüssig. 23) So die Fol ; die Qs. *hard to-night.* 24) *what fiery quality* in den Qs. 25) Dieser Vers und der folgende stehen nur in der Fol. 26) Die Fol. liest *commands, tends, service.* — Die folgende Zeile fehlt in den Qs. 27) Ich zürne (eigentlich: ich bin entzweit mit) meinem zu ungestümen Eigenwillen, dass er den kranken Mann (eigentlich: den Anfall von Unpässlichkeit und Krankheit) mit dem Manne verwechselt, wie er im gesunden Zustande ist. 28) Unter *state* versteht Lear hier seinen Rang und seine Würde, die durch die Behandlung Kent's verletzt sind. 29) *practice* = hinterlistiger Anschlag. 30) *till it cry* ist nicht nothwendig auf *drum* zu beziehen, sondern vielleicht unbestimmt zu fassen = bis es ruft, bis der Ruf erschallt: Schlaft zum Tode! — Lear will so lange an der Thür lärmen, bis der Schlaf, den sie so hartnäckig vorschützen, zu einem Todesschlafe wird. — Dyce und Staunton interpungiren: *Till it cry sleep to death.* 31) Lear verspürt einen Anfall derselben Krankheit wie vorher (vgl. Anm. 17), und heisst sein krampfhaft emporschwellendes Herz wieder an die rechte Stelle, also niederwärts, sinken. 32) Die Bedeutung Koch, Köchin, welche manche Commentatoren dem Worte *cockney* beilegen, ist für Sh.'s Zeit wenigstens nicht nachzuweisen. Es ist ursprünglich Diminutiv von *cock*, also = ein kleiner Hahn, wird dann von einem Menschen gesagt, der nicht aus seinem Wohnorte, namentlich aus London, herauskommt, und deshalb einfältig erscheint. In diesem Sinne, = Maulaffe, Philister, gebraucht Sh. es auch in Twelfth-Night (A. 4, Sc. 1) *this great lubber, the world, will prove a cockney*, und ebenso, nur von einer Frau, scheint es auch hier gesagt zu sein. 33) Die Qs. lesen *rapp'd* für *knapp'd.* — Unter den *coxcombs* versteht der Narr die Köpfe der lebendig in den Pastetenteig gelegten und deshalb nicht ruhig liegenden Aale. 34) Die Bühnenweisung ist aus der Fol. 35) *sepúlchring* ist die alte Betonung des Wortes, das hier von *tomb* abhängt. Wenn Regan sich nicht freute, Lear zu sehen, so wäre sie nicht seine Tochter, sondern von ihrer Mutter im Ehebruch erzeugt. 36) Goneril's Undank nagt, wie der Prometheische Geier, an seinem Herzen. — *Points to his heart* ist von den Hggn. beigefügt. 37) So die Fol.; die Qs. lesen *of how depraved.* 38) Ihr wisst weniger ihren Werth zu schätzen,

*Reg.* I cannot think my sister in the least
Would fail her obligation: if, Sir, perchance,
She have restrain'd the riots of your followers,
'T is on such ground, and to such wholesome end,
As clears her from all blame.
*Lear.* My curses on her!
*Reg.* O, Sir! you are old;
Nature in you stands on the very verge
Of her confine:[39] you should be rul'd and led
By some discretion,[40] that discerns your state
Better than you yourself. Therefore, I pray you,
That to our sister you do make return:
Say, you have wrong'd her, Sir.
*Lear.* Ask her forgiveness?
Do you but mark how this becomes the house:[41]
»Dear daughter, I confess that I am old;
Age is unnecessary:[42] on my knees I beg, *[Kneeling.*[43]
That you 'll vouchsafe me raiment, bed, and food.«
*Reg.* Good Sir, no more: these are unsightly tricks.
Return you to my sister.
*Lear.* *[Rising.]* Never, Regan.
She hath abated me of half my train;
Look'd black[44] upon me; struck me with her tongue,
Most serpent-like, upon the very heart. —
All the stor'd vengeances of heaven fall
On her ungrateful top![45] Strike her young bones,
You taking airs,[46] with lameness!
*Corn.* Fie, Sir, fie!
*Lear.* You nimble lightnings, dart your blinding flames
Into her scornful eyes! Infect her beauty,
You fen-suck'd fogs, drawn by the powerful sun,
To fall and blast her pride![47]
*Reg.* O the blest gods! so will you wish on me,
When the rash mood is on.
*Lear.* No, Regan; thou shalt never have my curse:
Thy tender-hefted nature[48] shall not give
Thee o'er to harshness: her eyes are fierce; but thine
Do comfort, and not burn.[49] 'T is not in thee
To grudge my pleasures, to cut off my train,
To bandy hasty words, to scant my sizes,[50]
And, in conclusion, to oppose the bolt[51]
Against my coming in: thou better know'st
The offices of nature, bond of childhood,
Effects of courtesy,[52] dues of gratitude;
Thy half o' the kingdom hast thou not forgot,
Wherein I thee endow'd.
*Reg.* Good Sir, to the purpose.[53]
*Lear.* Who put my man i' the stocks?
*[Tucket within.*
*Corn.* What trumpet 's that?
*Reg.* I know 't, my sister's:[54] this approves her letter,
That she would soon be here. —

*Enter* Oswald.

Is your lady come?
*Lear.* This is a slave, whose easy-borrow'd pride
Dwells in the fickle grace of her he follows. —
Out, varlet, from my sight!
*Corn.* What means your grace?
*Lear.* Who stock'd my servant? Regan, I have good hope
Thou didst not know on 't. — Who comes here? O heavens,

*Enter* Goneril.

If you do love old men, if your sweet sway
Allow obedience,[55] if yourselves are old,
Make it your cause; send down, and take my part![56] —
*[To* Goneril.*]* Art not asham'd to look upon this beard? —
O Regan! wilt thou take her by the hand?
*Gon.* Why not by the hand, Sir? How have I offended?
All 's not offence that indiscretion finds,[57]
And dotage terms so.
*Lear.* O sides! you are too tough:[58]
Will you yet hold? — How came my man i' the stocks?
*Corn.* I set him there, Sir; but his own disorders
Deserv'd much less advancement.[59]

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als sie fähig ist, ihrer Pflicht Abbruch zu thun *(scant her duty).* — Für *scant* lesen die Qs. *slack* = vernachlässigen. — Die folgende Frage Lear's und Regan's Antwort sind nur in der Fol. 39) *confine* betont Sh. bald auf der ersten, bald auf der zweiten Sylbe. 40) d. h. durch die Besonnenheit eines Andern. 41) Lear's reuige Demuth, der Goneril gegenüber, würde den Verwandtschaftsbanden oder der Familie *(the house)* schlecht anstehen. 42) *unnecessary* = unnütz, entbehrlich. So nennt Massinger in The Old Law das Lebensalter des Greises *unnecessary years.* — Tyrwhitt erklärt jedoch, in Bezug auf das Folgende, *unnecessary* hier mit *in want of necessaries.* 43) Diese Bühnenweisung fehlt in Qs. und Fol. und ist erst von den Hggn. hinzugefügt. 44) *to look black* = finster blicken. 45) *top*, eigentlich die Spitze des Hauptes, ist hier das Haupt der Undankbaren selbst. 46) *to take* = mit Krankheit anstecken, hier von der Luft gebraucht, die den Krankheitsstoff weiterführt. 47) Die Commentatoren fassen *to fall* entweder als actives Verbum = zu Fall bringen, wie Sh. es oft gebraucht, und verbinden es mit dem Object *her pride*, oder in gewöhnlichem Sinne, als neutrales Verbum: die Sumpfnebel, welche die Sonne herauszieht, damit sie niedersinken und Goneril's Pracht oder Stolz verzehren. — Die erste Erklärung ist weniger gesucht, als die zweite. — Die Lesart der Fol. *to fall and blister* wäre mit *infect her beauty* zu verbinden. 48) *tender-hefted nature* ist eine mit zarten Anhalts- oder Berührungspunkten *(heft)* ausgestattete Natur. — Die Qs. haben *tender-hested.* 49) Denselben Gegensatz bietet Sh. in Timon of Athens (A. 5, Sc. 2) *Thou sun, that comfort'st, burn!* 50) *sizes*, eigentlich ein bestimmtes, angewiesenes Mass, muss hier dasselbe sein, was A. 1, Sc. 2 *exhibition* hiess (vgl. Anm. 10 zu der Stelle). 51) Mit dem Thürriegel *(bolt)*, gleichsam wie mit einer Schutzwaffe, den Eintritt verwehren. 52) *effects of courtesy* ist Alles, worin sich feine Sitte und freundliches Wesen bethätigt. 53) Sprecht oder kommt zur Sache. 54) Regan weiss, dass der Trompetenstoss, der auf Sh.'s Theater die Ankunft vornehmer Leute anzeigt, hier das Eintreffen Goneril's meldet, da ihr Brief schon darauf vorbereitet hatte. Dass sie an dem Tone der Trompete, wie Steevens will, die der Schwester erkenne, ist schwer zu glauben. 55) *to allow* = für recht oder gültig erklären. — Die Fol. fügt *you* hinter *if* ein. 56) Sendet ein Zeichen herab, dass ihr meine Partei ergreift. 57) Zu *finds* gehört *so*, wie zu *terms.* 58) *sides* ist der Körpertheil, welcher Lear's in Zorn und Schmerz anschwellendes Herz ein-

*Lear.* You! did you?
*Reg.* I pray you, father, being weak, seem so.[60]
If, till the expiration of your month,
You will return and sojourn with my sister,
Dismissing half your train, come then to me:
I am now from home, and out of that provision
Which shall be needful for your entertainment.
*Lear.* Return to her? and fifty men dismiss'd?
No, rather I abjure all roofs, and choose
To wage against the enmity o' the air;[61]
To be a comrade with the wolf and owl, —
Necessity's sharp pinch![62] — Return with her?
Why, the hot-blooded France, that dowerless took
Our youngest-born, I could as well be brought
To knee his throne,[63] and, squire-like, pension beg[64]
To keep base life afoot. — Return with her?
Persuade me rather to be slave and sumpter[65]
To this detested groom. *[Pointing at* Oswald.
*Gon.* At your choice, Sir.
*Lear.* I pr'ythee, daughter, do not make me mad:
I will not trouble thee, my child; farewell.
We 'll no more meet, no more see one another;
But yet thou art my flesh, my blood, my daughter;
Or, rather, a disease that 's in my flesh,[66]
Which I must needs call mine: thou art a bile,[67]
A plague-sore, an embossed carbuncle,[68]
In my corrupted blood. But I 'll not chide thee;
Let shame come when it will, I do not call it:
I do not bid the thunder-bearer shoot,
Nor tell tales of thee to high-judging Jove.
Mend,[69] when thou canst; be better, at thy leisure:
I can be patient; I can stay with Regan,
I, and my hundred knights.
*Reg.* Not altogether so:
I look'd not for you yet, nor am provided
For your fit welcome. Give ear, Sir, to my sister;
For those that mingle reason with your passion,
Must be content to think you old,[70] and so —
But she knows what she does.
*Lear.* Is this well spoken?
*Reg.* I dare avouch it, Sir. What! fifty followers?
Is it not well? What should you need of more?
Yea, or so many, sith that both charge and danger[71]
Speak 'gainst so great a number? How, in one house,
Should many people, under two commands,
Hold amity? 'T is hard; almost impossible.
*Gon.* Why might not you, my lord, receive attendance
From those that she calls servants, or from mine?
*Reg.* Why not, my lord? If then they chanc'd to slack you,
We could control them. If you will come to me[72]
(For now I spy a danger), I entreat you
To bring but five-and-twenty: to no more
Will I give place, or notice.[73]
*Lear.* I gave you all —
*Reg.* And in good time you gave it.
*Lear.* Made you my guardians, my depositaries;
But kept a reservation to be follow'd
With such a number.[74] What! must I come to you
With five-and-twenty? Regan, said you so?
*Reg.* And speak 't again, my lord; no more with me.[75]
*Lear.* Those wicked creatures yet do look well-favour'd!
When others are more wicked, not being the worst
Stands in some rank of praise.[76] — *[To* Goneril.*]* I 'll go with thee:
Thy fifty yet doth double five-and-twenty,
And thou art twice her love.
*Gon.* Hear me, my lord.
What need you five-and-twenty, ten, or five,
To follow in a house, where twice so many
Have a command to tend you?
*Reg.* What need one?
*Lear.* O! reason not the need;[77] our basest beggars
Are in the poorest thing superfluous:
Allow not nature more than nature needs,
Man's life is cheap as beast's.[78] Thou art a lady;

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schliesst, der also eigentlich bersten müsste. 59) Kent hätte zur Strafe für seine schlechte Aufführung an einen noch geringeren Platz, als der Fussblock ist, befördert werden sollen. 60) Scheint nichts Anderes, als Ihr seid, d. h. schwach; nehmt nicht den Anschein einer Stärke an, den Ihr doch nicht durchführen könnt. 61) *to wage against*, als neutrales Verbum, = es mit Einem im Kampfe aufnehmen. 62) *necessity's sharp pinch* ist Apposition zu dem ganzen vorhergehenden Satze. 63) *to knee* = knieend betreten, gebraucht Sh., wie hier, auch in Coriolanus (A. 5, Sc. 1) *knee the way into his mercy.* — *hot-blooded France* nennt Lear den französischen König, weil er so heissblütig war, die Cordelia ohne Lear's Zustimmung zu freien. 64) Wie ein Knappe, wenn er dienstunfähig geworden ist. 65) *sumpter* = Saumthier. 66) Die Qs. *disease that lies within my flesh.* 67) *bile* und *byle* ist die alte Sh.'sche Schreibung des Wortes, = Blutgeschwür. Die Hgg. setzen das moderne *boil* dafür. 68) *plague-sore* = Pestbeule; *embossed* = geschwollen, hervortretend. — Die Fol. hat *or* für *an* der Qs. 69) *to mend* = sich bekehren, sich bessern. 70) Wer ruhige Ueberlegung mit Eurer leidenschaftlichen Aufregung zusammenbringt, der muss sich schon darin finden, Euch für alt zu halten. 71) Sowohl die Kosten des Unterhaltes, als auch die Besorgniss vor Gefahr. — *danger* erklärt dann der nächste Satz: *How, in one house etc.* 72) *will come* ist hier als Futurum der Gegensatz zu *now*, zur Gegenwart. 73) *to give notice* = Notiz nehmen, sich kümmern; Regan will nur fünfundzwanzig beherbergen und dafür sorgen. 74) Ich machte einen Vorbehalt, dass ich eine solche Anzahl, d. h. fünfzig, zum Gefolge haben sollte. — *such a number* = so und so viel. 75) d. h. nicht mehr als fünfundzwanzig bei mir. 76) Nach der Interpunction der meisten Hgg., welche hinter *well-favour'd* ein Comma, hinter *more wicked* ein Semicolon setzen, wäre der Sinn: Diese bösen Geschöpfe (d. h. die Töchter) sehen doch noch gut aus, wenn Andere noch böser sind. Ein passenderer Sinn ergiebt sich jedoch nach obiger Satztrennung: Wenn Andere böser sind (d. h. als die Einen), so gereicht es schon zum Lobe, nicht der Schlechteste zu sein. — Lear motivirt damit seinen Entschluss, zur Goneril zu gehen *(not being the worst)*, während Regan in die andere Kategorie *(when others are more wicked)* fällt. 77) Erörtere nicht das unabweisliche Bedürfniss. Ein solches kann nicht in Frage kommen, da ja selbst der elendeste Bettler an dem ärmsten Besitz noch einen Ueberfluss hat. — *superfluous* ist Der, welcher im Ueberfluss lebt, oder Ueberfluss hat. 78) *man's life is etc.* ist der Nachsatz zu dem bedingenden Vordersatz *allow*

If only to go warm were gorgeous,[79]
Why, nature needs not what thou gorgeous wear'st,
Which scarcely keeps thee warm. But, for true need, —
You heavens, give me that patience, patience I need!
You see me here, you gods, a poor old man,[80]
As full of grief as age;[81] wretched in both:
If it be you that stir these daughters' hearts
Against their father, fool me not so much
To bear it tamely; touch me with noble anger.
O! let not women's weapons, water-drops,
Stain my man's cheeks. — No, you unnatural hags,
I will have such revenges on you both,
That all the world shall — I will do such things, —
What they are, yet I know not; but they shall be
The terrors of the earth. You think, I 'll weep;
No, I 'll not weep: —
I have full cause of weeping; but this heart[82]
Shall break into a hundred thousand flaws,[83]
Or ere I 'll weep. — O fool, I shall go mad!

*[Exeunt* Lear, Gloster, Kent, *and Fool.*

*Corn.* Let us withdraw, 't will be a storm.

*[Storm heard at a distance.*

*Reg.* This house is little:[84] the old man and his people
Cannot be well bestow'd.

*Gon.* 'T is his own blame; hath[85] put himself from rest,
And must needs taste his folly.

*Reg.* For his particular, I 'll receive him gladly,
But not one follower.

*Gon.* So am I purpos'd.
Where is my lord of Gloster?

*Re-enter* Gloster.

*Corn.* Follow'd the old man forth. — He is return'd.

*Glo.* The king is in high rage.

*Corn.* Whither is he going?[86]

*Glo.* He calls to horse; but will I know not whither.

*Corn.* 'T is best to give him way; he leads himself.

*Gon.* My lord, entreat him by no means to stay.

*Glo.* Alack! the night comes on, and the high winds[87]
Do sorely ruffle; for many miles about
There 's scarce[88] a bush.

*Reg.* O, Sir, to wilful men,
The injuries that they themselves procure
Must be their schoolmasters. Shut up your doors:
He is attended with a desperate train;
And what they may incense him to, being apt
To have his ear abus'd,[89] wisdom bids fear.

*Corn.* Shut up your doors, my lord; 't is a wild night:
My Regan counsels well. Come out o' the storm.

*[Exeunt.*

# ACT III.

## SCENE I.

### A Heath.

*A storm, with thunder and lightning. Enter* Kent *and a Gentleman, meeting.*

*Kent.* Who 's there, beside foul weather?

*Gent.* One minded like the weather, most unquietly.[1]

*Kent.* I know you. Where 's the king?

*Gent.* Contending with the fretful elements;[2]
Bids the wind blow the earth into the sea,
Or swell the curled waters 'bove the main,[3]
That things might change or cease;[4] tears his white hair,
Which the impetuous blasts, with eyeless rage,
Catch in their fury, and make nothing of;[5]
Strives in his little world of man to out-scorn
The to-and-fro conflicting wind and rain.[6]
This night, wherein the cub-drawn bear[7] would couch,
The lion and the belly-pinched wolf
Keep their fur dry, unbonneted[8] he runs,
And bids what will take all.

*Kent.* But who is with him?

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*not etc.* 79) Nach genauer Construction bleibt der Satz *if only etc.* ohne Nachsatz, da das Folgende: nun, die Natur bedarf dessen nicht, was Du Prächtiges trägst, das Dich doch kaum warm hält, — nicht wohl als Nachsatz gelten kann. 80) Die Qs. haben *a poor old fellow.* — Die vorhergehende Zeile änderte Ritson so: *You heavens, give me patience — that I need!* 81) d. h. *as of age.* 82) Die Fol. hat schon hier die Bühnenweisung *Storm and Tempest.* In den alten Ausgg. wird dergleichen, wie das Auftreten der Schauspieler, immer einige Zeilen früher angegeben, wahrscheinlich nach der Bühnenhandschrift, um das Nöthige rechtzeitig in Bereitschaft zu haben. 83) *flaw*, eigentlich ein Riss oder Bruch, bedeutet dann die dadurch entstandenen Stücke selbst. 84) *this house* ist Gloster's Wohnung. 85) d. h. *he hath*, weshalb Dyce *'hath* schreibt. — Sh. lässt das Personalpronomen bisweilen auch aus, wenn es nicht vorhergeht, sondern aus einem andern Worte, wie hier aus *his*, ergänzt werden muss. — Staunton interpungirt mit Qs. und Fol. *'T is his own blame hath put himself from rest etc.* 86) Die Qs. kürzen diese Stelle so ab: Glo. *The king is in high rage and will I know not whither.* 87) So die Fol.; die Qs. lesen *bleak winds.* 88) Die Qs. *there 's not a bush.* 89) Da er so geneigt ist, sich täuschen zu lassen durch das, was er hört.

1) *mind* ist nicht bloss Gesinnung, sondern auch Stimmung, daher *minded*, zu dem das Adverbium *unquietly* gehört, = gestimmt. 2) So die Fol., besser als *element* in den Qs., da die Elemente, mit denen Lear hadert, gleich näher bezeichnet werden. 3) *main*, ohne weiteren Zusatz, kann schwerlich hier, wie die englischen Commentatoren erklären, das feste Land bedeuten, sondern muss im gewöhnlichen Sinne = Meer, gefasst werden. Die gekräuselten Wellen schwellen über ihren eigentlichen Bezirk, das Meer, empor, und überströmen insofern das Land. 4) Damit schliesst in der Fol. die Rede des *Gentleman.* 5) *make nothing of* besagt nicht, dass der Sturm Lear's Haar vernichtet, sondern nur, dass er es gering, für nichts, achtet, ohne Ehrerbietung behandelt. 6) Dem Spotte, den der mit zweifelhaftem Siege hin und her kämpfende Wind und Regen mit Lear treibt, setzt er, indem er sich selbst *(in his little world of man)* den beiden Kämpfern entgegenstellt. noch grösseren Hohn entgegen. 7) *cub-drawn bear* ist die von ihren Jungen ausgesogene Bärin, die also deshalb jedenfalls auf neue Beute ausgehen würde, wenn die Nacht nicht gar zu stürmisch wäre. 8) *unbonneted* = mit

*Gent.* None but the fool, who labours to out-jest
His heart-struck injuries.[9]
*Kent.* Sir, I do know you;
And dare, upon the warrant of my note,[10]
Commend a dear thing to you. There is division,
Although as yet the face of it be cover'd
With mutual cunning, 'twixt Albany and Cornwall;[11]
Who have (as who have not, that their great stars
Thron'd and set high?) servants, who seem no less,[12]
Which are to France the spies and speculations
Intelligent of our state;[13] what hath been seen,
Either in snuffs and packings[14] of the dukes,
Or the hard rein which both of them have borne
Against the old kind king; or something deeper,
Whereof, perchance, these are but furnishings;[15] —
(But, true it is, from France there comes a power
Into this scatter'd kingdom; who already,
Wise in our negligence, have secret feet[16]
In some of our best ports, and are at point[17]
To show their open banner. — Now to you:
If on my credit you dare build so far
To make your speed to Dover, you shall find
Some that will thank you, making just report[18]
Of how unnatural and bemadding sorrow
The king hath cause to plain.[19]
I am a gentleman of blood and breeding,
And from some knowledge and assurance offer
This office to you.)
*Gent.* I will talk further with you.[20]
*Kent.* No, do not.
For confirmation that I am much more
Than my out-wall,[21] open this purse, and take
What it contains.[22] If you shall see Cordelia
(As fear not but you shall), show her this ring,
And she will tell you who your fellow[23] is
That yet you do not know. Fie on this storm!
I will go seek the king.
*Gent.* Give me your hand.[24] Have you no more to say?
*Kent.* Few words, but, to effect, more than all yet;
That, when we have found the king, (in which your pain
That way, I 'll this,)[25] he that first lights on him,
Holla the other. *[Exeunt severally.*

## SCENE II.

Another Part of the Heath. Storm continues.[1]

*Enter* LEAR *and Fool.*

*Lear.* Blow, winds, and crack your cheeks![2] rage! blow!
You cataracts and hurricanoes, spout[3]
Till you have drench'd our steeples, drown'd the cocks![4]
You sulphurous and thought-executing fires,[5]
Vaunt-couriers of oak-cleaving thunderbolts,
Singe my white head! And thou, all-shaking thunder,
Strike flat the thick rotundity o' the world![6]

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unbedecktem Haupte, gebraucht Sh. als Metapher in Othello (A. 1, Sc. 2). 9) Er sucht die dem Herzen Lear's geschlagenen Wunden durch Scherze zu überbieten, sucht sie wegzuscherzen. 10) So die Fol. — *my note* bezieht sich auf das vorhergehende *I do know you*, und ist = Kenntniss, Kunde, wie Sh. auch anderswo *note* für *notice* setzt. — Die Hgg. ziehen meistens die Lesart der Qs. *my art* vor, und deuten das Wort sehr gezwungen auf die Kunst der Physiognomik. 11) Die folgenden acht Zeilen, welche die kommenden Conflicte vorbereiten und motiviren, finden sich nur in der Fol., wo dagegen das dann Folgende bis zum Schluss der Rede, das die Qs. bieten, fehlt. Beides nebeneinander stehen zu lassen, war schwerlich des Dichters Absicht. 12) d. h. *no less than servants:* Diener, die bloss als solche erscheinen. 13) Das Folgende erläutert *our state*, das einerseits von *intelligent* abhängt, = Kundschaft ertheilend von unserem Zustande oder von unserem Staate (*state* bedeutet Beides). — Für *speculations* schlug Johnson *speculators* vor. 14) *snuff* = Verstimmung, Uebelnehmerei; *packing* = Complott. Das erstere Wort gebraucht Sh. in dieser veralteten Bedeutung sonst in der Phrase *to take it in snuff* = Etwas übelnehmen, sich durch Etwas verstimmen lassen. — *of the dukes* ist gegenseitig zu verstehen: des einen Herzogs gegen den andern. 15) *furnishing* = Probe, Vorschmack, bezieht sich auf *snuffs etc.* 16) So zwei Qs., nach denen der Sinn sein muss, dass die Franzosen schon heimlich in einigen Häfen Fuss gefasst haben. — Die dritte Q. liest *fee*, etwa wie in Macbeth (A. 3, Sc. 4) steht *There 's not a one of them, but in his house || I keep a servant fee'd.* — Indess passt diese Lesart weniger in die Ansicht, welche Kent von der französischen Einmischung hat. 17) *at point* = fertig, gerüstet. 18) Wenn Ihr einen getreuen Bericht abstattet. 19) *to plain*, für *to complain*, kommt sonst bei Sh. nicht, wohl aber bei seinen Zeitgenossen vor. Dagegen findet sich bei ihm das daraus gebildete Substantiv *plaining* (Comedy of Errors A. 1, Sc. 1 und K. Richard II. A. 1, Sc. 3). 20) *I will talk further with you* drückt ein höfliches Aufschieben oder Ablehnen einer Zumuthung aus. So auch in Macbeth (A. 1, Sc. 5) *We will speak further.* — In diesem Sinne ist auch Kent's Antwort *No, do not* zu verstehen. 21) *my out-wall* entspricht unserem: meine Aussenseite. 22) d. h. den Ring, von dem gleich nachher die Rede ist. — Für *fear* in der nächsten Zeile liest eine Q. *doubt.* 23) *your fellow* in den Qs., *that fellow* in der Fol. 24) Er soll ihm die Hand zum Abschied reichen. 25) Kent drückt sich in der Eile kurz und elliptisch aus. Er will sagen: worin (d. h. im Aufsuchen des Königs) Eure Bemühung nach dieser Seite geht, und ich nach jener Seite will. — Das aus der Interjection gebildete transitive und neutrale Verbum *to holla* = Jemanden anrufen, laut rufen, gebraucht Sh. öfter.

1) Die Bühnenweisung der Fol. ist hier, wie zu Anfang der vorhergehenden Scene: *Storm still.* 2) Sh. stellt sich die Winde hier in menschlicher Gestalt, aus vollen Backen blasend, vor. 3) Unter *cataracts* sind hier nicht Wasserfälle im gewöhnlichen Sinne, sondern Wasserfälle vom Himmel, also Wolkenbrüche, zu verstehen. — Was Sh. sich unter *hurricanoes* dachte, ergiebt sich aus Troilus and Cressida (A. 5, Sc. 2) *not the dreadful spout || Which shipmen do the hurricano call.* 4) d. h. die Hähne auf den Thürmen, die Wetterhähne. — Die Fol. hat *drown* für *drown'd.* 5) Die im Gedanken, oder wie Gedanken, rasch wirkenden Feuer sind die Blitze. — In der folgenden Zeile haben die Qs. *to* für *of* der Fol. 6) Die Qs. haben *smite flat.* —

Crack nature's moulds, all germens[7] spill at once,
That make ingrateful man!

*Fool.* O nuncle, court holy-water[8] in a dry house is better than this rain-water out o' door. Good nuncle, in; ask thy daughters' blessing:[9] here 's a night pities neither wise men nor fools.

*Lear.* Rumble thy bellyful![10] Spit, fire! spout, rain!
Nor rain, wind, thunder, fire,[11] are my daughters:
I tax not you, you elements, with unkindness;
I never gave you kingdom, call'd you children,
You owe me no subscription:[12] then, let fall
Your horrible pleasure; here I stand, your slave,
A poor, infirm, weak, and despis'd old man.
But yet I call you servile ministers,
That will with two pernicious daughters join[13]
Your high-engender'd battles[14] 'gainst a head
So old and white as this. O! O! 't is foul![15]

*Fool.* He that has a house to put 's head in, has a good head-piece.[16]

The cod-piece that will house,
Before the head has any,[17]
The head and he shall louse: —
So beggars marry many.[18]
The man that makes his toe
What he his heart should make,
Shall of a corn cry woe,
And turn his sleep to wake.[19]

For there was never yet fair woman but she made mouths in a glass.

*Lear.* No, I will be the pattern of all patience;
I will say nothing.

*Enter* KENT.

*Kent.* Who 's there?

*Fool.* Marry, here 's grace, and a cod-piece;[20] that 's a wise man, and a fool.

*Kent.* Alas, Sir! are you here? things that love night,[21]
Love not such nights as these; the wrathful skies
Gallow[22] the very wanderers of the dark,
And make them keep their caves. Since I was man,
Such sheets of fire, such bursts of horrid thunder,
Such groans of roaring wind and rain, I never
Remember to have heard: man's nature cannot carry
The affliction, nor the fear.[23]

*Lear.* Let the great gods,
That keep this dreadful pother[24] o'er our heads,
Find out their enemies now. Tremble, thou wretch,
That hast within thee undivulged crimes,
Unwhipp'd of justice: hide thee, thou bloody hand;
Thou perjur'd, and thou simular[25] of virtue
That art incestuous: caitiff, to pieces shake,[26]
That under covert and convenient seeming[27]
Hast practis'd on man's life: close pent-up guilts,
Rive your concealing continents,[28] and cry
These dreadful summoners grace.[29] I am a man
More sinn'd against than sinning.

*Kent.* Alack, bare-headed!
Gracious my lord, hard by here is a hovel;

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*rotundity* ist in Verbindung mit dem Folgenden nicht bloss von dem Rund der Erde im Allgemeinen aufzufassen, sondern zugleich als eine die Schwangerschaft andeutende Rundung zu verstehen. Dieses Bild liegt noch deutlicher in *nature's moulds* = Formen, in welchen die Natur ihre Embryonen ausbildet, und *all germens* vor. Ebenso heisst es in Winter's Tale (A. 4, Sc. 3) *Let nature crush the sides o' the earth together || And mar the seeds within!* 7) Das seltene Wort *germen* = Keim, Samen, gebraucht Sh. in ähnlicher Verbindung in Macbeth (A. 4, Sc. 1) *the treasure || Of nature's germen tumble all together.* 8) *court holy-water* bedeutet sprichwörtlich, wie französisch *eau bénite de cour*, schmeichlerische, gleissnerische Reden, eigentlich Weihwasser, mit dem man am Hofe besprengt wird. — Solches empfiehlt der Narr denn auch im Folgenden dem Könige praktisch auszuüben. 9) Während eigentlich die Töchter den Segen des Vaters erbitten müssen, soll Lear umgekehrt seine Töchter darum anflehen. — Die meisten Hgg. lesen *daughter's* als Singular, während offenbar beide jetzt in Gloster's Hause beherbergte Töchter darunter verstanden sind. — Die Qs. setzen *and* vor *ask*, und lesen zum Schluss *wise man nor foole.* 10) Diese Worte sind noch an den gleichsam in seinem Innern, in seinem Bauche rasselnden Donner gerichtet. 11) *fire* gebraucht Sh., je nach dem Bedürfniss des Verses, ein- und zweisylbig. 12) *subscription* ist wohl die unterschriftlich verbürgte Verpflichtung, welche die Töchter gegen Lear eingingen. Vgl. A. 1, Sc. 2, Anm. 9. 13) *will* drückt, wie oft, ein fortgesetztes Thun, ein Pflegen aus. — Die meisten Hgg. lesen mit den Qs. *have* und *join'd.* 14) Eure aus der Höhe stammenden Schlachtreihen. — Die Qs. lesen *battle.* 15) *foul* = schlecht, schmachvoll. 16) *head-piece* = Sturmhaube, und zugleich mit dem vom Narren hier beabsichtigten Doppelsinn = Verstand, wird hier dem *cod-piece* = Hosenlatz, entgegengestellt, als Etwas, das naturgemäss vorangehen sollte, hier aber bei der Umkehrung aller Verhältnisse, auf die der Narr fortwährend in seinen Gleichnissen anspielt, zurückstehen muss. 17) scil. *house*, das als Substantiv aus dem Verbum *house* in der vorhergehenden Zeile zu suppliren ist. 18) So heirathen viele Bettler, d. h. ohne ein Haus zu haben, worauf sie dann sich lausen müssen. 19) Wieder ein Gleichniss aus der verkehrten Welt. Die Vertauschung der Zehe und des Herzens hat zur Folge, dass die Hühneraugen am Herzen nur um so empfindlicher wehe thun, und ihm den Schlaf rauben. Die Qs. lesen die vorletzte Zeile: *Shall have a corn cry woe.* 20) *grace*, d. h. *the king's grace*, der gewöhnliche Titel der Könige, bezeichnet Lear; *cod-piece* ist eine Reminiscenz an das Lied des Narren. 21) Geschöpfe, welche vorzugsweise bei Nacht in Bewegung sind, wozu namentlich die Raubthiere gehören, die nachher als *wanderers of the dark* bezeichnet werden. 22) *to gallow* = erschrecken, grausen machen, — ein Provinzialismus, der bei Sh. sich nur an dieser Stelle findet. 23) Für *fear* = Grauen, lesen die Qs. *force.* 24) Die Fol. schreibt *pudder*, wie sich das Wort häufiger geschrieben findet. Indess hat, wie Dyce bemerkt, eine Q. *powther;* die beiden andern Qs. haben *thund'ring* dafür. 25) *simular* = Heuchler, ist Substantiv nach der Lesart der Fol., Adjectiv in den Qs., welche *man* hinzufügen. Auch *perjur'd* = Meineidiger, wofür Theobald *perjure* lesen möchte, muss substantivisch gefasst werden. 26) Zittere, dass Du in Stücke zerfällst. 27) *convenient seeming* ist schwerlich, wie Johnson erklärt: *appearance such as may promote his purpose to destroy*, sondern eher = der Heuchelschein des Geziemenden, conventionelle Heuchelei. 28) Verhüllende Einfassungen. Das ist *continent* bei Sh. häufig. — Die Qs. lesen *concealed centers.* 29) *summoners* sind die stürmi-

Some friendship will it lend you 'gainst the tempest:
Repose you there, while I to this hard house
(More harder than the stones [30] whereof 't is rais'd,
Which even but now, demanding after you,
Denied me to come in) return, and force
Their scanted courtesy.

*Lear.* My wits begin to turn. —
Come on, my boy. How dost, my boy? Art cold?
I am cold myself. — Where is this straw, my fellow? [31]
The art of our necessities is strange,
That can make vile things precious. Come, your hovel.
Poor fool and knave, I have one part in my heart
That 's sorry yet for thee. [32]

Fool. [Sings.] *He that has a little tiny wit, —*
*With heigh, ho, the wind and the rain,* [33] —
*Must make content with his fortunes fit,* [34]
*Though the rain it raineth every day.*

*Lear.* True, my good boy. — Come, bring us to this hovel. [35] *[Exeunt* Lear *and* Kent.

*Fool.* This is a brave night to cool a courtezan. — I 'll speak a prophecy ere I go:

When priests are more in word than matter;
When brewers mar their malt with water;
When nobles are their tailor's tutors; [36]
No heretics burn'd, but wenches' suitors; [37]
When every case in law is right;
No squire in debt, nor no poor knight;
When slanders do not live in tongues;
Nor cutpurses come not to throngs; [38]
When usurers tell their gold i' the field;
And bawds and whores do churches build;
Then shall the realm of Albion
Come to great confusion: [39]
Then comes the time, who lives to see 't,
That going shall be us'd with feet.

This prophecy Merlin [40] shall make; for I live before his time. *[Exit.*

## SCENE III.

A Room in Gloster's Castle.

*Enter* Gloster *and* Edmund.

*Glo.* Alack, alack! Edmund, I like not this unnatural dealing. When I desired their leave that I might pity him, they took from me the use of mine own house, [1] charged me, on pain of perpetual displeasure, neither to speak of him, entreat for him, nor [2] any way sustain him.

*Edm.* Most savage and unnatural!

*Glo.* Go to; say you nothing. There is division between the dukes, and a worse matter than that. I have received a letter this night; — 't is dangerous to be spoken; — I have locked the letter in my closet. These injuries the king now bears will be revenged home; there is part of a power already footed; [3] we must incline to the king. [4] I will look him, and privily relieve him: go you, and maintain talk with the duke, that my charity be not of him perceived. If he ask for me, I am ill, and gone to bed. If I die for it, as no less is threatened me, the king, my old master, must be relieved. There is some strange thing toward, Edmund; pray you, be careful. *[Exit.*

*Edm.* This courtesy, forbid thee, shall the duke
Instantly know; and of that letter too.
This seems a fair deserving, [5] and must draw [6] me
That which my father loses; no less than all:
The younger rises, when the old doth fall. *[Exit.*

## SCENE IV.

A Part of the Heath, with a Hovel.

*Enter* Lear, Kent, *and Fool.*

*Kent.* Here is the place, my lord; good my lord, enter:
The tyranny of the open night 's too rough
For nature to endure. *[Storm still.*

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schen Elemente, als Mahnboten der Götter, welche den Uebelthäter vor das göttliche Gericht citiren. — Der Gedankenstrich, den die Hgg. hinter *grace* setzen, ist überflüssig, da der Gedankengang nicht unterbrochen wird. Mit *I am a man etc.* setzt sich Lear in directen Gegensatz zu den verschiedenen Uebelthätern und Sündern, die er angeredet hat. 30) So die Fol.; die Qs. *more hard than is the stone.* 31) Das Stroh in der Hütte, von der Kent ihm gesagt hatte. 32) Die Qs. *that sorrows yet for thee.* 33) Der zweite und vierte Vers ist ein Refrain, der auch in einem Liede des Narren in Twelfth-Night am Schlusse vorkommt. — Dort beginnt der vierte Vers, wie in den Qs. hier, mit *for* für *though.* 34) *fit* ist Verbum: der muss machen, dass die Zufriedenheit sich seinen Umständen anpasst. 35) Damit schliesst in den Qs. die Scene. — Die in der Fol. hinzugefügte Prophezeiung des Narren ist einer anderen, welche sich bei Chaucer findet, nachgebildet, als eine offenbare Satyre auf solche wohlfeile Wahrsagungen. In diesem Sinne fügt denn auch der Narr zu der von ihm citirten Prophezeiung die improvisirten Schlussverse hinzu. 36) Nach Warburton's Erklärung: wenn die Edelleute für ihre Schneider neue Moden erfinden. Vielleicht ist *tutors* aber in weiterem Sinne zu fassen: wenn die Edelleute für ihre Schneider sorgen, sie nicht ruiniren durch Nichtbezahlung ihrer Rechnungen. 37) *burn'd* steht doppelsinnig, = verbrannt, und = von der Lustseuche angesteckt. 38) Weil im Volksgedränge der Beutelschneider die besten Geschäfte macht. 39) Die Prophezeiung bei Chaucer schliesst: *Then shall the realm of Albion* || *Be brought to great confusion.* — Mit den folgenden Schlussreimen macht sich der Narr über das Ganze lustig, sie sind eine von ihm hinzugefügte Persiflage. 40) Der alte britannische Zauberer Merlin wird, wie hier, als Prophet auch in K. Henry IV. First Part (A. 3, Sc. 1) verhöhnt: *Of the dreamer Merlin and his prophecies.*

1) Lear's Töchter und deren Gatten hatten, indem sie dem Gloster die Beherbergung Lear's untersagten, ihm allerdings die Benutzung seines eigenen Hauses genommen. — Die Qs. fügen *their* vor *perpetual displeasure* ein. 2) *nor* in den Qs., *or* in der Fol. 3) Vgl. A. 3, Sc. 1, Anm. 16. — Die Qs. haben *landed* für *footed.* 4) In dem bald ausbrechenden Kampfe müssen wir uns zum Könige halten. — Gleich darauf haben die Qs. *seek* für *look* der Fol. Indess weist Dyce den Gebrauch von *to look* mit dem Accusativ = nach Jemandem sehen, aus Sh.'s Zeitgenossen nach. 5) Die Denunciation, welche Edmund beabsichtigt, ist offenbar *(seems)* ein wirklicher Dienst, den er dem Herzog von Cornwall erweist. 6) *to draw* = einziehen, vom Gewinne beim Spiel gebraucht, ist Gegensatz zu *to lose.*

*Lear.* Let me alone.
*Kent.* Good my lord, enter here.
*Lear.* Wilt break my heart?[1]
*Kent.* I 'd rather break mine own. Good my lord, enter.
*Lear.* Thou think'st 't is much, that this contentious[2] storm
Invades us to the skin: so 't is to thee;
But where the greater malady is fix'd,
The lesser is scarce felt. Thou 'dst shun a bear;
But if thy flight lay toward the roaring sea,[3]
Thou 'dst meet the bear i' the mouth. When the mind 's free,
The body 's delicate: the tempest in my mind
Doth from my senses take all feeling else,
Save what beats there: filial ingratitude.[4]
Is it not as this mouth should tear this hand,
For lifting food to 't? — But I will punish home:[5] —
No, I will weep no more. — In such a night
To shut me out! — Pour on; I will endure. —[6]
In such a night as this! O Regan, Goneril! —
Your old kind father, whose frank heart gave all,[7] —
O! that way madness lies;[8] let me shun that;
No more of that.
*Kent.* Good my lord, enter here.
*Lear.* Pr'ythee, go in thyself; seek thine own ease:
This tempest will not give me leave to ponder
On things would hurt me more.[9] — But I 'll go in.
*[To the Fool.]* In, boy; go first. You houseless poverty, —
Nay, get thee in. I 'll pray, and then I 'll sleep. —
*[Fool goes in.*
Poor naked wretches, wheresoe'er you are,
That bide the pelting of this pitiless storm,[10]
How shall your houseless heads, and unfed sides,
Your loop'd and window'd raggedness,[11] defend you
From seasons such as these? O! I have ta'en
Too little care of this. Take physic, pomp;[12]
Expose thyself to feel what wretches feel,
That thou may'st shake the superflux to them,[13]
And show the heavens more just.
*Edg. [Within.]* Fathom and half, fathom and half![14]
Poor Tom! *[The Fool runs out from the hovel.*
*Fool.* Come not in here, nuncle; here 's a spirit. Help me! help me!
*Kent.* Give me thy hand. — Who 's there?
*Fool.* A spirit, a spirit: he says his name 's poor Tom.
*Kent.* What art thou that dost grumble there i' the straw?
Come forth.

*Enter* EDGAR, *disguised as a madman.*

*Edg.* Away! the foul fiend follows me! —
Through the sharp hawthorn blow the winds.[15] —
Humph! go to thy bed, and warm thee.[16]
*Lear.* Didst thou give all to thy daughters?[17]
And art thou come to this?
*Edg.* Who gives anything to poor Tom?[18] whom the foul fiend hath led through fire and through flame,[19] through ford and whirlpool, over bog and quagmire; that hath laid knives under his pillow, and halters in his pew;[20] set ratsbane by his porridge; made him proud of heart, to ride on a bay trotting-horse over four-inched bridges,[21] to course his own shadow for a traitor. — Bless thy five wits![22] Tom 's a-cold.[23] — O! do de, do de, do de. — Bless thee

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1) Steevens vermuthet, dass Lear diese Worte nicht an Kent, sondern an sein eigenes Herz richte, dass demnach ein Comma vor den Vocativ *my heart* zu setzen sei. Jedenfalls versteht Kent darin eine an ihn gerichtete Frage: Willst Du mir das Herz brechen? 2) Dafür haben die Qs. theils *crulentious*, was nur Druckfehler für die Lesart der Fol. sein kann, theils *tempestuous*. 3) So die Fol. und die eine Q.; die beiden anderen Qs. haben *raging*. 4) Nach der Interpunction der alten Ausgg. ist *filial ingratitude* die Apposition zu *what beats there:* was dort (d. h. in meinem Herzen) pocht, nämlich der Undank der Kinder. Die Hgg. betrachten den Satz mit *there* abgeschlossen, und das Folgende als einen für sich bestehenden Ausruf Lear's. 5) *punish home* ist gebraucht wie vorher (A. 3, Sc. 3) *be revenged home* = gründlich rächen. — Die Qs. haben *punish sure*. 6) Diese Zeile findet sich nicht in den Qs. 7) So die Fol.; die Qs. *gave you all.* — *frank* ist = freigebig. 8) Wenn ich den Gedanken verfolge, dass ich ihnen Alles gab, so liegt in der Richtung dieses Gedankens die Gefahr, wahnsinnig zu werden. 9) Dieser Ausspruch erklärt auf's Deutlichste, was Lear mit den Worten *Wilt break my heart?* zu Kent sagen wollte. — Die folgenden beiden Verse hat erst die Fol. 10) Die Qs. haben *night* für *storm*. 11) *raggedness* bezeichnet die zerlumpten Kleider, deren Löcher hier mit den Luft- oder Schiess-Löchern *(loop)* und Fenstern in den Mauern verglichen werden. 12) *pomp* ist die königliche Pracht, wie sie Lear früher umgab. Diese, gleichsam krank an ihrem Ueberfluss, soll, um sich zu heilen, den Sturm dieser Nacht als Arznei einnehmen. 13) Den Ueberfluss abschütteln, so dass er den Armen zu Gute kommt. — *superflux* ist ein Wort, das sonst auch bei Sh. sich nicht findet. 14) Edgar spricht wie ein Lootse, der die Tiefe des Meeres misst. — Die Rede fehlt in den Qs. 15) Ein Bruchstück aus einer verloren gegangenen Ballade, in Edgar's Munde einigermassen modificirt. Die Hgg. ziehen dieser Lesart der Fol. meistens die der Qs. vor: *blows the cold wind*, weil Edgar später so spricht. Indess brauchte er nicht immer wörtlich dasselbe zu sagen. 16) Die Qs. fügen *cold* vor *bed* ein, und reproduciren damit vollständig eine zu Sh.'s Zeit auf dem Theater sprichwörtlich gewordene persiflirende Anspielung auf eine Stelle in Kyd's Spanish Tragedy, die sich auch in Sh.'s Taming of the Shrew (Induction Sc. 1) findet. 17) So die Fol., mit passender Weglassung von *two* vor *daughters*. Die Qs. haben nämlich: *Hast thou given all to thy two daughters?* 18) Fast alle Einzelnheiten und Symptome des Besessenseins, mit denen Edgar hier seinen Zustand schildert, sind aus Harsnet's mehrerwähntem Buche entlehnt. 19) *through flame* fehlt in den Qs. — Für das folgende *ford* hat die Fol. *sword*. 20) Die Messer, die Stricke und das Rattengift, das ihm neben die Suppe gestellt wurde, sollten den Besessenen zum Selbstmorde verleiten. Dass der Teufel ihm solche Versuchung selbst an heiliger Stätte, in seinem Kirchenstuhle *(pew)*, bereitete, zeigte noch dringender die Gefahr, der er ausgesetzt war. 21) Auf einem trabenden Pferde über Brückenstege zu reiten, die nur vier Zoll breit waren, in eifriger Verfolgung des eigenen Schattens, als ob es ein Feind oder Verräther wäre, gehörte gleichfalls zu den lebensgefährlichen Versuchungen, in die der Teufel ihn führte. 22) d. h. *God bless thy five wits* = Gott segne oder bewahre Dir Deine fünf Verstandeskräfte. — Sh.

from whirlwinds, star-blasting, and taking![24] Do poor Tom some charity, whom the foul fiend vexes. — There could I have him now, — and there, — and there, — and there again, and there. *[Storm continues.*

*Lear.* What! have his daughters brought him to this pass? —
Couldst thou save nothing? Didst thou give them all?

*Fool.* Nay, he reserved a blanket,[25] else we had been all shamed.

*Lear.* Now, all the plagues that in the pendulous air[26]
Hang fated o'er men's faults, light on thy daughters!

*Kent.* He hath no daughters, Sir.

*Lear.* Death, traitor! nothing could have subdued nature
To such a lowness, but his unkind daughters. —
Is it the fashion, that discarded fathers
Should have thus little mercy on their flesh?[27]
Judicious punishment! 't was this flesh begot
Those pelican daughters.[28]

*Edg.* Pillicock sat on Pillicock-hill: —
Halloo, halloo, loo, loo!

*Fool.* This cold night will turn us all to fools and madmen.

*Edg.* Take heed o' the foul fiend. Obey thy parents; keep thy word justly;[29] swear not; commit[30] not with man's sworn spouse; set not thy sweet heart on proud array. Tom 's a-cold.

*Lear.* What hast thou been?

*Edg.* A serving-man,[31] proud in heart and mind; that curled my hair, wore gloves in my cap,[32] served the lust of my mistress's heart, and did the act of darkness with her; swore as many oaths as I spake words, and broke them in the sweet face of heaven: one, that slept in the contriving of lust, and waked to do it. Wine loved I deeply; dice dearly; and in woman, out-paramoured the Turk:[33] false of heart, light of ear,[34] bloody of hand; hog in sloth, fox in stealth, wolf in greediness, dog in madness, lion in prey. Let not the creaking of shoes, nor the rustling of silks,[35] betray thy poor heart to woman: keep thy foot out of brothels, thy hand out of plackets,[36] thy pen from lenders' books, and defy the foul fiend. — Still through the hawthorn blows the cold wind,[37] says suum, mun, ha no nonny.[38] Dolphin my boy, my boy; sessa! let him trot by.

*[Storm still continues.*

*Lear.* Why, thou wert better in thy grave, than to answer with thy uncovered body this extremity of the skies. — Is man no more than this? Consider him well. Thou owest the worm no silk, the beast no hide, the sheep no wool, the cat no perfume.[39] — Ha! here 's three on 's are sophisticated: thou art the thing itself: unaccommodated[40] man is no more but such a poor,

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unterscheidet zwischen den *five wits* und den *five senses* sehr bestimmt in seinen Sonnets (141) *But my five wits nor my five senses can || Dissuade one foolish heart from serving thee.* Man versteht unter den ersteren folgende: *common wit, imagination, fancy, estimation, memory.* 23) Ueber diesen Ausruf vgl. A. 2, Sc. 3, Anm. 5. — Die folgenden inarticulirten Laute entpresst ihm die Kälte, über die er klagt. 24) *star-blasting* ist der verderbliche Einfluss böser Sterne, *taking* Ansteckung. Vgl. über *to take* A. 2, Sc. 4, Anm. 46. — Die folgende Rede Lear's beginnt in der Fol.: *Ha's his daughters brought him etc.* 25) Der Narr spricht von dem Leinentuch, mit dem Edgar seine Blösse gedeckt hat (vgl. A. 2, Sc. 3, Anm. 4). — Wenn er das nicht umgeschlagen hätte, so würde das Schamgefühl aller Anwesenden sich verletzt fühlen, und, doppelsinnig, würden alle Anwesenden blamirt sein. — In dem vorigen Verse hat die Fol. *wouldst* für *didst.* 26) *pendulous* findet als Epitheton zu *air* seine Erklärung durch die Beziehung auf *o'er men's faults*, denn gerade die drohend darüber schwebende Luft muss gemeint sein. 27) Anspielung auf die Art der Entstellung Edgar's, wie er sie selbst vorher beschrieb (A. 2, Sc. 3) *strike in their — — arms pins, wooden pricks etc.* 28) *pelican daughters* sind sie, insofern sie von dem Blute des Vaters sich nähren, wie die Jungen des Pelikan nach der Fabel. — Die Aehnlichkeit des Klanges von *pelican* bringt den Edgar auf *Pillicock*, eigentlich eine veraltete, niedrige Bezeichnung des männlichen Gliedes, die Edgar aber in seiner Furcht vor den Dämonen als Namen eines bösen Geistes auffasst. Der Reim kommt als ein Ammenreim vollständiger auch anderswo vor, so in Ritson's Gammer Gurton's Garland: *Pillycock, Pillycock sat on a hill; || If he's not gone, he sits there still.* 29) Die Qs. *thy words justly;* die Fol. *thy words Justice.* 30) *to commit*, auch ohne das zu supplirende Object *adultery* oder *fornication*, wird in diesem Sinne gebraucht. 31) *serving-man*, sonst bei Sh. = Diener, steht hier in dem speciellen Sinne = vertrauter Diener einer Dame, dem italienischen *cavaliere servente* entsprechend. So nennt Silvia in Two Gentlemen of Verona ihren Anbeter immer *servant.* 32) Das Haarkräuseln kommt auch in Harsnet's Buch als Symptom des Besessenseins vom Dämon dès Stolzes *(pride)* vor. — Das an der Mütze Tragen des Handschuhs, den man von der Dame erhalten hatte, wiederholt sich als ein Zeichen ritterlicher Huldigung bei Sh. und seinen Zeitgenossen oft. 33) *to out-paramour* = an Buhlen oder an Kebsweibern übertreffen. — *Turk* ist hier der Grosstürke, der türkische Sultan, wie in K. Henry V. (A. 5, Sc. 2) *go to Constantinople, and take the Turk by the beard.* — Ebenvorher hat die Fol. *dearly* für *deeply.* 34) *light of ear* = leichtgläubig, oder zu Missverständnissen geneigt. 35) Das Knarren der Schuhe und das Rascheln seidener Gewänder verräth das Nahen der Weiber, die ihn verlocken wollen. 36) *placket*, jetzt = *petticoat*, bedeutete zu Sh.'s Zeit besonders einen Schlitz im Weiberrocke. Ein Lexikograph der Zeit, Coles, übersetzt es sogar mit *sinus muliebris.* 37) Vgl. Anm. 15. 38) Ein Refrain ohne Sinn, der in vielen Liebesliedern der Zeit, u. A. auch in den von Ophelia gesungenen (Hamlet A. 4, Sc. 5), wiederkehrt. — Das folgende *Dolphin my boy etc.* soll nach Steevens ein Bruchstück aus einer Ballade sein, in welcher ein französischer König seinen Dauphin von dem Turnierkampfe mit verschiedenen Gegnern zurückhält, die er zu dem Zwecke vorüber traben lässt *(trot by).* — *sessa*, als Ausruf der Ermunterung, kommt auch in Taming of the Shrew (Induction Sc. 1) vor. 39) Unter der Katze, der Edgar keinen Wohlgeruch verdankt, ist die Bisamkatze zu verstehen, deren Bisam *(civet)* als Parfüm öfter bei Sh. erwähnt wird. So in Much Ado about Nothing (A. 3, Sc. 2) heisst es von Einem, der den Damen gefallen will: *he rubs himself with civet.* — Im Gegensatz zu dem aller fremden Bestandtheile erledigten Edgar sind die drei übrigen Anwesenden mit solchen verfälscht *(sophisticated).* 40) Der Mensch ohne irgend eine Zuthat

bare, forked[41] animal as thou art. — Off, off, you lendings. — Come; unbutton here. —

*[Tearing off his clothes.*[42]

*Fool.* Pry'thee, nuncle, be contented; 't is a naughty night to swim in.[43] — Now, a little fire in a wild field were like an old lecher's heart; a small spark, all the rest on's body cold. — Look! here comes a walking fire.[44]

*Edg.* This is the foul fiend Flibbertigibbet:[45] he begins at curfew, and walks till the first cock; he gives the web and the pin,[46] squints the eye, and makes the hare-lip; mildews the white wheat, and hurts the poor creature of earth.

*Swithold footed thrice the wold;*[47]
*He met the night-mare, and her nine-fold;*[48]
*Bid her alight,*
*And her troth plight,*[49]
*And, aroint thee, witch, aroint thee!*

*Kent.* How fares your grace?

*Enter* GLOSTER, *with a torch.*

*Lear.* What 's he?

*Kent.* Who 's there? What is 't you seek?

*Glo.* What are you there? Your names?

*Edg.* Poor Tom; that eats the swimming frog, the toad, the tadpole, the wall-newt, and the water;[50] that in the fury of his heart, when the foul fiend rages, eats cow-dung for sallets; swallows the old rat, and the ditch-dog;[51] drinks the green mantle of the standing pool; who is whipped from tithing to tithing, and stocked, punished, and imprisoned;[52] who hath had three suits to his back, six shirts to his body, horse to ride, and weapon to wear, —

*But mice, and rats, and such small deer,*
*Have been Tom's food for seven long year.*[53]

Beware my follower.[54] — Peace, Smulkin! peace, thou fiend!

*Glo.* What! hath your grace no better company?

*Edg.* The prince of darkness is a gentleman;
Modo he 's call'd, and Mahu.[55]

*Glo.* Our flesh and blood, my lord, is grown so vile,
That it doth hate what gets it.[56]

*Edg.* Poor Tom 's a-cold.

*Glo.* Go in with me. My duty cannot suffer[57]
To obey in all your daughters' hard commands:
Though their injunction be to bar my doors,
And let this tyrannous night take hold upon you,
Yet have I ventur'd to come seek you out,
And bring you where both fire and food is ready.

*Lear.* First let me talk with this philosopher. —
What is the cause of thunder?

*Kent.* Good my lord, take his offer: go into the house.

*Lear.* I 'll talk a word with this same learned Theban.[58]
What is your study?

*Edg.* How to prevent the fiend, and to kill vermin.

*Lear.* Let me ask you one word in private.

*Kent.* Importune[59] him once more to go, my lord;
His wits begin to unsettle.

*Glo.* Canst thou blame him?
His daughters seek his death. — Ah, that good Kent! —
He said it would be thus, poor banish'd man! —
Thou say'st, the king grows mad: I 'll tell thee, friend,
I am almost mad myself. I had a son,
Now outlaw'd from my blood; he sought my life,
But lately, very late: I lov'd him, friend, —

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41) *forked* = gespalten, ist hier = zweibeinig, wie nachher (A. 4, Sc. 6) die sich spaltenden Beine selbst *forks* heissen. An anderen Stellen gebraucht Sh. *forked* = in Hörner gespalten, gehörnt, vom Hahnrei. 42) Die Bühnenweisung ist modern, indess ist kein Zweifel, dass Lear unter *lendings* = das Gelichene, Entlehnte, seine Kleider versteht. — *Come; unbutton here*, wofür in den Qs. zum Theil *Come on, be true* steht, ist wahrscheinlich eine Aufforderung an Kent und an den Narren, gleichfalls ihre Kleider abzuthun. 43) *naughty* = nichtsnutzig, schlecht. 44) Er sieht aus der Ferne Gloster mit der Fackel kommen. 45) Den Namen dieses Dämons fand Sh. bei Harsnet. Wie andere Geister, durfte auch er nur bis zum ersten Hahnenruf *(first cock)* umgehen. — In der Fol. fehlt *fiend*. — In der folgenden Zeile hat die Fol. *at* für *till*. 46) *web* = Fell im Auge, und *pin* = Staar im Auge, werden bei Sh.'s Zeitgenossen als eine Krankheit aufgeführt. So erklärt Florio im italienischen Wörterbuche das Wort *cataratta* = *a dimness of sight occasioned by humours hardened in the eyes, called a Cataract or a pin and a web.* 47) *Swithold* ist volksthümliche Abkürzung von *Saint Withold*, wie die Hgg. die Lesart der Qs. und Fol. ändern, = St. Vitalis, der in diesem Liede als Schutzheiliger gegen das Alpdrücken *(night-mare)* gefasst wird. — Für *wold* = offenes Feld, lesen die alten Ausgg. *old*, nach ehemaliger falscher Orthographie. 48) Unter *nine-fold* muss das aus Neunen bestehende Gefolge des als weiblicher böser Geist gefassten Alpdrückens zu verstehen sein. 49) Sie musste sich verpflichten, nicht zu kommen. Das folgende *aroint thee* ist eine Bannungsformel, die auch in Macbeth (A. 1, Sc. 3) gegen eine zudringliche Hexe ausgesprochen wird, wie hier *Saint Withold* sie an die *night-mare* richtet, = packe Dich, hebe Dich hinweg! 50) Zu *water* ist *newt* aus dem vorhergehenden *wall-newt* zu ergänzen. 51) *ditch-dog* ist der todte Hund, dessen Aas in den Graben geworfen ist. 52) Die gewöhnlichen Strafen für Landstreicher zu Sh.'s Zeit. — Gleich darauf hat die Fol. *hath* für *hath had* der Qs. 53) Die Verse sind mit einigen Abkürzungen aus einer alten Ballade entlehnt, welche die siebenjährigen Kerkerleiden des fabelhaften Recken Bevis von Southampton so schildert: *Rats and mice and such small deer || Was his meat that seven year.* — Sh. erwähnt ihn in K. Henry VI. Second Part (A. 2, Sc. 3) und in K. Henry VIII. (A. 1, Sc. 1). 54) *follower* ist der böse Geist, der ihm folgte. In der Fol. heisst er *Smulkin*, in den Qs., welche alle diese Namen sehr entstellen, *Snulbug;* bei Harsnet kommt ein Dämon Namens *Smolkin* vor. 55) Harsnet erwähnt *Maho* und *Modu* als zwei mächtige Dämonen, letzteren als Fürsten der übrigen. — Der Name *Mahu* kommt in Verbindung mit der ersten Zeile auch sonst wie ein Citat aus einem Liede vor. 56) Gloster spricht von seinen Kindern, welche das Fleisch und Blut, das sie erzeugt hat, hassen. 57) Die Ergebenheit, die ich Euch widme, kann es nicht ertragen, dass ich in Allem u. s. w. 58) Einen *learned Theban*, und bald darauf *good Athenian*, also irgend einen griechischen Philosophen des Alterthums aus Theben oder Athen, nennt er den Edgar, wie vorher und nachher *philosopher*. 59) *importune*

No father his son dearer: true to tell thee,
The grief hath craz'd my wits. What a night 's this!
*[Storm continues.*
I do beseech your grace, —
*Lear.* O! cry you mercy, Sir. —
Noble philosopher, your company.
*Edg.* Tom 's a-cold.
*Glo.* In, fellow, there, into the hovel: keep thee warm.
*Lear.* Come, let 's in all.[60]
*Kent.* This way, my lord.
*Lear.* With him:
I will keep still with my philosopher.
*Kent.* Good my lord, soothe him; let him take the fellow.
*Glo.* Take him you on.
*Kent.* Sirrah, come on; go along with us.
*Lear.* Come, good Athenian.
*Glo.* No words, no words: hush.
Edg. *Child Rowland to the dark tower came,*
*His word was still, — Fie, foh, and fum,*
*I smell the blood of a British man.*[61]
*[Exeunt.*

## SCENE V.

A Room in Gloster's Castle.

*Enter* Cornwall *and* Edmund.

*Corn.* I will have my revenge, ere I depart his house.
*Edm.* How, my lord, I may be censured, that nature thus gives way to loyalty, something fears me to think of.[1]
*Corn.* I now perceive, it was not altogether your brother's evil disposition made him seek his death; but a provoking merit,[2] set a-work by a reproveable badness in himself.
*Edm.* How malicious is my fortune, that I must repent to be just! This is the letter which he spoke of,[3] which approves him an intelligent part to the advantages of France.[4] O heavens! that this treason were not, or not I the detector!
*Corn.* Go with me to the duchess.
*Edm.* If the matter of this paper be certain, you have mighty business in hand.[5]
*Corn.* True, or false, it hath made thee earl of Gloster. Seek out where thy father is, that he may be ready for our apprehension.[6]
*Edm. [Aside.]* If I find him comforting the king, it will stuff his suspicion[7] more fully. — I will persever[8] in my course of loyalty, though the conflict be sore between that and my blood.
*Corn.* I will lay trust upon thee, and thou shalt find a dearer father in my love. *[Exeunt.*

## SCENE VI.

A Chamber in a Farm-house, adjoining the Castle.

*Enter* Gloster, Lear, Kent, *Fool, and* Edgar.

*Glo.* Here is better than the open air; take it thankfully. I will piece out the comfort with what addition I can:[1] I will not be long from you.
*Kent.* All the power of his wits have[2] given way to his impatience. — The gods reward your kindness!
*[Exit* Gloster.
*Edg.* Frateretto[3] calls me, and tells me, Nero is an angler in the lake of darkness.[4] Pray, innocent, and beware the foul fiend.[5]
*Fool.* Pr'ythee, nuncle, tell me, whether a madman be a gentleman, or a yeoman?[6]
*Lear.* A king, a king!
*Fool.* No: he 's a yeoman, that has a gentleman to

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ist die alte Betonung des Wortes. 60) Lear will mit in die Hütte gehen, in welche Gloster den Edgar verweist. Da Lear sich von Edgar nicht trennen will, verstattet Gloster dem König, seinen Philosophen mit sich zu nehmen *(Take him you on).* 61) Aus einer alten verloren gegangenen Ballade vom Junker *(Child)* Roland. Capell fügt zur Erklärung zwischen den ersten und zweiten Vers folgende Zeile ein: *The giant roar'd and out he ran,* weil das folgende *His word etc.* sich nicht auf *Child Rowland* beziehen lässt. — Für *came* lesen die Qs., vielleicht um auf *fum* zu reimen: *come.* — Wie Staunton nach Jameson's Illustrations of Northern Antiquities angiebt, hat sich die betreffende Ballade noch theilweise in Schottland erhalten. Das von Edgar citirte Fragment spricht Rosman, der König von Elfland, als Junker Roland in den Thurm dringt, in welchem seine Schwester gefangen gehalten wurde. Die Worte lauten: *Fi, fo, and fum! || I smell the blood of a Christian man! || Be he dead, be he living, wi' my brand || I'll dash his barns froe his barn-pan.*

1) *to censure* = beurtheilen. — *something fears me etc.* = mich schaudert etwas, daran zu denken. 2) *provoking merit* kann, als Gegensatz zu *evil disposition*, sich ebenfalls nur auf Edgar beziehen, bei dem das Bewusstsein des eigenen Werthes zu Anschlägen gegen das Leben seines Vaters angestachelt wurde durch die verwerfliche Schlechtigkeit, die er an diesem Vater wahrnahm. 3) Gloster sprach von dem Briefe A. 3, Sc. 3. — Die Qs. lassen *which* vor *he spoke of* aus. 4) Der Brief beweist *(approves)*, dass Gloster ein kundschaftender Parteimann in Bezug auf günstige Gelegenheiten für Frankreich ist. 5) d. h. mit Kriegsrüstungen gegen Frankreich. 6) *apprehension* = Verhaftung. 7) *his suspicion* ist der Verdacht, der ihn, d. h. den Gloster, trifft, und der durch die dem Könige gewährte Unterstützung noch verstärkt werden soll. 8) *to persever*, mit dem Tone auf der zweiten Sylbe, ist Sh.'s Wort.

1) Gloster will zu dem Obdache, das er ihm gewährt, noch alle weitere Unterstützung, die in seiner Macht steht, hinzufügen. — Nach der Bühnenweisung der Fol. treten Lear, Edgar und der Narr erst nach Gloster's Weggange auf. 2) Qs. und Fol. haben *have*, nach der Sh. eigenthümlichen Construction, das Verbum nach dem nächst vorhergehenden Substantiv, wenn es auch nicht Subject ist, im Numerus sich richten zu lassen. 3) *Frateretto* ist bei Harsnet ein Genosse des vorher genannten Dämons *Flibbertigibbet* (vgl. A. 3, Sc. 4, Anm. 45). 4) In Rabelais' Gargantua, den Sh. wenigstens in englischer Uebersetzung gekannt haben muss, wie auch aus anderweitigen Anspielungen auf das Buch hervorgeht, fand er, dass Nero, der römische Kaiser, in der Hölle als Geiger, Trajan als Angler hause. 5) *innocent*, eigentlich = Einfaltspinsel, wird hier der Narr angeredet. 6) Den Nichtadeligen *(yeoman)* unterscheidet Sh. auch sonst genau vom Edelmann *(gentleman)*; so in K. Henry VI.

his son; for he 's a mad yeoman, that sees his son a gentleman before him. [7]

*Lear.* To have a thousand with red-burning spits
Come hissing [8] in upon them: —

*Edg.* The foul fiend bites my back.

*Fool.* He 's mad, that trusts in the tameness of a wolf, a horse's health, a boy's love, or a whore's oath.

*Lear.* It shall be done; I will arraign them straight. [9] —
*[To* Edgar*]* Come, sit thou here, most learned justicer; —
*[To the Fool]* Thou, sapient Sir, sit here. — Now, you she-foxes! —

*Edg.* Look, where he stands and glares! —
Wantest thou eyes at trial, Madam? [10]
*Come o'er the bourn, Bessy, to me: —*

Fool. *Her boat hath a leak,*
*And she must not speak*
*Why she dares not come over to thee.* [11]

*Edg.* The foul fiend haunts poor Tom in the voice of a nightingale. [12] Hopdance cries in Tom's belly for two white herring. [13] Croak not, black angel; I have no food for thee.

*Kent.* How do you, Sir? Stand you not so amaz'd:
Will you lie down and rest upon the cushions?

*Lear.* I 'll see their trial first. — Bring in the evidence. —
*[To* Edgar*]* Thou robed man of justice, take thy place; —
*[To the Fool]* And thou, his yoke-fellow of equity,
Bench by his side: —
*[To* Kent*]* You are of the commission, [14] sit you too.

*Edg.* Let us deal justly.
*Sleepest, or wakest thou, jolly shepherd?*
*Thy sheep be in the corn;*
*And for one blast of thy minikin* [15] *mouth,*
*Thy sheep shall take no harm.*
Pur! the cat is grey. [16]

*Lear.* Arraign her first; 't is Goneril. I here take my oath before this honourable assembly, she kicked the poor king her father. [17]

*Fool.* Come hither, mistress. Is your name Goneril?

*Lear.* She cannot deny it.

*Fool.* Cry you mercy, I took you for a joint-stool. [18]

*Lear.* And here 's another, whose warp'd looks proclaim
What store her heart is made of. — Stop her there!
Arms, arms, sword, fire! — Corruption in the place! [19]
False justicer, why hast thou let her 'scape?

*Edg.* Bless thy five wits!

*Kent.* O pity! — Sir, where is the patience now,
That you so oft have boasted to retain?

*Edg. [Aside.]* My tears begin to take his part so much,
They 'll mar my counterfeiting.

*Lear.* The little dogs and all,
Tray, Blanch, and Sweet-heart, see, they bark at me. [20]

*Edg.* Tom will throw his head at them. [21] — Avaunt, you curs!
Be thy mouth or black or white,
Tooth that poisons if it bite;
Mastiff, greyhound, mongrel, grim,
Hound or spaniel, brach or lym; [22]
Or bobtail tike, or trundle-tail: [23]
Tom will make them weep and wail;
For, with throwing thus my head,
Dogs leap the hatch, and all are fled.
Do, de, de, de. Sessa! [24] Come, march to wakes and

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First Part (A. 2, Sc. 4) *Spring crestless yeomen from so deep a root?* 7) Diese Rede des Narren fehlt in den Qs. 8) So die Qs.; die Fol. *hizzing*, wahrscheinlich dasselbe Wort, nur mit veränderter Orthographie. Die Hgg. lesen meistens *whizzing* aus blosser Conjectur. — Der folgende Theil der Scene bis zu Lear's Worten *False justicer, why hast thou let her 'scape?* fehlt in der Fol. 9) Lear stellt seine Töchter vor Gericht, wie er sie auch ebenvorher von rothglühenden Spiessen bedroht sah. — Die Qs. haben in der folgenden Zeile *justice*, was zuerst Theobald in *justicer* verbessert. 10) So die sehr nachlässig gedruckten Qs., nach deren Lesart Edgar in der ersten Zeile auf Lear hinweist, in der zweiten aber, auf Lear's Wahnsinn eingehend, der vor Gericht gestellten Tochter ihre Coquetterie verweist: Brauchst Du die Augen vor Gericht auf Dich zu ziehen? — Für *wantest* schlug Seward *wantonest* vor. Andere möchten die Rede dem Lear zuertheilen, und für *he* lieber *she* lesen, in Bezug auf Goneril, wie sie vor Gericht steht. — Staunton vermuthet *Wantonizeth thou at trial, Madam?* 11) Der Narr setzt das von Edgar begonnene Lied fort; es ist ein sehr entstelltes Bruchstück aus einer Ballade, betitelt Song between the Queen's Majesty and England. — *bourn*, wofür die Qs. *broome* lesen, ist alterthümlich und nordenglisch, = Bach. — *Bessy* ist abgekürzt aus *Elizabeth*. 12) Bei Harsnet wird eine Nachtigall, die im Käfig sitzt, vom Teufel daraus entführt und umgebracht. 13) *Hoberdidance* ist ein namhafter Dämon in Harsnet's Buch. — *white herring* erklärt Steevens mit *pickled herring*. 14) *commission* = die mit der gerichtlichen Procedur Beauftragten. — Ebenso ist *to bench* ein gerichtlicher technischer Ausdruck, = auf der Richterbank als Beisitzer sitzen. — In der ersten Zeile dieser Rede haben die Qs. *their evidence*. 15) *minikin*, eigentlich = winzig, klein, steht hier als Liebkosungsausdruck, = hübsch. — *blast* geht wohl auf das Blasen der Hirtenflöte. Wenn der Schäfer nur einmal mit dem Mündchen bläst, so soll seinen Schafen kein Leid widerfahren, obwohl sie in's Korn gegangen sind. 16) *Pur* ist der Name eines Harsnet'schen Dämons, zugleich das Schnurren der Katze. 17) Lear tritt als Zeuge gegen Goneril auf und will sich beeidigen lassen. 18) Diese sprichwörtliche Redensart kommt schon in Lyly's Mother Bombie (1594) vor: *I cry you mercy, I took you for a joint-stool.* 19) Er meint Regan, welche die Bestechlichkeit *(corruption)* des Richters entwischen lässt. — Das Folgende findet sich in Qs. und Fol. 20) Steevens macht darauf aufmerksam, dass in den Menaechmi des Plautus, von welchem lateinischen Lustspiel 1595 eine englische Uebersetzung erschien, der eine Bruder in verstelltem Wahnsinne sich von Hunden angebellt glaubt: *Here 's an old mastiff bitch stands barking at me.* 21) Edgar, um die Hunde zu verscheuchen, greift an seinen Kopf, als wolle er sie damit wie mit einem Steine werfen, und spricht dazu die folgenden Verse wie eine Beschwörungsformel. 22) Die Qs. lesen *him*, die Fol. *Hym*, wofür zuerst Hanmer das unzweifelhaft richtige *lym* setzte, gewöhnlicher *lime* oder *lime-hound*, = Bluthund. 23) Zu *trundle-tail* = Schleppschwanz, ist *tike* zu ergänzen, wie zu

fairs,[25] and market-towns. — Poor Tom, thy horn is dry.[26]

*Lear.* Then let them anatomize Regan, see what breeds about her heart. Is there any cause in nature, that makes these hard hearts?[27] — *[To* Edgar.*]* You, Sir, I entertain you for one of my hundred; only, I do not like the fashion of your garments: you will say, they are Persian; but let them be changed.[28]

*Kent.* Now, good my lord, lie here, and rest awhile.[29]

*Lear.* Make no noise, make no noise; draw the curtains: so, so, so. We 'll go to supper i' the morning: so, so, so.

*Fool.* And I 'll go to bed at noon.[30]

*Re-enter* Gloster.

*Glo.* Come hither, friend: where is the king my master?

*Kent.* Here, Sir; but trouble him not, his wits are gone.

*Glo.* Good friend, I pr'ythee, take him in thy arms;
I have o'erheard a plot of death upon him.
There is a litter ready; lay him in 't,
And drive toward Dover, friend, where thou shalt meet
Both welcome and protection. Take up thy master:
If thou shouldst dally half an hour, his life,
With thine, and all that offer to defend him,
Stand in assured loss.[31] Take up, take up;[32]
And follow me, that will to some provision
Give thee quick conduct.[33]

*Kent.* Oppressed nature sleeps: —
This rest might yet have balm'd thy broken sinews,[34]
Which, if convenience will not allow,
Stand in hard cure. — *[To the Fool.]* Come, help to bear thy master;
Thou must not stay behind.

*Glo.* Come, come, away.

*[Exeunt* Kent, Gloster, *and the Fool, bearing off the King.*

*Edg.* When we our betters see bearing our woes,
We scarcely think our miseries our foes.
Who alone suffers, suffers most i' the mind,
Leaving free things, and happy shows, behind;[35]
But then the mind much sufferance doth o'erskip,
When grief hath mates, and bearing fellowship.[36]
How light and portable my pain seems now,
When that which makes me bend, makes the king bow:
He childed, as I father'd![37] — Tom, away!
Mark the high noises,[38] and thyself bewray,[39]
When false opinion, whose wrong thought defiles thee,
In thy just proof, repeals and reconciles thee.[40]
What will hap more to-night, safe 'scape the king!
Lurk, lurk.[41] *[Exit.*

## SCENE VII.

A Room in Gloster's Castle.

*Enter* Cornwall, Regan, Goneril, Edmund, *and Servants.*

*Corn.* Post speedily to my lord your husband; show him this letter:[1] — the army of France is landed. —

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*bob-tail.* — Für *tike* hat die Fol. *tight.* 24) So ist wohl der nur in der Fol. sich findende Hetzruf *sese* zu verstehen. Vgl. A. 3, Sc. 4, Anm. 38. 25) Auf Kirmessen und Märkten trieben sich die *Bedlam beggars* des Bettelns wegen vorzugsweise herum. 26) In den Papieren des Antiquaren Aubrey, dem wir die frühesten biographischen Notizen über Sh. verdanken, kommt eine Schilderung der *Bedlam beggars* vor, in der es u. A. heisst: *they wore about their necks a great horn of an ox, in a string or bawdrick, which when they came to a house they did wind, and they put the drink given to them into this horn, whereto they put a stopple.* Edgar klagt also in seiner angenommenen Rolle über Durst, wie er vorher über Hunger geklagt hatte. — Eine gesuchtere Deutung von Steevens ist die, dass Edgar diese Worte bildlich fasse und bei Seite spreche, um auszudrücken, dass er nichts mehr zu sagen wisse, oder dass er seiner Rolle nicht mehr gewachsen sei. 27) Die Qs. haben *this hardness.* 28) Indem er Edgar in die Zahl seiner hundert ausbedungenen Ritter aufnehmen will, nimmt er Anstoss an der abenteuerlichen Tracht des *Bedlam beggar*, die vielleicht ausländisch, persisch sein mag, aber für seine Ritter nicht passt. — Die Qs. haben *Persian attire.* 29) Kent hatte schon vorher gesagt *Will you lie down and rest upon the cushions?* — Diesmal giebt Lear der Aufforderung nach, und bildet sich ein, in sein Bett zu gehen, dessen Vorhänge er zuziehen lässt, und zwar ohne vorher zu Abend gegessen zu haben, was er auf den nächsten Morgen verschiebt. 30) Diese Worte, ein Wiederhall von Lear's letzten Worten, fehlen in den Qs. 31) Sein Leben nebst dem Deinigen und dem Leben Aller, welche Miene machen *(offer)*, ihn zu vertheidigen, sind sicher, verloren zu gehen. — *stand in assured loss.* = *in assurance of loss*, ist eine kühne Construction, wie Sh. sie ähnlich in Othello (A. 2, Sc. 1) wagt: *my hopes — — stand in bold cure;* — ebenso gleich nachher in dieser Scene: *stand in hard cure.* 32) Eine Q. liest *take up the king.* 33) Die Fol. fügt noch hinzu: *Come, come away*, und schliesst damit die Scene. 34) So die Qs., wie *sinews* = Nerven, auch sonst bei Sh. vorkommt, auch mit *to break* verbunden, wie hier, in Twelfth-Night (A. 2, Sc. 5) *we break the sinews of our plot.* — Theobald's Aenderung *senses* ist demnach überflüssig. 35) *free things* ist mit Beziehung auf das Vorhergehende zu deuten: Wesen, welche von solchen Leiden frei sind. 36) *bearing* ist Substantiv, = das Dulden, und entlehnt aus dem ihm coordinirten *grief* das Verbum *hath.* — In der zweitfolgenden Zeile ist *bow* die Steigerung von *bend.* 37) Indem er eben solche Kinder hat, wie ich einen Vater habe. 38) *high noises* ist der Lärmen und Wirrwarr, der von den Grossen ausgeht oder die Grossen betrifft. — Edgar stellt hier, wie durch den ganzen Monolog, seine Interessen als geringfügige und bescheidene den Angelegenheiten der Höheren, die nicht besser daran sind als er, gegenüber, und findet in dieser Parallele eine Art von Trost. — Wie *high noises* steht in All's well that ends well (A. 1, Sc. 1) *great tears* = Thränen der Grossen, der Vornehmen. 39) *to bewray* = enthüllen, blosslegen, kommt bei Sh. und seinen Zeitgenossen oft in diesem Sinne vor. 40) Das Epitheton *false* passt zu *opinion* eigentlich nur in Bezug auf den Relativsatz *whose wrong etc.*, nicht aber in Bezug auf das Prädicat *repeals and etc. — to repeal* = zurückrufen, d. h. aus der Aechtung, die ihn betroffen. — *in thy just proof* = wenn Du als gerecht erprobt wirst. 41) Die letzten Worte bezeichnen das lauernd vorsichtige Wegschleichen Edgar's, der Entdeckung und Verrath besorgt.

Seek out the traitor Gloster.[2]
*[Exeunt some of the Servants.*
*Reg.* Hang him instantly.
*Gon.* Pluck out his eyes.
*Corn.* Leave him to my displeasure. — Edmund, keep you our sister company:[3] the revenges we are bound to take upon your traitorous father are not fit for your beholding. Advise the duke, where you are going, to a most festinate[4] preparation: we are bound[5] to the like. Our posts shall be swift and intelligent[6] betwixt us. Farewell, dear sister: — farewell, my lord of Gloster.[7]

*Enter* OSWALD.

How now! Where 's the king?
*Osw.* My lord of Gloster hath convey'd him hence:
Some five or six and thirty of his knights,
Hot questrists after him,[8] met him at gate;
Who, with some other of the lord's dependants,
Are gone with him towards Dover, where they boast
To have well-armed friends.
*Corn.* Get horses for your mistress.
*Gon.* Farewell, sweet lord, and sister.
*[Exeunt* GONERIL, EDMUND, *and* OSWALD.
*Corn.* Edmund, farewell. — Go, seek the traitor Gloster,
Pinion him like a thief, bring him before us.
*[Exeunt other Servants.*
Though well we may not pass upon his life[9]
Without the form of justice, yet our power
Shall do a courtesy to our wrath, which men
May blame, but not control.[10] Who 's there? The traitor?

*Re-enter Servants, with* GLOSTER.

*Reg.* Ingrateful fox! 't is he.
*Corn.* Bind fast his corky[11] arms.
*Glo.* What mean your graces? — Good my friends, consider
You are my guests: do me no foul play, friends.
*Corn.* Bind him, I say. *[Servants bind him.*
*Reg.* Hard, hard. — O filthy traitor!
*Glo.* Unmerciful lady as you are, I 'm none.[12]
*Corn.* To this chair bind him. — Villain, thou shalt find — [REGAN *plucks his beard.*
*Glo.* By the kind gods, 't is most ignobly done
To pluck me by the beard.
*Reg.* So white, and such a traitor!
*Glo.* Naughty lady,
These hairs, which thou dost ravish from my chin,
Will quicken, and accuse thee. I am your host:
With robbers' hands my hospitable favours[13]
You should not ruffle thus. What will you do?
*Corn.* Come, Sir, what letters had you late from France?
*Reg.* Be simple-answer'd,[14] for we know the truth.
*Corn.* And what confederacy have you with the traitors
Late footed in the kingdom?
*Reg.* To whose hands have you sent the lunatic king? Speak.
*Glo.* I have a letter guessingly set down,
Which came from one that 's of a neutral heart,[15]
And not from one oppos'd.
*Corn.* Cunning.
*Reg.* And false.
*Corn.* Where hast thou sent the king?
*Glo.* To Dover.
*Reg.* Wherefore to Dover? Wast thou not charg'd at peril[16] —
*Corn.* Wherefore to Dover? Let him answer that.
*Glo.* I am tied to the stake, and I must stand the course.[17]
*Reg.* Wherefore to Dover?
*Glo.* Because I would not see thy cruel nails
Pluck out his poor old eyes; nor thy fierce sister
In his anointed flesh stick[18] boarish fangs.
The sea, with such a storm as his bare head[19]
In hell-black night endur'd, would have buoy'd up,

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1) Es ist der heimlich an Gloster gelangte Brief gemeint, den Edmund (A. 3, Sc. 5) dem Herzog von Cornwall überreicht hatte. 2) Die Qs. haben *villain Gloster.* 3) Edmund soll die Goneril auf ihrer Reise zu ihrem Gemahl, dem Herzog von Albany, begleiten. 4) Das ungebräuchliche Adjectiv *festinate* kommt sonst auch bei Sh. nicht vor. — Als ein gesucht affectirtes Wort gebraucht er einmal in Love's Labour's Lost (A. 3, Sc. 1) das entsprechende Adverbium *festinately.* 5) *bound* ist hier, wie vielleicht ebenvorher, obgleich auch dort die hier geltende Bedeutung statthaft ist, nicht = verpflichtet, sondern = bereit, gerüstet, was Sh. gewöhnlich in örtlichen Beziehungen anwendet, wie z. B. in K. John (A. 1, Sc. 1) *I am a soldier, and now bound to France,* = reisefertig, auf dem Wege nach Frankreich. 6) Vgl. A. 3, Sc. 1, Anm. 13. 7) Er begrüsst ihn schon im Voraus mit dem Titel, dessen sein Vater bald entkleidet werden soll. — Oswald versteht unter *my lord of Gloster* gleich nachher natürlich den Alten. 8) *questrists*, wofür die Qs. *questrits* lesen, findet sich nur an dieser Stelle, als ein wahrscheinlich von Sh. gebildetes Wort, nach Analogie von *querist* u. A. Der Sinn ist = Späher, Nachforscher, von *quest* = Nachforschung und nachforschen. 9) *to pass*, auch ohne ein Object, wie *sentence* und ähnliche, gebrauchte die ältere Sprache = ein Urtheil fällen, gerichtlich vorschreiten. 10) Unsere Macht soll sich unserem Zorn unterordnen, ihm eine Huldigung erweisen, welche die Leute wohl tadeln, aber nicht hindern können. — *which* bezieht sich füglich auf *a courtesy*, obwohl Sh. es auch auf *wrath* möglicherweise bezogen wissen wollte. 11) *corky* = trocken, hohl, marklos wie Kork. Sh. fand dies bezeichnende Beiwort in Harsnet's Buch von einem alten Weibe gebraucht: *an old corky woman.* 12) *I am true* in den Qs. 13) *hospitable favours* sind die Gesichtszüge des Wirthes, Dessen, der sie gastfrei aufgenommen hat, und die nach dem Gastrecht ihnen heilig sein sollten. 14) *simple-answered* = mit einfacher Antwort versehen. — Die Qs. haben dafür *simple answerer.* — Die folgende Rede Regan's fasst die Fol. nicht als Frage und setzt demnach: *To whose hands || You have sent the lunatic king: Speake.* 15) Von Jemandem, der es mit keiner der beiden Parteien hält. 16) scil. *at peril of thy life.* — Cornwall unterbricht die Frage Regan's, ehe sie vollständig ausgesprochen ist. — In den Qs. sagt er *let him first answer that.* 17) Das Bild ist von der Bärenhetze entlehnt, wo der Bär an den Pfahl *(stake)* gebunden wird und gegen die andringenden Hunde *(course)* ankämpfen muss. Sh. sagt noch deutlicher in Macbeth (A. 5, Sc. 7) *They have tied me to a stake: I cannot fly, || But, bear-like, I must fight the course.* 18) So die Fol.; die Qs. lesen *rash* für *stick.* 19) Die Qs. haben

And quench'd the stelled [20] fires;
Yet, poor old heart, he holp the heavens to rain. [21]
If wolves had at thy gate howl'd that stern [22] time,
Thou shouldst have said, »Good porter, turn the key,«
All cruels else subscrib'd: [23] — but I shall see
The winged vengeance overtake such children.
*Corn.* See 't shalt thou never. — Fellows, hold the chair. —
Upon these eyes of thine I 'll set my foot. [24]
*Glo.* He, that will think to live till he be old,
Give me some help! — O cruel! — O ye gods!
*Reg.* One side will mock another; the other too. [25]
*Corn.* If you see vengeance, [26] —
*1. Serv.* Hold your hand, my lord.
I have serv'd you ever since I was a child;
But better service have I never done you,
Than now to bid you hold.
*Reg.* How now, you dog!
*1. Serv.* If you did wear a beard upon your chin,
I 'd shake it on this quarrel. [27] What do you mean?
*Corn.* My villain! [28] *[Draws and runs at him.*
*1. Serv.* Nay then, come on, and take the chance of anger. *[Draws.* Cornwall *is wounded.*
*Reg.* Give me thy sword. [29] A peasant stand up thus!
*1. Serv.* O, I am slain! — My lord, you have one eye left
To see some mischief on him. [30] — O! *[Dies.*
*Corn.* Lest it see more, prevent it. — Out, vile jelly!
Where is thy lustre now? [31]
*Glo.* All dark and comfortless. — Where 's my son Edmund?
Edmund, enkindle [32] all the sparks of nature,
To quit this horrid act.
*Reg.* Out, treacherous villain!
Thou call'st on him that hates thee: it was he
That made the overture [33] of thy treasons to us,
Who is too good to pity thee.
*Glo.* O my follies!
Then Edgar was abus'd. —
Kind gods, forgive me that, and prosper him!
*Reg.* Go, thrust him out at gates, and let him smell
His way to Dover. [34] — How is 't, my lord? How look you?
*Corn.* I have receiv'd a hurt. — Follow me, lady.
Turn out that eyeless villain; — throw this slave [35]
Upon the dunghill. — Regan, I bleed apace:
Untimely comes this hurt. Give me your arm. [36]
*[Exit* Cornwall, *led by* Regan; — *Servants unbind* Gloster, *and lead him out.*
*2. Serv.* I 'll never care what wickedness I do,
If this man come to good.
*3. Serv.* If she live long,
And in the end meet the old course of death, [37]
Women will all turn monsters.
*2. Serv.* Let 's follow the old earl, and get the Bedlam [38]
To lead him where he would: his roguish madness
Allows itself to anything.
*3. Serv.* Go thou; I 'll fetch some flax, and whites [39] of eggs,
To apply to his bleeding face. Now, heaven help him!
*[Exeunt severally.*

# ACT IV.

## SCENE I.

The Heath.

*Enter* Edgar.

*Edg.* Yet better thus, and known to be contemn'd,
Than still contemn'd and flatter'd. [1] To be worst,

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*lov'd head.* 20) *stelled fires* wird gewöhnlich als synonym mit *fixed stars* gefasst. Vielleicht steht *stelled* aber für *stellate* oder *stellated* = sternig, gestirnt. — Die Qs. haben *steeled fires.* 21) Die Qs. *to rage.* 22) *stern*, wie die Fol. liest, änderte wahrscheinlich Sh. selbst aus dem veralteten *dearn* = traurig, einsam, der Lesart der Qs. 23) *cruels* = grausame Wesen, wird hier substantivisch gefasst, und bildet demgemäss einen Plural, wie z. B. *mortal, mortals.* — *to subscribe* = sich fügen. — Die Fol. hat *subscribe.* 24) Qs. und Fol. haben hier keine Bühnenweisung. — Rowe fügte zuerst folgende hinzu: *Gloster is held down, while Cornwall treads out one of his eyes*, welche vor der mit Hülfe des Textes erweiterten Capell's den Vorzug verdient: *Gloster is held down in his chair, while Cornwall plucks out one of his eyes and stamps on it.* Das Sicherste ist, da wir nicht wissen, in welcher, vielleicht verhüllenden, sich auf den Hintergrund der Bühne beschränkenden Weise auf Sh.'s Bühne diese Scene vor sich ging, keine Bühnenweisung hinzuzufügen. 25) Damit die sehende Seite des Gesichts sich nicht über die augenlose andere Seite lustig mache, soll er auch das andere Auge austreten. 26) Cornwall citirt in grausamem Hohne Gloster's Worte *I shall see* || *The winged vengeance etc.* 27) Die Worte sind an Regan gerichtet. — *on this quarrel* = auf Grund solcher Sache. 28) *villain* ist hier nicht = Schurke, sondern = niedriger Knecht, wie gleich nachher in ähnlichem Sinne *peasant.* 29) Diese Worte richtet Regan entweder an ihren verwundeten Gemahl, dessen Schwert sie ergreift, oder an einen Dabeistehenden. — Die Qs. fügen die Bühnenweisung hinzu: *She takes a sword and runs at him behind;* in der Fol. steht nur *Kills him.* 30) Gloster kann mit seinem einen Auge den Schaden sehen, welchen der Diener dem Cornwall zugefügt hat. 31) Das Auge, einmal herausgetreten, ist nichts als elender Gallert ohne Glanz. — Rowe's Bühnenweisung ist hier: *Treads out the other eye.* 32) Die Qs. *unbridle.* 33) *overture* ist hier = Enthüllung, Aufdeckung, während es sonst Eröffnung, im Sinne von Anfang, Einleitung, bedeutet. 34) Nach Dover, dem Sammelplatz aller Landesverräther, mag er seinen Weg mit der Nase suchen, da er ihn nicht mehr mit den Augen finden kann. 35) Den erstochenen Diener. 36) Hier schliesst in der Fol. die Scene. 37) Die alte, herkömmliche Todesart, d. h. ein natürlicher Tod. — Wenn Regan so stirbt, so werden die Weiber, durch solch ein Beispiel von Straflosigkeit ermuntert, alle zu solchen Ungeheuern werden. 38) *Bedlam* ist der *Bedlam beggar*, d. h. Edgar, dessen landstreicherische *(roguish)* Verrücktheit sich zu Allem hergiebt. 39) Der Plural *whites* steht, weil er das Weisse von mehreren Eiern meint.

1) Edgar zieht seine Lage, in der er weiss, dass er verachtet wird, einer anderen Lage vor, in welcher dem ohne sein Wissen Verachteten noch geschmeichelt würde. Dann geht er zu der zweiten Betrachtung über, dass,

The lowest and most dejected thing of fortune,[2]
Stands still in esperance,[3] lives not in fear:
The lamentable change is from the best;
The worst returns to laughter.[4] Welcome, then,
Thou unsubstantial air, that I embrace:
The wretch, that thou hast blown unto the worst,
Owes nothing to thy blasts. — But who comes here? —

*Enter* GLOSTER, *led by an old Man.*

My father, poorly led? — World, world, O world!
But that thy strange mutations make us hate thee,
Life would not yield to age.[5]

*Old Man.* O my good lord! I have been your tenant, and your father's tenant, these fourscore years.[6]

*Glo.* Away, get thee away; good friend, be gone:
Thy comforts can do me no good at all;
Thee they may hurt.

*Old Man.* You cannot see your way.[7]

*Glo.* I have no way, and therefore want no eyes:
I stumbled when I saw. Full oft 't is seen,
Our means secure us,[8] and our mere defects
Prove our commodities. — Ah! dear son Edgar,
The food of thy abused father's wrath!
Might I but live to see thee in my touch,[9]
I 'd say I had eyes again!

*Old Man.* How now! Who 's there?

*Edg. [Aside.]* O gods! Who is 't can say »I am at the worst«?
I am worse than e'er I was.[10]

*Old Man.* 'T is poor mad Tom.

*Edg. [Aside.]* And worse I may be yet: the worst is not
So long as we can say, »This is the worst.«

*Old Man.* Fellow, where goest?

*Glo.* Is it a beggar-man?

*Old Man.* Madman and beggar too.

*Glo.* He has some reason, else he could not beg.
I' the last night's storm I such a fellow saw,
Which made me think a man a worm: my son
Came then into my mind; and yet my mind
Was then scarce friends with him: I have heard more since.[11]
As flies to wanton boys, are we to the gods;
They kill[12] us for their sport.

*Edg. [Aside.]* How should this be? —
Bad is the trade that must play fool to sorrow,
Angering itself and others. — Bless thee, master!

*Glo.* Is that the naked fellow?[13]

*Old Man.* Ay, my lord.

*Glo.* Get thee away.[14] If, for my sake,
Thou wilt o'ertake us, hence a mile or twain,
I' the way toward Dover, do it for ancient love;
And bring some covering for this naked soul,
Which[15] I 'll entreat to lead me.

*Old Man.* Alack, Sir! he is mad.

*Glo.* 'T is the times' plague, when madmen lead the blind.
Do as I bid thee, or rather do thy pleasure;
Above the rest, be gone.

*Old Man.* I 'll bring him the best 'parel that I have,
Come on 't what will.[16] *[Exit.*

*Glo.* Sirrah, naked fellow, —

*Edg.* Poor Tom 's a-cold. — *[Aside.]* I cannot daub it further.[17]

*Glo.* Come hither, fellow.

*Edg. [Aside.]* And yet I must. — Bless thy sweet eyes, they bleed.

*Glo.* Know'st thou the way to Dover?

*Edg.* Both stile and gate,[18] horse-way and foot-path. Poor Tom hath been scared out of his good wits: bless thee, good man's son, from the foul fiend![19] Five fiends have been in poor Tom at once; of lust, as Obidicut; Hobbididance, prince of dumbness; Mahu, of stealing; Modo, of murder; Flibbertigibbet, of mopping and mowing;[20] who since possesses chambermaids and waiting-women. So, bless thee, master!

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wenn man sich am schlimmsten befindet *(to be worst)*, die Hoffnung selbst bei den unglücklichsten Wesen fortdauere. 2) *of fortune* gehört zu den vorhergehenden Epithetis, nicht zu *thing*. 3) Das ungewöhnliche *esperance* = Hoffnung, gebraucht Sh. auch in Troilus and Cressida (A. 5, Sc. 2) *An esperance so obstinately strong.* — Die Seltenheit des Wortes zeigt der Druckfehler der Qs.: *experience*. 4) Das Folgende bis *to thy blasts* fehlt in den Qs. 5) Wenn nicht ein so gewaltiger Wechsel, wie Edgar ihn in diesem Augenblicke an dem Schicksale und Beispiele seines Vaters erlebt, uns die Welt oder das Dasein verhasst machte, so würde das Leben sich nicht gutwillig dem Alter fügen, also auch sich nicht auf den Tod gefasst machen. 6) Die Qs. lassen *years* aus. 7) Die Qs. setzen *Alack, Sir!* vor *you cannot etc.* 8) So Qs. und Fol. — Die meisten Hgg. ändern dafür *mean secures us*, und erklären *mean* als mittlere Lebensstellung. Ein Lob der Mittelmässigkeit passt aber nicht in den Zusammenhang mit dem Vorhergehenden und Folgenden. Vielmehr stellt Gloster den *means*, den Mitteln oder Hülfsmitteln (d. h. seinen Augen), die uns allzu sicher machen, die offenbaren *defects*, die Mängel (d. h. seine jetzige Blindheit), gegenüber, welche letztere ihm den Vortheil verschaffen, dass er, der mit sehenden Augen strauchelte *(I stumbled when I saw)*, jetzt in seiner Blindheit den wahren Werth der Menschen und den seiner beiden Söhne besser unterscheidet. 9) Dich sehen, indem ich Dich betaste. 10) Er erinnert sich dessen, was er vorher aussprach: *To be worst etc.* und *the worst returns to laughter*, und widerruft den Ausspruch, indem er einsieht, dass, so lange man lebt *(So long as we can say etc.)*, man möglicherweise das tiefste Elend, als ein erst bevorstehendes, noch nicht kennt. 11) d. h. in Betreff meines Sohnes Edgar. 12) Die Qs. haben *bit*, wahrscheinlich verdruckt für *hit*. 13) Der nackte Gesell, den er mit Lear auf der Haide getroffen hatte (vgl. A. 3, Sc. 4). 14) So die Fol.; die Qs. *Then, pr'ythee, get thee gone.* 15) Die Qs. haben *who*, die Fol. *which*. 16) Möge davon kommen, was da wolle. — *come on 't* für *come of it*. 17) *to daub* = übertünchen; *it* ist unbestimmt zu fassen: Ich kann nicht länger die Verstellung üben. — Die Qs. haben *dance it farther*. — An diesen Satz schliesst sich dann das folgende Wort Edgar's: *And yet I must*, eng an. 18) *stile* ist der Zaunsteg, *gate* das Gitterpförtchen im Zaun. — Beides vermittelt die Verbindung zwischen den durch Hecken eingeschlossenen und getrennten Ländereien. 19) Die Qs. haben dafür: *Bless the good man from the foul fiend.* — Das Folgende bis zum Schluss der Rede Edgar's fehlt in der Fol. 20) In den Qs., wo sich allein diese Stelle findet, steht *mobing and Mohing* (letzteres cursiv gedruckt, als sei es der Name eines sechsten Dämons). Die Stelle ist mit Hülfe von Harsnet's Buch verbessert, wo von einer Besessenen, einer Kammerzofe, gesagt wird: *make antick faces, grin*

*Glo.* Here, take this purse, thou whom the heaven's plagues
Have humbled to all strokes: that I am wretched,
Makes thee the happier: — heavens, deal so still!
Let the superfluous and lust-dieted man,[21]
That slaves your ordinance, that will not see
Because he doth not feel, feel your power quickly;
So distribution[22] should undo excess,
And each man have enough. — Dost thou know Dover?
*Edg.* Ay, master.
*Glo.* There is a cliff, whose high and bending head
Looks fearfully[23] in the confined deep:
Bring me but to the very brim of it,
And I 'll repair the misery thou dost bear
With something rich about me:[24] from that place
I shall no leading need.
*Edg.* Give me thy arm:
Poor Tom shall lead thee. *[Exeunt.*

## SCENE II.

Before the Duke of Albany's Palace.

*Enter* Goneril *and* Edmund; Oswald *meeting them.*

*Gon.* Welcome, my lord:[1] I marvel, our mild husband[2]
Not met us on the way. — Now, where 's your master?
*Osw.* Madam, within; but never man so chang'd.
I told him of the army that was landed;
He smil'd at it: I told him, you were coming;
His answer was, »The worse:« of Gloster's treachery,
And of the loyal service of his son,
When I inform'd him, then he call'd me sot,
And told me, I had turn'd the wrong side out.
What most he should dislike, seems pleasant to him;
What like,[3] offensive.
*Gon.* *[To* Edmund.*]* Then shall you go no further.
It is the cowish terror of his spirit,
That dares not undertake: he 'll not feel wrongs
Which tie him to an answer.[4] Our wishes on the way
May prove effects.[5] Back, Edmund, to my brother;
Hasten his musters, and conduct his powers:
I must change arms[6] at home, and give the distaff
Into my husband's hands. This trusty servant
Shall pass between us: ere long you are like to hear,
If you dare venture in your own behalf,
A mistress's[7] command. Wear this; spare speech;
*[Giving a favour.*
Decline your head:[8] this kiss, if it durst speak,
Would stretch thy spirits up into the air. —
Conceive,[9] and fare thee well.
*Edm.* Yours in the ranks of death.
*Gon.* My most dear Gloster!
*[Exit* Edmund.
O, the difference of man and man![10]
To thee a woman's services are due:
My fool usurps my body.[11]
*Osw.* Madam, here comes my lord.
*[Exit.*

*Enter* Albany.

*Gon.* I have been worth the whistle.[12]
*Alb.* O Goneril!
You are not worth the dust which the rude wind
Blows in your face.[13] — I fear your disposition:
That nature, which contemns its origin,
Cannot be border'd certain in itself;[14]
She that herself will sliver and disbranch
From her material sap, perforce must wither,
And come to deadly use.[15]

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*mow and mop like an ape.* 21) Ueber *superfluous* vgl. A. 2, Sc. 4, Anm. 77. — *lust-dieted man* ist Der, dessen Lebensweise sich nach seinen Lüsten richtet, nicht aber nach dem Gebot der Götter, welches er vielmehr zum Sklaven herabwürdigt, verächtlich behandelt. — Die Qs. haben *that stands your ordinance.* 22) *distribution* = gerechte Gütervertheilung. 23) *fearfully* in der Fol.; *firmly* in den Qs. 24) Mit etwas Kostbarem, was ich bei mir trage.

1) Sie heisst ihn in ihrem Hause willkommen, nachdem sie dort in seiner Begleitung angelangt ist. 2) Albany hatte vorher (A. 1, Sc. 4) einen schwachen Versuch gemacht, seine Missbilligung des Verfahrens gegen Lear zu äussern. 3) d. h. *what most he should like.* — Das vorhergehende *to turn the wrong side out* ist ein von einem verkehrt angezogenen Handschuh oder Kleide entlehntes Bild. 4) *answer* = Entgegentretung. Kränkungen, welche ihn zwingen, ihnen entgegenzutreten, fühlt er lieber gar nicht, oder thut, als ob er sie nicht fühle. 5) Die Wünsche, die wir unterwegs gegen einander aussprachen, — die Wegräumung Albany's und die Vermählung mit Edmund betreffend, — mögen sich verwirklichen. 6) Für *arms* der Qs. hat die Fol. *names.* 7) *mistress* ist hier doppelsinnig, = Herrin, und = Geliebte. 8) Die Bühnenweisung *Giving a favour* ist modern. Vielleicht ist es eine Kette, die sie ihm um den Hals hängen will, weshalb sie ihn das Haupt neigen heisst. Indess lässt sich *decline your head* auch auf das Folgende: *this kiss etc.*, beziehen. 9) Fasse, verstehe, was ich nicht laut aussprechen darf. 10) Die Zeile fehlt in den Qs. 11) Diese Lesart der Fol. legt den Nachdruck auf *usurps*, das als Gegensatz zu *are due* steht. Albany ist in Goneril's Augen nur ihr Narr, der sich ein Recht auf ihren körperlichen Besitz anmasst, während von Rechts wegen die wirkliche Huldigung, wie eine Frau sie erweist, dem Edmund gebühre. — Die Qs. weichen hier unter einander und von der Fol. ab, sie lesen theils *a fool usurps my bed*, theils *my foot usurps my head*, theils *my foot usurps my body.* 12) Ein Vorwurf, dass ihr Gemahl sie vernachlässige, es nicht der Mühe werth gehalten, sie zu sich zu bescheiden: Ehemals war ich Euch doch des Pfeifens werth! Die Redensart ist sprichwörtlich, und lautet vollständig in Heywood's Proverbs (1547) so: *It is a poor dogthat is not worth the whistling.* 13) Das Folgende, bis zum Schlusse von Albany's nächster Rede: — — *monsters of the deep*, fehlt in der Fol. 14) Ein Wesen, das seinen Ursprung missachtet, verächtlich behandelt, kann für sich selbst keine feste Begrenzung oder Fassung gewinnen, und muss jeden Halt verlieren. 15) Das Bild ist von einem Zweige entlehnt, der sich von dem Baume und dessen unentbehrlichem, wesentlichem *(material)* Saft losreissen, für sich allein bestehen will. Solch ein Zweig muss nothwendig verdorren, und kann nur zu verderblichen, tödtlichen Zwecken verwandt werden *(come to deadly use)*, wie sich Hexen und Zauberer

*Gon.* No more: the text is foolish.[16]
*Alb.* Wisdom and goodness to the vile seem vile;
Filths savour but themselves. What have you done?
Tigers, not daughters, what have you perform'd?
A father, and a gracious[17] aged man,
Whose reverence the head-lugg'd bear would lick,
Most barbarous, most degenerate! have you madded.
Could my good brother suffer you to do it?
A man, a prince, by him so benefited!
If that the heavens do not their visible spirits
Send quickly down to tame these vile offences,
It will come,[18]
Humanity must perforce prey on itself,
Like monsters of the deep.
*Gon.* Milk-liver'd man![19]
That bear'st a cheek for blows, a head for wrongs;
Who hast not in thy brows an eye discerning
Thine honour from thy suffering;[20] that not know'st,
Fools do those villains pity, who are punish'd
Ere they have done their mischief.[21] Where 's thy drum?
France spreads his banners in our noiseless land;[22]
With plumed helm thy slayer begins threats;
Whilst thou, a moral fool,[23] sitt'st still, and criest,
»Alack! why does he so?«
*Alb.* See thyself, devil!
Proper deformity[24] seems not in the fiend
So horrid, as in woman.
*Gon.* O vain fool![25]
*Alb.* Thou changed and self-cover'd[26] thing, for shame,
Be-monster not thy feature.[27] Were it my fitness
To let these hands obey my blood,[28]
They are apt enough to dislocate and tear
Thy flesh and bones: — howe'er thou art a fiend,
A woman's shape doth shield thee.
*Gon.* Marry, your manhood now![29] —

*Enter a Messenger.*

*Alb.* What news?
*Mess.* O, my good lord, the duke of Cornwall 's dead;
Slain by his servant, going to put out
The other eye of Gloster.
*Alb.* Gloster's eyes!
*Mess.* A servant that he bred, thrill'd with remorse,[30]
Oppos'd against the act, bending his sword
To this great master; who, thereat enrag'd,[31]
Flew on him, and amongst them fell'd him dead;[32]
But not without that harmful stroke, which since
Hath pluck'd him after.
*Alb.* This shows you are above,
You justicers, that these our nether crimes[33]
So speedily can venge! — But, O poor Gloster!
Lost he his other eye?
*Mess.* Both, both, my lord. —
This letter, Madam, craves a speedy answer;
'T is from your sister.
*Gon. [Aside.]* One way I like this well;[34]
But being widow, and my Gloster with her,

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bei ihren Beschwörungen verdorrter Zweige bedienen. So gehören zu dem Hexenapparat in Macbeth (A. 4, Sc. 1) *slips of yew,* || *Sliver'd in the moon's eclipse.* — Auf die Goneril angewandt, ist der Sinn, dass eine so unnatürliche Tochter auch zu weiteren Schandthaten und Gräueln vorschreiten muss. 16) Der Text Eurer Sittenpredigt. 17) *gracious* wird in eben so mannigfachem und weitem Sinne gebraucht, wie *grace* selbst. Hier bezeichnet es wohl zugleich die Vorzüge der Seele, der erhabenen Stellung und des Alters, welche Lear zu eigen sind, wie in Macbeth (A. 3, Sc. 6) König Duncan *gracious* heisst. 18) So wird es geschehen, dass die Menschheit (in den Qs. ist verdruckt *humanly*), durch kein sichtbares Strafgericht des Himmels in Schranken gehalten, gegen sich selbst, untereinander, wüthet. 19) Die weisse, d. h. blutleere Leber, als Zeichen der Feigheit, kommt bei Sh. häufig vor, am nächsten auch im Gleichniss dieser Stelle, in Merchant of Venice (A. 3, Sc. 2) *How many cowards — —* || *Who, inward search'd, have livers white as milk.* — Ausserdem gebraucht Sh. die Epitheta *white-liver'd* und *lily-liver'd* (vgl. A. 2, Sc. 2, Anm. 7). 20) Das Folgende bis zum Schluss der Rede Goneril's fehlt in der Fol. 21) Goneril will mit diesen Worten im Allgemeinen ihr, ihrer Schwester und ihres Schwagers bisheriges Verfahren rechtfertigen, ohne sich auf Einzelnes einzulassen. 22) *noiseless* nennt sie das Land, insofern sich bisher darin noch kein Lärm über den Einfall der Franzosen erhoben hat. Der König von Frankreich entfaltet sein Banner, und das Land rührt sich nicht. 23) *moral fool* ist ein moralisirender, predigender Narr. So steht in Much Ado about Nothing (A. 5, Sc. 1) *'t is all men's office to speak patience — —* || *But no man's virtue, nor sufficiency,* || *To be so moral, when he shall endure* || *The like himself.* 24) *proper deformity* ist schwerlich = die eigene Hässlichkeit in Bezug auf *the fiend,* wie Warburton erklärt, sondern eher eine Hässlichkeit, die sich unter einem gefälligen, hübschen Aeussern verbirgt, und die durch den innern Gegensatz um so grauenhafter erscheint. So gebraucht Sh. in Twelfth-Night (A. 2, Sc. 2) das Compositum *proper-false* = äusserlich hübsch und innerlich falsch. 25) Das Folgende bis zum Auftreten des Boten findet sich nur in den Qs. 26) *self-cover'd thing* ist ein Geschöpf, dessen eigentliches, also hier teuflisches Selbst versteckt, verhüllt ist. 27) Mache Dein weibliches Antlitz nicht zum Ungeheuer, damit ich mich nicht an Dir vergreife. Im Folgenden drückt Albany es noch deutlicher aus, dass nur ihre Frauenbildung sie schützt, obgleich sie ein Teufel ist. 28) *blood* = Temperament, Gemüthsstimmung. 29) Jetzt, sagt Goneril höhnisch, gegen mich, gegen ein Weib, kommt Eure Mannheit zum Vorschein! — Vorher hatte sie ihm vorgeworfen, dass er sich unmännlich Alles gefallen lasse. — Die Cambridge Edd. setzen für *now,* wie die meisten Qs. lesen, *mew,* was in einigen Exemplaren der zweiten Q. steht. 30) *remorse* = Mitleid, Erbarmen. 31) Die Fol. hat *threat-enrag'd* für *thereat enrag'd* der Qs. 32) Zu *fell'd* ist nicht mehr *who* (d. h. Cornwall) Subject, sondern ein aus *amongst them* zu supplirendes *they:* Cornwall und Regan zusammen, zwischen sich, streckten ihn, den Diener, todt dahin. 33) *our nether crimes,* die Verbrechen, die wir hienieden begehen, ist Gegensatz zu *you are above, you justicers,* zu den Richtern droben. — Für *justicers* hat die Fol. *justices.* 34) Insofern Cornwall ihren weitgreifenden Plänen nicht mehr in den Weg treten kann, ist Goneril mit der eben erhaltenen Kunde zufrieden, aber andererseits kann der Umstand, dass Regan Wittwe ist und Gloster bei ihr, das ganze in Goneril's Phantasie dastehende Gebäude zusammenreissen, so dass Goneril's, der Schwester verhasstes, Leben darunter begraben wird

May all the building in my fancy[35] pluck
Upon my hateful life. Another way,
The news is not so tart.[36] — I 'll read, and answer. *[Exit.*
*Alb.* Where was his son, when they did take his eyes?
*Mess.* Come with my lady hither.
*Alb.* He is not here.
*Mess.* No, my good lord; I met him back again.
*Alb.* Knows he the wickedness?
*Mess.* Ay, my good lord; 't was he inform'd against him,
And quit the house on purpose, that their punishment
Might have the freer course.
*Alb.* Gloster, I live
To thank thee for the love thou show'dst the king,[37]
And to revenge thine eyes. — Come hither, friend:
Tell me what more thou knowest. *[Exeunt.*

## SCENE III.[1]

The French Camp near Dover.

*Enter* KENT *and a Gentleman.*[2]

*Kent.* Why the king of France is so suddenly gone back, know you the reason?
*Gent.* Something he left imperfect in the state,[3] which since his coming forth is thought of; which imports to the kingdom[4] so much fear and danger, that his personal return was most requir'd, and necessary.
*Kent.* Who[5] hath he left behind him general?
*Gent.* The Marshal of France, Monsieur la Far.[6]
*Kent.* Did your letters pierce the queen to any demonstration of grief?[7]
*Gent.* Ay, Sir;[8] she took them, read them in my presence;
And now and then an ample tear trill'd down
Her delicate cheek: it seem'd, she was a queen
Over her passion, who, most rebel-like,
Sought to be king o'er her.[9]
*Kent.* O! then it mov'd her.
*Gent.* Not to a rage: patience and sorrow strove[10]
Who should express her goodliest. You have seen
Sunshine and rain at once; her smiles and tears
Were like a better way:[11] those happy smilets,[12]
That play'd on her ripe lip, seem'd not to know
What guests were in her eyes; which parted thence,
As pearls from diamonds dropp'd.[13] — In brief,
Sorrow would be a rarity most belov'd,
If all could so become it.[14]
*Kent.* Made she no verbal question?[15]
*Gent.* 'Faith, once, or twice, she heav'd the name of »father«
Pantingly forth, as if it press'd her heart;
Cried, »Sisters! sisters! Shame of ladies! sisters!
Kent! father! sisters! What? i' the storm? i' the night?
Let pity not be believed!«[16] — There she shook
The holy water from her heavenly eyes,
And clamour moisten'd:[17] then away she started
To deal with grief alone.
*Kent.* It is the stars,
The stars above us, govern our conditions;
Else one self mate and mate could not beget
Such different issues.[18] You spoke not with her since?
*Gent.* No.

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— Zu *Gloster* ist aus dem Vorhergehenden *being* ebenso zu suppliren, wie aus *with her* vor *being widow* ein *she* hinzuzudenken ist. 35) Ebenso bezeichnet Sh. ein Luftschloss auch in Coriolanus (A. 2, Sc. 1) *the buildings of my fancy.* 36) Der längere Zwischensatz hat veranlasst, dass Sh. hier als *another way*, = anderererseits, dasselbe bezeichnet, was er vorher mit *one way*, = einerseits, ausgesprochen; denn *the news is not so tart* = die Nachricht ist nicht so herbe, ist offenbar dasselbe mit *I like this well.* — Für *tart* der Fol. haben die Qs. *took.* 37) Ich werde Dir die Liebe, die Du dem Könige erwiesest, noch vergelten können.

1) Diese Scene fehlt in der Fol. 2) Der Edelmann ist derselbe, den Kent (A. 3, Sc. 1) mit einem Briefe nach Dover an die Cordelia abgeschickt hatte, und der nun zu Kent zurückkehrt. — Die ersten Reden, welche zwischen den Beiden gewechselt werden, sind in den Qs. mit Recht als Prosa gedruckt, woraus Verse herzustellen die Hgg. sich vergebens bemüht haben. Erst bei der Schilderung von Cordelia's Schmerz: *Ay, Sir; she took them etc.*, tritt, dem gesteigerten Pathos gemäss, der Blankvers ein. 3) Er liess in der Staatsverwaltung Etwas in ungeordneter Verfassung zurück, was erst seit seinem Auszuge nach England bedacht worden ist. 4) *kingdom* ist hier das französische Reich. 4) Das interrogative *who* für *whom* ist bei Sh. häufig. 6) So die Qs. — Die Hgg. machen *le Fer* daraus, vielleicht weil ein Franzose in K. Henry V. (A. 4, Sc. 4) so heisst. 7) Kent fragt, ob der Inhalt des Briefes, welchen er dem Edelmann an die Cordelia mitgegeben, auf dieselbe einen solchen Eindruck gemacht, dass sie ihren Schmerz auf irgend eine Weise äusserlich bethätigt habe. 8) Von Theobald aus *I say* der Qs. verbessert. — Die Partikel *ay* wird in Qs. und Fol. gewöhnlich wie das Personalpronomen *I* geschrieben. 9) *passion*, jeder leidenschaftliche Affect und dessen Aeusserung, wird hier personificirt als rebellischer Unterthan gefasst. 10) *strove* ist Pope's Verbesserung des sinnlosen *streme* in den Qs. — Geduld und Schmerz rangen mit einander im Wetteifer, wer von den beiden die Cordelia am herrlichsten darstellen sollte, d. h. ob sie schöner in der Geduld oder im Schmerz erscheinen sollte. 11) *a better way* steht adverbial, wie in der vorigen Scene *one way* und *another way*, also = in einer besseren Weise oder Richtung. Cordelia's gleichzeitiges Lächeln und Weinen glich *(were like)* einem gleichzeitigen Regen und Sonnenschein, nur auf bessere Weise, d. h. insofern es schöner war. Die meisten Hgg. lesen für *way* theils *May*, theils *day*, und verdunkeln damit nur den Sinn der Stelle. 12) *smilets* ist wahrscheinlich ein von Sh. selbst aus *smile* gebildetes Diminutiv, nach Analogie von *islet* aus *isle*, und ähnlichen. Die meisten Hgg. setzen *smiles* statt der Lesart der Qs. 13) In diesem Bilde sind die Perlen die Thränen, die Diamanten die Augen der Cordelia. 14) Wenn der Schmerz Allen so schön stände, wie der Cordelia, würde er eine sehr gesuchte Kostbarkeit werden. 15) *verbal question* ist ein Sprechen oder Gespräch in Worten, nicht bloss in Geberden und Mienen, wie es bisher der Edelmann geschildert. 16) Nach solcher Misshandlung, wie Lear sie erlitten hat, ist es nicht zu glauben, dass es ein Mitleid überhaupt gebe. 17) *to moisten* ist hier, als intransitives Verbum, zu verstehen = feucht werden. Cordelia's laute Klage *(clamour)* erstickte in Thränen. Die Hgg. fassen *clamour* als Object zu einem activen *moisten'd*, scil. *she.* — In den Qs. steht *moisten'd her.* — Grant White liest *And clamour-moisten'd, then etc.* 18) *one self* gehört zu-

*Kent.* Was this before the king return'd?
*Gent.* No, since.
*Kent.* Well, Sir; the poor distress'd Lear 's i' the town;
Who sometime, in his better tune, remembers
What we are come about, and by no means
Will yield to see his daughter.[19]
*Gent.* Why, good Sir?
*Kent.* A sovereign shame so elbows him:[20] his own unkindness,
That stripp'd her from his benediction, turn'd her
To foreign casualties;[21] gave her dear rights
To his dog-hearted daughters: these things sting
His mind so venomously, that burning shame
Detains him from Cordelia.
*Gent.* Alack, poor gentleman!
*Kent.* Of Albany's and Cornwall's powers you heard not?
*Gent.* 'T is so, they are afoot.[22]
*Kent.* Well, Sir, I 'll bring you to our master Lear,
And leave you to attend him. Some dear cause[23]
Will in concealment wrap me up awhile:
When I am known aright, you shall not grieve
Lending me this acquaintance.[24]
I pray you, go along with me. *[Exeunt.*

## SCENE IV.

The Same. A Camp.[1]

*Enter* CORDELIA, *Physician, and Soldiers.*

*Cor.* Alack! 't is he: why, he was met even now
As mad as the vex'd sea: singing aloud;
Crown'd with rank fumiter,[2] and furrow-weeds,
With hoar-docks,[3] hemlock, nettles, cuckoo-flowers,
Darnel, and all the idle weeds that grow
In our sustaining corn.[4] — A century[5] send forth;
Search every acre in the high-grown field,
And bring him to our eye. *[Exit an Officer.]* — What can man's wisdom[6]
In the restoring his bereaved sense?[7]
He that helps him, take all my outward worth.[8]
*Phy.* There is means, Madam;
Our foster-nurse of nature is repose,
The which he lacks; that to provoke in him,
Are many simples operative, whose power
Will close the eye of anguish.
*Cor.* All bless'd secrets,
All you unpublish'd virtues of the earth,
Spring with my tears! be aidant, and remediate,[9]
In the good man's distress! — Seek, seek for him;
Lest his ungovern'd[10] rage dissolve the life
That wants the means to lead it.[11]

*Enter a Messenger.*

*Mess.* News, Madam:
The British powers are marching hitherward.
*Cor.* 'T is known before; our preparation stands
In expectation of them. — O dear father,
It is thy business that I go about;
Therefore great France
My mourning, and important[12] tears, hath pitied.
No blown ambition[13] doth our arms incite,
But love, dear love, and our ag'd father's right.
Soon may I hear and see him! *[Exeunt.*

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sammen, wie auch *mate and mate* = Genosse und Genossin, Mann und Frau, nur einen Begriff bilden. Ein und dasselbe Paar könnte nicht so verschiedene Kinder zeugen, wie Cordelia und ihre Schwestern, wenn die Sterne nicht unsere Sinnes- und Gemüthsart *(conditions)* lenkten, bestimmten. 19) Das französische Lager ist in der Nähe von Dover; den Lear verliess oder wusste Kent in der Stadt selbst in augenblicklichem, vorübergehendem Bewusstsein seiner Lage, und sich scheuend vor dem Wiedersehen der Tochter, die er so schwer gekränkt. 20) *to elbow*, eigentlich = Jemanden mit dem Ellenbogen stossen, also ihm zusetzen, ihm keine Ruhe lassen. 21) *foreign casualties* sind die Fährlichkeiten in der Fremde. — So heisst es in Pericles (A. 5, Sc. 1) *And to the world and awkward casualties || Bound me in servitude.* 22) Es verhält sich so, bestätigt sich, dass sie auf dem Marsche sind. 23) Ein wichtiges Interesse. — *dear* ist Alles, was von Werth oder von Bedeutung ist, und deshalb dem Betheiligten nahe geht, ihm am Herzen liegt. 24) Insofern der Edelmann den Kent nicht wirklich kennt, ist die Bekanntschaft für jetzt nur eine dargeliehene, für die er, wie für ein Gelddarlehn, erst später durch die wirkliche Erkennung befriedigt wird.

1) So bestimmt Rowe die Localität, welche Qs. und Fol. unbestimmt lassen, während die späteren Hgg. die Scene in Cordelia's Zelt verlegen. Letzteres stimmt wenig zu der Bühnenweisung der Fol.: *Enter with drum and colours Cordelia, Gentlemen and Soldiers.* Einer der *Gentlemen*, wenn das Wort nicht ein Druckfehler für *Gentleman* ist, vertritt in der Fol. die Stelle des Arztes, der nur in der Bühnenweisung der Qs. als solcher namhaft gemacht wird: *Enter Cordelia, Doctor and others.* 2) In den Qs. *femiter*, in der Fol. *fenitar*, ist ohne Zweifel *fumiter* = Erdrauch. Der gewöhnlichere Name derselben Pflanze, *fumitory* (in der Fol. auch zu *femetary* entstellt), kommt in K. Henry V. (A. 5, Sc. 2) vor: *The darnel, hemlock, and rank fumitory, || Doth root etc.* 3) So in einer Q., in einer andern *hor-docks*, in der Fol. *hardokes* — gewiss ein und dasselbe Wort, = weissgrauer Ampfer. — Die Hgg. lesen meistens *harlocks* = Ackersenf, oder *burdocks* = Klette. 4) *sustaining corn* = nährendes Korn, ist Gegensatz zu *idle weeds* = unnützes Unkraut. 5) *century* = Trupp von hundert Mann, gebraucht Sh. auch in Coriolanus (A. 1, Sc. 7) *despatch those centuries to our aid.* Ausserdem hat er das Wort nur noch an einer anderen Stelle, und zwar im Sinne von Hundert: in Cymbeline (A. 4, Sc. 2) *said a century of prayers.* 6) Die meisten Hgg. fügen mit einer Q. hinter *wisdom* noch ein *do* hinzu. — *can* ist oft = vermögen, ohne einen weiteren verbalen Zusatz. 7) *to bereave* wird häufig mit dem Accusativ dessen, was geraubt ist, construirt; so ist *his bereaved sense* = das ihm geraubte Bewusstsein. 8) Alles, was ich Werthvolles besitze. Der Gegensatz wäre *inward worth* = Cordelia's innerer Werth. 9) *aidant* = hülfreich, und *remediate* = heilkräftig, sind zwei nur an dieser Stelle vorkommende Wörter. — Für *distress* hat die Fol. *desires.* 10) *ungoverned* = unlenksam, wild. Solche Modification ihres ursprünglichen Sinnes erleiden die mit dem negativen *un—* aus Participien gebildeten Adjectiva gewöhnlich. 11) *it* steht für *itself*: das Leben, dem das Mittel fehlt, sich zu leiten, d. h. die Vernunft. 12) So in den Qs. — *important* gebraucht Sh. häufig

## SCENE V.

A Room in Gloster's Castle.

*Enter* Regan *and* Oswald.

*Reg.* But are my brother's powers set forth?
*Osw.* Ay, Madam.
*Reg.* Himself in person there?
*Osw.* Madam, with much ado:
Your sister is the better soldier.
*Reg.* Lord Edmund spake not with your lord[1] at home?
*Osw.* No, Madam.
*Reg.* What might import my sister's letter to him?
*Osw.* I know not, lady.
*Reg.* 'Faith, he is posted hence on serious matter.
It was great ignorance, Gloster's eyes being out,
To let him live: where he arrives, he moves
All hearts against us. Edmund,[2] I think, is gone,
In pity on his misery, to despatch
His nighted life; moreover, to descry
The strength o' the enemy.
*Osw.* I must needs after him, Madam, with my letter.[3]
*Reg.* Our troops set forth to-morrow: stay with us;
The ways are dangerous.
*Osw.* I may not, Madam;
My lady charg'd my duty in this business.
*Reg.* Why should she write to Edmund? Might not you
Transport her purposes by word? Belike,
Something — I know not what. — I 'll love thee much,
Let me unseal the letter.
*Osw.* Madam, I had rather —
*Reg.* I know your lady does not love her husband;
I am sure of that: and, at her late being here,
She gave strange eyliads,[4] and most speaking looks
To noble Edmund. I know, you are of her bosom.[5]
*Osw.* I, Madam?
*Reg.* I speak in understanding; you are, I know 't:[6]
Therefore, I do advise you, take this note:[7]
My lord is dead; Edmund and I have talk'd;[8]
And more convenient is he for my hand,
Than for your lady's. — You may gather[9] more.
If you do find him, pray you, give him this;[10]
And when your mistress hears thus much from you,
I pray, desire her call her wisdom to her:
So, fare you well.
If you do chance to hear of that blind traitor,
Preferment falls on him that cuts him off.
*Osw.* 'Would I could meet him, Madam: I would show
What party[11] I do follow.
*Reg.* Fare thee well. *[Exeunt.*

## SCENE VI.

The Country near Dover.

*Enter* Gloster, *and* Edgar *dressed like a peasant.*

*Glo.* When shall I come[1] to the top of that same hill?
*Edg.* You do climb up it now: look, how we labour.
*Glo.* Methinks, the ground is even.
*Edg.* Horrible steep:
Hark! do you hear the sea?
*Glo.* No, truly.
*Edg.* Why, then your other senses grow imperfect
By your eyes' anguish.[2]
*Glo.* So may it be, indeed.
Methinks, thy voice is alter'd; and thou speak'st
In better phrase, and matter,[3] than thou didst.
*Edg.* You 're much deceiv'd: in nothing am I chang'd,
But in my garments.[4]

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= *importunate*, was vielleicht als die richtige Lesart hier dem *importun'd* der Fol. zu Grunde liegt. 13) *blown ambition* = ein sich aufblähender, leerer Ehrgeiz.

1) So die Fol.; die Qs. haben *your lady*, wahrscheinlich weil die Abkürzung für *lord* in der Handschrift missverstanden wurde. — Dass Edmund abgereist, ohne den Herzog von Albany zu sprechen, konnte der Regan allerdings als ein Zeichen von Edmund's geheimem Einverständniss mit Goneril erscheinen. 2) Die Qs. setzen *and now* für das unentbehrliche *Edmund* der Fol. Edmund ist, aus Mitleid mit dem Elend seines Vaters, fort, um dessen in Nacht verlorenes Leben abzufertigen, zu beenden. — *to despatch* = umbringen, euphemistisch ausgedrückt, kommt auch sonst bei Sh. vor, z. B. in K. Henry VI. Second Part (A. 3, Sc. 2) *We have despatch'd the duke, as he commanded.* 3) *letter* in der Fol., *letters* in den Qs. 4) *eyliads* = bedeutsame Blicke, Liebesblicke, aus dem französischen *œillade*, gebraucht Sh. auch in Merry Wives of Windsor (A. 1, Sc. 3) *examined my parts with most judicious eyliads.* Wie bei den meisten nicht völlig eingebürgerten Fremdwörtern, schwankt auch bei diesem die Orthographie; die Qs. schreiben *Aliads*, die Fol. *Eliads*, die zweite Folioausg. von 1632 *Iliads*. An der betreffenden Stelle der Merry Wives hat die Fol. *illiads*. Die Hgg. adoptiren zum Theil die französische Schreibung *œiliads*. 5) Ich weiss, Ihr seid in ihrem Vertrauen. A. 5, Sc. 1 steht *conjunct and bosom'd with her* in ähnlichem Sinne. 6) Die Qs. haben *for I know it.* 7) *take this note* erklären die Hgg. = nimm das wahr, beachte das, d. h. was ich weiter sage. Natürlicher aber wird *note* hier als ein Brief gefasst, den sie dem Oswald für Edmund übergiebt, und auf den sie vier Zeilen weiter noch einmal zurückkommt, mit den Worten: *give him this.* — Ebenso sagt Edmund (A. 5, Sc. 3), wenn er dem Hauptmann eine schriftliche Weisung überreicht: *take thou this note.* 8) d. h. wir haben uns gegenseitig ausgesprochen. 9) *to gather* = schliessen, folgern, vermuthen. 10) Nach obiger Deutung (vgl. Anm. 7) braucht man nicht mit den Hggn. anzunehmen, dass Regan hier dem Oswald einen Ring oder ein sonstiges Andenken für Edmund mitgebe. 11) Die Qs. haben *lady* für *party*.

1) So die Fol.; die Qs. *when shall we come.* — Unter *hill* versteht er die Klippe bei Dover, die er dem Edgar am Schluss der ersten Scene dieses Acts geschildert hatte, den Kreidefelsen, der unter dem Namen *Shakspere's Cliff* bekannt ist. 2) *eyes' anguish* ist die Pein, welche die Augen verursachen oder leiden. 3) Besser in Form und Inhalt. 4) Edgar verdankte die Kleider dem alten Lehnsmann Gloster's, der (A. 4, Sc. 1) gesagt hatte: *I 'll bring him the best 'parel that I have.* — Deshalb fügen die Hgg. auch zu Anfang der Scene die Bühnenweisung

*Glo.* Methinks, you 're better spoken.[5]
*Edg.* Come on, Sir; here 's the place: stand still. —
How fearful
And dizzy 't is, to cast one's eyes so low!
The crows, and choughs, that wing the midway air,[6]
Show scarce so gross as beetles: half way down
Hangs one that gathers samphire; dreadful trade![7]
Methinks, he seems no bigger than his head.
The fishermen, that walk upon the beach,
Appear like mice; and yond tall anchoring bark,
Diminish'd to her cock;[8] her cock, a buoy
Almost too small for sight. The murmuring surge,
That on the unnumber'd idle pebbles[9] chafes,
Cannot be heard so high. — I 'll look no more;
Lest my brain turn, and the deficient sight
Topple down headlong.[10]
*Glo.* Set me where you stand.
*Edg.* Give me your hand; you are now within a foot
Of the extreme verge: for all beneath the moon
Would I not leap upright.[11]
*Glo.* Let go my hand.
Here, friend, 's another purse;[12] in it, a jewel
Well worth a poor man's taking: fairies,[13] and gods,
Prosper it with thee! Go thou further off;
Bid me farewell, and let me hear thee going.
*Edg.* Now fare you well, good Sir.
*Glo.* With all my heart.
*Edg.* Why I do trifle thus with his despair,
Is done to cure it.
*Glo.* O you mighty gods![14]
This world I do renounce, and in your sights
Shake patiently my great affliction off;
If I could bear it longer, and not fall[15]
To quarrel with your great opposeless wills,
My snuff, and loathed part of nature, should
Burn itself out.[16] If Edgar live, O, bless him! —
Now, fellow, fare thee well.[17]
*Edg.* Gone, Sir: farewell. —
And yet I know not how conceit may rob
The treasury of life, when life itself
Yields to the theft: had he been where he thought,
By this had thought been past.[18] — Alive, or dead?
Ho, you Sir! friend! — Hear you, Sir? — speak! —
Thus might he pass indeed,[19] — yet he revives. —
What are you, Sir?
*Glo.* Away, and let me die.
*Edg.* Hadst thou been aught but gossamer, feather, air,
So many fathom down precipitating,
Thou 'dst shiver'd like an egg: but thou dost breathe;
Hast heavy substance; bleed'st not; speak'st; art sound.
Ten masts at each[20] make not the altitude
Which thou hast perpendicularly fell:
Thy life 's a miracle. Speak yet again.
*Glo.* But have I fallen, or no?
*Edg.* From the dread summit of this chalky bourn.[21]
Look up a-height; the shrill-gorg'd lark so far
Cannot be seen or heard: do but look up.
*Glo.* Alack! I have no eyes. —
Is wretchedness depriv'd that benefit,
To end itself by death? 'T was yet some comfort,
When misery could beguile the tyrant's rage,[22]
And frustrate his proud will.
*Edg.* Give me your arm:
Up: — so; — how is 't? Feel you your legs? You stand.
*Glo.* Too well, too well.[23]
*Edg.* This is above all strangeness.
Upon the crown o' the cliff, what thing was that
Which parted from you?

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mit Theobald hinzu: *Edgar, dress'd like a peasant.* 5) *better spoken* ist der Comparativ von *well-spoken* = der gut redet. So in K. Richard III. (A. 1, Sc. 3) *Clarence is well-spoken.* 6) Welche in der Luft auf halbem Wege zwischen dem Gipfel und dem Fuss der Klippe fliegen. — *to wing the air* = in der Luft fliegen. 7) Das allerdings mit Lebensgefahr verbundene Einsammeln des an dem Kreidefelsen wachsenden Meerfenchels, dessen man sich eingemacht zur Würze der Speisen bediente, kommt bei Sh.'s Zeitgenossen als ein wirkliches Gewerbe *(trade)* vor. 8) *cock* ist das zu der *tall anchoring bark* gehörige kleine Boot, vollständig *cock-boat* genannt. — Zwei Zeilen vorher hat die Fol. *walk'd* für *walk* der Qs. 9) *unnumbered* = unzählig. Vgl. A. 4, Sc. 4, Anm. 10. — Als *idle* werden die Kieselsteine wegen ihres nutzlosen Daliegens bezeichnet. — Für *pebbles* hat die Fol. *pebble.* 10) Der Sinn dieser kühnen Construction ist: dass ich, indem ich meine Sehkraft einbüsse, kopfüber hinunterstürze. — *deficient*, vom Schwinden der Sinnesorgane, braucht Sh. auch an der anderen Stelle, wo das Wort bei ihm vorkommt: in Othello (A. 1, Sc. 3) *Being not deficient, blind, or lame of sense.* 11) *upright* ist hier so viel wie *upwards*, = in die Höhe. 12) Er hatte ihm schon früher eine Börse gegeben: *here, take this purse* hatte er A. 4, Sc. 1 gesagt. 13) Das durch Feengunst erlangte Gold brachte besonders Glück. So heisst es in Winter's Tale (A. 3, Sc. 3) *this is fairy gold, boy, and 't will prove so: up with 't, keep it close.* 14) Dass bei diesem Gebete Gloster niederkniet, erhellt aus einer Bühnenweisung der Qs. *He kneels.* 15) *to fall to* = auf Etwas gerathen oder verfallen. 16) Nach Sh.'s Gebrauch der Copula gesetzt für *the snuff of my loathed part of nature* = der Docht meines verhassten Lebensrestes sollte von selbst ausbrennen. 17) In den Qs. folgt hier die Bühnenweisung *He falls*, die jedenfalls erst nach Edgar's Worten *Gone, Sir* (d. h. *I am gone, Sir): farewell* an ihrem Platze ist. Nachdem Edgar sich von ihm verabschiedet hat, und Gloster allein und unbeachtet zu sein glaubt, wagt Letzterer den Sprung von der vermeintlichen Klippe. Das Folgende spricht Edgar dann, während Gloster, von der Einbildung *(conceit)* des gewaltigen Sturzes betäubt, wie todt daliegt. Diese Einbildung, die ihn, wie Edgar besorgt, möglicherweise getödtet hat, ist der Dieb, der die Schatzkammer des Lebens, mit Bewilligung des Eigenthümers oder des Eigenthums selbst, d. h. des Lebens, berauben konnte. 18) Wortspiel zwischen *thought*, Präteritum von *to think*, und *thought* = Fähigkeit zu denken. 19) So, d. h. nach dem Augenschein zu urtheilen, möchte er hinübergehen, sterben. In diesem Sinne gebraucht Sh. *to pass* z. B. in K. Henry VI. Second Part (A. 3, Sc. 3) *Disturb him not, let him pass peaceably.* 20) *ten masts at each* steht für *ten masts at each other* = zehn Masten an einander gelegt. 21) *chalky bourn* ist der aus Kalk oder Kreide bestehende Grenzstein Englands gegen das Meer, der Kreidefelsen bei Dover. 22) Er hat hier keinen besonderen Tyrannen im Sinne, sondern spricht im Allgemeinen von den früheren Zeiten, wo das Elend der Wuth eines Despoten durch

*Glo.* A poor unfortunate beggar.
*Edg.* As I stood here below, methought, his eyes
Were two full moons; he had a thousand noses,
Horns whelk'd and wav'd like the enridged sea:[24]
It was some fiend; therefore, thou happy father,
Think that the clearest gods,[25] who make them honours
Of men's impossibilities, have preserv'd thee.
*Glo.* I do remember now: henceforth I 'll bear
Affliction, till it do cry out itself
»Enough, enough,« and »die«.[26] That thing you speak of,
I took it for a man; often 't would say,
»The fiend, the fiend:« he led me to that place.
*Edg.* Bear free and patient thoughts. — But who comes here?

*Enter* LEAR, *fantastically dressed with wild flowers.*[27]

The safer sense will ne'er accommodate
His master thus.[28]
*Lear.* No, they cannot touch me for coining;[29] I am the king himself.
*Edg.* O thou side-piercing sight!
*Lear.* Nature 's above art in that respect. — There 's your press-money. That fellow handles his bow like a crow-keeper:[30] draw me a clothier's yard.[31] — Look, look! a mouse. Peace, peace! — this piece of toasted cheese will do 't. — There 's my gauntlet,[32] I 'll prove it on a giant. — Bring up the brown-bills.[33] — O, well flown, bird! — i' the clout, i' the clout: hewgh![34] — Give the word.[35]
*Edg.* Sweet marjoram.
*Lear.* Pass.
*Glo.* I know that voice.
*Lear.* Ha! Goneril! — with a white beard![36] — They flatter'd me like a dog; and told me, I had white hairs in my beard, ere the black ones were there.[37] To say »ay« and »no« to every thing I said! — »Ay« and »no« too was no good divinity.[38] When the rain came to wet me once, and the wind to make me chatter; when the thunder would not peace at my bidding: there I found 'em, there I smelt 'em out.[39] Go to, they are not men o' their words: they told me I was every thing; 't is a lie, I am not ague-proof.
*Glo.* The trick[40] of that voice I do well remember: Is 't not the king?
*Lear.* Ay, every inch a king:[41]
When I do stare, see, how the subject quakes.
I pardon that man's life. What was thy cause?[42] —
Adultery? —
Thou shalt not die: die for adultery! No:
The wren goes to 't, and the small gilded fly
Does lecher in my sight.
Let copulation[43] thrive; for Gloster's bastard son
Was kinder to his father, than my daughters
Got 'tween the lawful sheets.
To 't, luxury, pell-mell! for I lack soldiers.[44] —

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Selbstmord entgehen konnte. 23) Die Antwort bezieht sich auf die Frage *Feel you your legs?* 24) *wav'd* ist wie *whelk'd* Apposition zu *horns:* Hörner, gewunden und wellenförmig, wie die gefurchte See. — Für das *enridged* der Qs. hat die Fol. *enraged.* 25) Der Teufel *(some fiend)*, der dem Gloster den Gedanken des Selbstmordes eingegeben, steht im Gegensatze zu den lichten, reinen Göttern, die ihn gerettet, wie sie sich aus dem, was Menschen unmöglich erscheint, ihren Ruhm zu bereiten pflegen. 26) *die* ist als Imperativ, als Ausruf der *affliction* an Gloster, zu fassen. — Andere Hgg. interpungiren jedoch: „*Enough, enough,*“ *and die.* 27) *Enter Lear mad* ist die alte Bühnenweisung der Qs. — Durch Lear's wahnsinnige Reden geht zunächst als leitender Gedanke, dass er an der Spitze einer Heeresmacht das ihm zugefügte Unrecht rächen will. Die deshalb vorzunehmenden Rüstungen beschäftigen ihn von verschiedener Seite. So denkt er an das Geld, das er kraft seines königlichen Rechtes münzen lässt, ohne dass man ihm deshalb Etwas anhaben könne. Diese Münze dient dann als Handgeld zur Anwerbung seiner Soldaten *(press-money);* doch unterwirft er dieselben auch einer nähern Prüfung, ehe er sie anwirbt, und lässt sie Uebungen im Bogenschiessen anstellen. 28) Diese Worte gehen auf Lear's phantastische Erscheinung, welche bei gesunderem Sinne *(safer sense)* nicht denkbar wäre. 29) So die Qs.; die Fol. liest *crying.* Vgl. darüber Anm. 27. 30) *crow-keeper* ist entweder die in den Feldern und Gärten zur Wegscheuchung der Krähen aufgestellte und mit einem Bogen bewaffnete Vogelscheuche, oder der zur Vertreibung der Krähen den Bogen ungeschickt handhabende Flurschütz. 31) Der Bogenschütz, den Lear in seinem Wahnsinn vor sich zu haben glaubt, soll die Bogensehne kräftig, so weit wie eine Tuchmacherelle geht, zum Schuss anziehen. So heisst es in der alten Ballade Chevy Chase von einem Bogenschützen: *An arrow that was a cloth yard lang || To th' hard stele haylde he.* 32) Zur Herausforderung wirft er dem Feinde seinen Panzerhandschuh vor die Füsse, und will es mit einem Riesen sogar aufnehmen. 33) *brown-bills*, oder auch einfach *bills*, eine Art von Hellebarden, bildeten die alte Bewaffnung des Fussvolkes. — Nach einer andern Deutung sind hier die Träger derselben gemeint. 34) Lear kommt in seinen Phantasieen wieder auf den Bogenschützen zurück, der mittlerweile losgeschossen und das Weisse in der Schiessscheibe *(clout)* getroffen hat. — *well-flown, bird!* eigentlich ein Zuruf des Falkeniers an seinen Falken, geht hier auf den gut gezielten Pfeil. 35) *word* = Parole. Edgar muss erst die Parole sagen, ehe er passiren darf. 36) Er hält den weissbärtigen Gloster für Goneril, was ihn dann auf seinen eigenen, angeblich weissen, Bart bringt. — In den Qs. fehlt dieser erste Zug; sie lesen *Ha! Goneril, ha! Regan! they flattered me like a dog etc.* 37) Sie schmeichelten mir, wie man einem Hunde schmeichelt, um ihn zu begütigen, und wollten mich schon zu einem Greise machen, ehe ich noch ein Mann war. 38) Der Nachdruck ruht auf *too.* Ja und Nein zugleich war keine gute Gottesgelehrtheit, d. h. war im Widerspruch mit dem biblischen Worte: Eure Rede sei ja, ja, nein, nein. 39) Lear fand aus, dass sie falsch waren, als sie ihm solche allmächtige Kraft zuschrieben, die sich doch in der Probe nicht auswies. Er denkt an die auf der Haide bestandene Sturmnacht, und in *ague-proof* = fieberfest, an deren körperliche Einwirkung auf ihn. 40) *trick* ist jeder eigenthümliche und charakteristische Zug des Individuums, in Antlitz, Stimme, Haltung u. s. w. 41) *every inch* ist adverbialer Zusatz, = in jedem Zoll, d. h. meiner Leibesgrösse. In Winter's Tale (A. 2, Sc. 1) heisst es: *For every inch of woman in the world || — — is false, if she be.* 42) Lear stellt sich wieder als Richter vor, und fragt den Mann, dem er das Leben geschenkt, über seine Rechtssache aus. 43) *copulation* = Paarung, im

Behold yond simpering dame,
Whose face between her forks presageth snow;[45]
That minces virtue,[46] and does shake the head
To hear of pleasure's name;[47]
The fitchew,[48] nor the soiled horse,[49] goes to 't
With a more riotous appetite.
Down from the waist they are centaurs,
Though women all above:[50]
But to the girdle do the gods inherit,
Beneath is all the fiend's: there 's hell, there 's darkness, there is the sulphurous[51] pit, burning, scalding, stench, consumption; — fie, fie, fie! pah, pah! Give me an ounce of civet, good apothecary, to sweeten my imagination:[52] there 's money for thee.

*Glo.* O, let me kiss that hand!

*Lear.* Let me wipe it first;[53] it smells of mortality.

*Glo.* O ruin'd piece of nature! This great world
Shall so wear out to nought. — Dost thou know me?

*Lear.* I remember thine eyes well enough. Dost thou squiny[54] at me? No, do thy worst, blind Cupid; I 'll not love. — Read thou this challenge:[55] mark but the penning of it.

*Glo.* Were all thy letters suns, I could not see.

*Edg.* I would not take this from report; it is,
And my heart breaks at it.

*Lear.* Read.

*Glo.* What! with the case of eyes?[56]

*Lear.* O, ho! are you there with me?[57] No eyes in your head, nor no money in your purse? Your eyes are in a heavy case,[58] your purse in a light: yet you see how this world goes.

*Glo.* I see it feelingly.

*Lear.* What, art mad? A man may see how this world goes, with no eyes. Look with thine ears: see how yond justice rails upon yond simple thief. Hark, in thine ear: change places; and,[59] handy-dandy, which is the justice, which is the thief? — Thou hast seen a farmer's dog bark at a beggar?

*Glo.* Ay, Sir.

*Lear.* And the creature run from the cur? There thou mightst behold the great image of authority: a dog 's obey'd in office. —
Thou rascal beadle, hold thy bloody hand!
Why dost thou lash that whore? Strip thine own back;
Thou hotly lust'st[60] to use her in that kind
For which thou whipp'st her. The usurer hangs the cozener.
Through tatter'd clothes small vices do appear;[61]
Robes and furr'd gowns hide all. Plate sin with gold,[62]
And the strong lance of justice hurtless breaks;
Arm it in rags, a pigmy's straw does pierce it.
None does offend, none, I say, none; I 'll able 'em:[63]
Take that of me,[64] my friend, who have the power
To seal the accuser's lips. Get thee glass eyes;
And, like a scurvy politician, seem
To see the things thou dost not. — Now, now, now, now,
Pull off my boots: — harder, harder; — so.

*Edg.* O, matter and impertinency mix'd!
Reason in madness!

*Lear.* If thou wilt weep my fortunes, take my eyes.
I know thee well enough; thy name is Gloster:

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thierischen Sinne, also hier im Gegensatze zur Ehe gebraucht, wie das Folgende zeigt. 44) *to 't* steht, wie fünf Zeilen früher: *the wren goes to 't.* — *luxury* = Wollust, geschlechtliche Zügellosigkeit. — *for I lack soldiers* weist auf die vorher gehegten Vorstellungen von einer kriegerischen Abstellung der erlittenen Unbill zurück (vgl. Anm. 27). 45) *snow between her forks* gehört zusammen. Nach ihrem Angesicht zu schliessen, müsste sie in geschlechtlicher Beziehung kalt und rein wie Schnee sein. — *forks*, eigentlich gabelförmige Spalten, bezeichnet hier die Beine, da wo sie sich spalten. Vgl. A. 3, Sc. 4, Anm. 41. 46) *to mince*, eigentlich = zerstückeln, kleinmachen, dann = in kleinlicher Art zurechtmachen, affectiren. 47) Sie schüttelt missbilligend das Haupt, wenn sie das Vergnügen nur nennen hört. 48) *fitchew* = Iltis, kommt als geiles Thier, wenigstens anspielungsweise, auch an einer anderen Stelle bei Sh. vor: in Othello (A. 4, Sc. 1) *'t is such another fitchew.* 49) *to soil a horse* = ein Pferd in das erste, frische Gras auf die Weide schicken. 50) *they* sind die Weiber im Allgemeinen, welche Lear sich vorher in einer einzelnen Dame *(yond simpering dame)* personificirt vorstellte. Bei ihnen herrscht, wie bei den Centauren, vom Gürtel abwärts das thierische Element allein vor. Nur *(but)* bis zum Gürtel herrschen oder wohnen als Eigenthümer *(inherit)* die Götter, im Gegensatz zu dem Teufel *(fiend)*, dem die Region unterhalb gehört, welche demgemäss im Folgenden mit allen Attributen der Hölle ausgemalt wird. 51) Die Qs. haben *sulphury.* 52) Die Phantasie, welche durch das vorhergehende Bild selbst gleichsam einen widerwärtigen sinnlichen Eindruck empfangen hat, soll durch eine Unze Bisam, einen üblichen Wohlgeruch der Zeit, wieder wohlriechend gemacht werden. Für diese Unze reicht er Gloster, dem vermeintlichen Apotheker und Verkäufer, das Geld. — Die Fol. lässt *to* vor *sweeten* aus. 53) *here, wipe it first* in den Qs. 54) *to squiny* = *to squint*, schielen, kommt bei Sh.'s Zeitgenossen auch sonst vor. — Gloster's Blindheit hält er für ein Schielen, und Gloster selbst erscheint ihm als ein blinder Cupido, der ihn zur Liebe verführen will. 55) Die Herausforderung zur Schlacht oder zum Zweikampf, den Lear mit seinen Beleidigern bestehen will (vgl. Anm. 27). — Gloster's Antwort lautet in den Qs.: *Were all the letters suns, I could not see one.* — Edgar's folgende Worte beziehen sich nicht auf die Blendung seines Vaters, die ihm bekannt sein muss, sondern auf den Zustand Lear's, den er auf das blosse Gerücht hin nicht glauben wollte, nun aber selbst constatiren muss. 56) *case of eyes* ist das Futteral oder Behältniss, in dem die Augen stecken sollten, also das Einzige, was dem Gloster davon übrig geblieben ist. 57) Oho! stehen wir so zusammen? 58) Das Wortspiel zwischen *case* = Futteral, und *case* = Fall, wiederholt Sh. öfter, u. A. in Romeo and Juliet (A. 4, Sc. 5) *this is a pitiful case etc.* 59) *change places; and* ist erst in der Fol. zu grösserer Deutlichkeit hinzugefügt. — *handy-dandy* ist ein Kinderspiel, bei dem zu errathen ist, in welcher Hand das rasch aus einer in die andere Gebrachte sich jedesmal befindet. So erklärt Florio's Wörterbuch (1598) das italienische *bazzichiare* mit *to shake between two hands, to play at handy-dandy.* 60) Die Qs. haben *thy blood hotly lusts.* 61) Die Fol. hat *great vices do appear.* 62) Diese Stelle bis zu *to seal the accuser's lips* ist nur in der Fol. — *plate sin* ist eine Verbesserung Theobald's für das sinnlose *place sinnes* der Fol. — *to plate* = mit einem Harnisch bekleiden. 63) *to able* = bevollmächtigen, für berech-

Thou must be patient. We came crying hither:
Thou know'st, the first time that we smell the air,
We wawl, and cry. I will preach to thee: mark me.
*Glo.* Alack, alack the day!
*Lear.* When we are born, we cry that we are come
To this great stage[65] of fools. — This a good block![66] —
It were a delicate stratagem, to shoe
A troop of horse with felt: I 'll put 't in proof;
And when I have stol'n upon these sons-in-law,
Then, kill, kill, kill, kill, kill, kill!

*Enter a Gentleman, with Attendants.*[67]

*Gent.* O! here he is: lay hand upon him. — Sir,
Your most dear daughter —
*Lear.* No rescue? What! a prisoner? I am even
The natural fool of fortune.[68] — Use me well;
You shall have ransom. Let me have surgeons;
I am cut to the brains.
*Gent.* You shall have anything.
*Lear.* No seconds? All myself?
Why, this would make a man a man of salt,[69]
To use his eyes for garden water-pots,
Ay, and laying autumn's dust.
*Gent.* Good Sir, —
*Lear.* I will die bravely, like a smug bridegroom. What!
I will be jovial; come, come; I am a king,
My masters, know you that?
*Gent.* You are a royal one,[70] and we obey you.
*Lear.* Then there 's life in it.[71] Nay, an you get it, you shall get it by running. Sa, sa, sa, sa.
*[Exit; Attendants follow.*
*Gent.* A sight most pitiful in the meanest wretch,
Past speaking[72] of in a king! — Thou hast one daughter,
Who redeems nature from the general curse
Which twain have brought her to.[73]
*Edg.* Hail, gentle Sir!
*Gent.* Sir, speed you:[74] what 's your will?
*Edg.* Do you hear aught, Sir, of a battle toward?
*Gent.* Most sure, and vulgar: every one hears that,
Which[75] can distinguish sound.
*Edg.* But, by your favour,
How near 's the other army?
*Gent.* Near, and on speedy foot; the main descry
Stands on the hourly thought.[76]
*Edg.* I thank you, Sir: that 's all.
*Gent.* Though that the queen on special cause is here,
Her army is mov'd on.
*Edg.* I thank you, Sir. *[Exit Gentleman.*
*Glo.* You ever-gentle gods, take my breath from me:
Let not my worser spirit[77] tempt me again
To die before you please!
*Edg.* Well pray you, father.
*Glo.* Now, good Sir, what are you?
*Edg.* A most poor man, made tame to fortune's blows;[78]
Who, by the art of known and feeling sorrows,[79]
Am pregnant to good pity. Give me your hand,
I 'll lead you to some biding.[80]

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tigt erklären, d. h. in diesem Zusammenhange: zur Sünde bevollmächtigen. 64) Nimm das von mir an, glaube mir das, der ich die Macht habe u. s. w. 65) Die Welt vergleicht Sh. oft einer Bühne, so in As you like it (A. 2, Sc. 7) *all the world 's a stage.* 66) Nach Steevens' Erklärung hält Lear während der Predigt *(I will preach to thee)* den Hut in der Hand, wie die Prediger jener Zeit zu thun pflegten. Dabei fällt sein Blick zufällig auf die Form des Hutes *(block)*, und das bringt ihn auf den Gedanken, wie er den Filz, aus dem der Hut besteht, auch im Interesse seines beabsichtigten Feldzugs (vgl. Anm. 27) anders verwenden könne, nämlich die Hufe der Pferde damit zu beschlagen *(shoe)*, damit sie ungehört den Feind überrumpeln. — *delicate stratagem* = feiner Anschlag. — Dyce setzt nach Sidney Walker's Vorschlag: *This' a good block*, d.h. *This is etc.*, und ebenso die Cambridge Edd. *This 's a good block.* 67) In den Qs. lautet die Bühnenweisung: *Enter three Gentlemen*, in der Fol. nur *Enter a Gentleman.* — Zwei Zeilen vorher hat die Fol. *Son in Lawes.* 68) Ich bin recht der eigentliche, geborene Narr des Glückes; Derjenige, den die Fortuna zum Narren hat. So steht in Romeo and Juliet (A. 3, Sc. 1) *O, I am fortune's fool!* — Lear hält sich jetzt für einen Kriegsgefangenen. — In der folgenden Zeile haben die Qs. *a chirurgeon* für *surgeons* der Fol., wofür Capell *a surgeon* setzte. 69) Diese Gefangenschaft, wo für ihn nicht einmal ein Beistand oder Stellvertreter zur Unterstützung übrig bleibt, könnte wohl einen Mann zu einem ganz aus Salz bestehenden Manne machen. Dass unter *salt* salzige Thränen zu verstehen sind, erhellt aus den folgenden beiden Zeilen, von denen die zweite sich jedoch nur in den Qs. findet; ebenso die folgenden Worte des *Gentleman.* — Des Metrums wegen fügte Steevens vor *laying autumn's dust* ein *for* ein. 70) *royal* wendet Sh. zur Bezeichnung eines wahren Königs als Epitheton zu *king* und *queen* öfter an. So steht in Antony and Cleopatra (A. 5, Sc. 2) *royal queen*, und in derselben Scene *royal kings.* — In Lear's voriger Rede fehlt *smug* in den Qs. 71) So ist noch Lebenshoffnung da. — Zugleich ist *life* in seiner gewöhnlichen Bedeutung das Subject zu dem folgenden *it.* 72) Zu *past speaking of* ist *pitiful* zu ergänzen: ein Anblick, der bei einem Könige über allen Ausdruck kläglich ist. 73) Cordelia löst die Natur von dem Fluche, in den sie bei den Menschen durch das aller Natur hohnsprechende Benehmen Goneril's und Regan's gerathen ist; Cordelia bringt die Natur und ihre Rechte wieder zu Ehren. 74) scil. *God speed you.* An anderen Stellen bei Sh. findet sich diese Begrüssungsformel und dieser Segenswunsch vollständig. 75) *which*, für *who*, gehört zu *every one.* 76) Wörtlich: die hauptsächliche oder gesammte Auskundschaftung beruht auf stündlicher Erwartung. — So seltsam das auch ausgedrückt ist, so kann der Sinn doch kein anderer sein, als der: das feindliche Heer *(the other army)* kann, nach der Meinung der Kundschafter, in jeder Stunde erscheinen. 77) Bei *worser spirit* denkt er des vermeintlichen bösen Geistes, der ihn in der Maske eines besessenen Bettlers auf die Klippe bei Dover geführt. 78) d. h. ein Mann, den die Schläge des Schicksals so zahm gemacht, dass er sie geduldig hinnimmt. Für diese Lesart der Fol. haben die Qs. die weniger zum Folgenden passende: *made lame by etc.* 79) *art*, eigentlich das durch Kunst Beigebrachte, ist dann = Lehre, Unterweisung. — *feeling sorrows* = tief eindringende, auf das Gefühl wirkende Schmerzen. Ebenso steht in Winter's Tale (A. 4, Sc. 1) *to whose feeling sorrows I might*

*Glo.* Hearty thanks:
The bounty and the benison of heaven
To boot, and boot![81]

*Enter* Oswald.

*Osw.* A proclaim'd prize![82] Most happy!
That eyeless head of thine was first fram'd flesh
To raise my fortunes. — Thou old unhappy[83] traitor,
Briefly thyself remember:[84] — the sword is out
That must destroy thee.
*Glo.* Now let thy friendly hand
Put strength enough to it. [Edgar *interposes.*
*Osw.* Wherefore, bold peasant,
Dar'st thou support a publish'd traitor? Hence;
Lest that the infection of his fortune take
Like hold on thee. Let go his arm.
*Edg.* Ch'ill not let go,[85] Zir, without vurther 'casion.
*Osw.* Let go, slave, or thou diest.
*Edg.* Good gentleman, go your gait,[86] and let poor volk pass. An ch'ud ha' been zwagger'd out of my life, 't would not ha' been zo long as 't is by a vortnight.[87] Nay, come not near the old man: keep out, che vor'ye, or ise try[88] whether your costard or my ballow[89] be the harder. Ch'ill be plain with you.
*Osw.* Out, dunghill!
*Edg.* Ch'ill pick your teeth, Zir. Come; no matter vor your foins.[90]
[*They fight, and* Edgar *knocks him down.*
*Osw.* Slave, thou hast slain me. — Villain, take my purse.
If ever thou wilt thrive, bury my body;
And give the letters, which thou find'st about me,
To Edmund earl of Gloster: seek him out
Upon the English[91] party; — O, untimely death!
[*Dies.*
*Edg.* I know thee well: a serviceable villain;
As duteous to the vices of thy mistress,
As badness would desire.
*Glo.* What! is he dead?
*Edg.* Sit you down, father; rest you. —
Let 's see these pockets: the letters, that he speaks of,[92]
May be my friends. — He 's dead: I am only sorry
He had no other death's-man. — Let us see: —
Leave, gentle wax; and, manners, blame us not:[93]
To know our enemies' minds, we rip[94] their hearts;
Their papers is more lawful.
[*Reads.*] »Let our reciprocal vows be remembered. You have many opportunities to cut him off; if your will want not, time and place will be fruitfully[95] offered. There is nothing done, if he return the conqueror; then am I the prisoner, and his bed my gaol; from the loathed warmth whereof deliver me, and supply the place for your labour.

Your (wife, so I would say)
affectionate servant,
Goneril.«

O undistinguish'd space of woman's will![96]
A plot upon her virtuous husband's life;
And the exchange, my brother! — Here, in the sands,
Thee I 'll rake up, the post unsanctified[97]
Of murderous lechers; and, in the mature time,[98]
With this ungracious paper strike the sight
Of the death-practis'd duke.[99] For him 't is well,
That of thy death and business I can tell.[100]
*Glo.* The king is mad: how stiff is my vile sense,
That I stand up, and have ingenious[101] feeling
Of my huge sorrows! Better I were distract:
So should my thoughts be sever'd[102] from my griefs;
And woes, by wrong imaginations, lose
The knowledge of themselves. [*Drum afar off.*
*Edg.* Give me your hand:
Far off, methinks, I hear the beaten drum.
Come, father; I 'll bestow you with a friend. [*Exeunt.*

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*be some allay.* — *pregnant to* = empfänglich für Etwas. 80) *biding* = bleibende Stätte. 81) *and boot* steigert das einfache *to boot*. Zu dem herzlichen Danke soll noch des Himmels Segen als eine Zugabe über die andere kommen. 82) Oswald's Ausruf bezieht sich auf das, was Regan ihm A. 4, Sc. 5 gesagt hatte: *If you do chance to hear of that blind traitor,* || *Preferment falls on him that cuts him off.* 83) *unhappy* ist bei Sh. oft = ungerathen, bösartig. 84) Gedenke in der Kürze Deiner Sünden, geh in Dich, ehe Du stirbst. 85) Den provinziellen Dialekt, in welchem Edgar seine bäurische Rolle *(bold peasant)* durchführt, damit Oswald ihn nicht erkenne, hält Steevens für den der Grafschaft Somerset. Collier findet Anklänge an nordenglische Idiome darin. Das Charakteristische besteht hauptsächlich darin, dass für *f* als Anlaut *v*, für *s* aber *z* gesetzt wird. Für *I*, als Pronomen der ersten Person, steht *che* und apostrophirt *ch'*. 86) Geht Eurer Wege. In diesem Sinne ist *gait* alterthümlich und provinziell. 87) Wenn ich mich aus meinem Leben hätte herausrenommiren lassen wollen, so wäre es um vierzehn Tage kürzer geworden, als es ist. 88) d. h. *I warn you, or else try.* — Die Cambridge Edd. haben *I 'se try* d. h. *I shall try.* 89) *costard*, eigentlich ein grosser Apfel, wird in familiärem Bilde = Kopf, Schädel, gebraucht. — *ballow*, unserm »Balken« verwandt, = Knüttel, ist das von der Fol. gebrauchte Provinzialwort. — Die Qs. haben dafür theils *bat*, theils *battero*, letzteres ein ganz unbekanntes Wort. 90) *foins* = Fechterkünste. 91) So die Fol.; die Qs. haben *British party.* — Die Qs. und die Fol. setzen *death* im Folgenden zweimal. 92) So die Fol.; die Qs. haben *lets see his pockets:* || *These letters that he speaks of etc.* 93) Indem er den Brief erbricht, bittet er das Siegel um die Erlaubniss dazu, und zugleich die feine Sitte *(manners)*, die das Erbrechen fremder Briefe verbietet, um Entschuldigung. 94) So die Fol.; die Qs. haben die bedingte Form *we'd rip.* — Für *their papers* ist dann der Infinitiv *to rip* zu suppliren. 95) *fruitfully* = reichlich, ergiebig. 96) Edgar erkennt aus dem Briefe mit Entsetzen, einen wie unübersehbar weiten Spielraum der Trieb, das Gelüste eines Weibes in Anspruch nimmt. Für *will* lesen die Qs. *wit.* 97) *unsanctified* heisst der Bote *(post)* von dem ungeweihten Grabe, das er, in den Sand verscharrt, hier erhält. 98) Wenn die Zeit reif, wenn der Augenblick gekommen ist. 99) *death-practis'd duke* ist Albany, dem Goneril mit dem Tode nachstellt. 100) Die auf Rowe folgenden Hgg. haben hier die Bühnenweisung *Exit Edgar, dragging out the body*, und demnach bald darauf *Re-enter Edgar.* Nach der Einrichtung des Sh.'schen Theaters scheint Edgar den Schauplatz aber nicht verlassen zu haben. 101) *ingenious feeling* ist ein richtiges, scharfsinniges Gefühl. 102) So die Fol.; die Qs. haben *fenced.*

## SCENE VII.

A Tent in the French Camp.

*Enter* CORDELIA, KENT, *Doctor, and Gentleman.*[1]

*Cor.* O thou good Kent! how shall I live and work,
To match thy goodness? My life will be too short,
And every measure fail me.[2]
*Kent.* To be acknowledg'd, Madam, is o'er-paid.
All my reports go with the modest truth;[3]
Nor more, nor clipp'd, but so.
*Cor.* Be better suited:[4]
These weeds are memories of those worser hours:
I pr'ythee, put them off.
*Kent.* Pardon me, dear Madam;
Yet to be known shortens my made intent:[5]
My boon I make it, that you know me not,
Till time and I think meet.
*Cor.* Then be 't so, my good lord. — *[To the Doctor.]* How does the king?
*Doct.* Madam, sleeps still.
*Cor.* O you kind gods,
Cure this great breach in his abused nature!
The untun'd and jarring senses, O, wind up[6]
Of this child-changed[7] father!
*Doct.* So please your majesty,
That we may wake the king? he hath slept long.
*Cor.* Be govern'd by your knowledge, and proceed
I' the sway of your own will. Is he array'd?[8]

*Enter* LEAR *in a chair carried by Servants.*

*Doct.* Ay, Madam; in the heaviness of sleep,[9]
We put fresh garments on him.
*Kent.* Be by, good Madam, when we do awake him;
I doubt not of his temperance.[10]
*Cor.* Very well. *[Music.*
*Doct.* Please you, draw near. — Louder the music there!
*Cor.* O my dear father! Restoration hang
Thy medicine on my lips,[11] and let this kiss
Repair those violent harms, that my two sisters
Have in thy reverence made!
*Kent.* Kind and dear princess!
*Cor.* Had you not been their father, these white flakes
Had challeng'd pity of them. Was this a face
To be oppos'd[12] against the warring winds?
To stand against the deep dread-bolted thunder?[13]
In the most terrible and nimble stroke
Of quick cross lightning? to watch (poor perdu!)[14]
With this thin helm?[15] Mine enemy's dog,[16]
Though he had bit me, should have stood that night
Against my fire. And wast thou fain, poor father,
To hovel thee[17] with swine, and rogues forlorn,
In short and musty straw? Alack, alack!
'T is wonder, that thy life and wits at once
Had not concluded all.[18] — He wakes; speak to him.
*Doct.* Madam, do you; 't is fittest.
*Cor.* How does my royal lord? How fares your majesty?

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1) Die Bühnenweisung der neueren Ausgg., nach denen Lear gleich anfangs auf der Bühne sich schlafend befindet: *Lear on a bed, asleep: Physician, Gentleman, and Others, attending,* widerspricht den Qs. wie der Fol., denen zufolge Lear erst später, wenn Cordelia nach ihm fragt, auf einem Stuhle von Dienern hereingebracht wird. — Nach der Einrichtung der Fol. spielt der *Gentleman* die Rolle, die in den Qs. dem *Doctor* zuertheilt ist (vgl. A. 4, Sc. 4, Anm. 1). 2) *every measure* ist jedes hinreichende, der Güte Kent's entsprechende Mass von Seiten der Cordelia. 3) *modest* erhält seine Erklärung durch die folgende Zeile, = das rechte Mass beobachtend, ohne Uebertreibung oder Schmälerung, der Wahrheit gemäss *(but so).* 4) Kent erscheint noch in der schlichten Tracht, in welcher er (A. 1, Sc. 4) dem Lear seine Dienste angeboten, und ihn dann durch sein Elend hindurch begleitet hatte. — *better suited* = mit besserem Anzuge versehen. 5) Wenn man mich jetzt schon kennt, so verkürzt, schmälert das den Plan, welchen ich mir gemacht habe. 6) Ein musikalisches Bild, vom Aufziehen verstimmter und disharmonischer Saiten an einem Instrumente entlehnt. — Die Qs. haben *hurrying* für *jarring.* 7) *child-changed* erklären Einige = zum Kinde verwandelt, Andere = durch seine Kinder (d. h. durch den Undank seiner Töchter) verwandelt. Die zweite Deutung ist die plausiblere. — Vielleicht ist *child-changed* auch = von seinen Kindern ausgetauscht, d. h. von Goneril und Regan auf Cordelia übergegangen. 8) Aus dieser Frage Cordelia's erhellt, dass Lear nicht, wie die Hgg. wollen, schon beim Anfang dieser Scene auf der Bühne sichtbar ist. — Die hier folgende Bühnenweisung ist aus der Fol., in den Qs. fehlt eine solche, ist aber auch in ihnen hier zu ergänzen, da sie ebenfalls zu Anfang der Scene nur Cordelia, Kent und den Arzt erscheinen lassen. 9) So die Fol.; die Qs. haben *of his sleep.* 10) Die Fol. lässt *not* aus. — Diese beiden letzten Reden werden so, wie oben, in zwei Qs. zwischen dem Arzt und Kent vertheilt, während die dritte Q. die erste Rede dem Arzt und die zweite dem anwesenden *Gentleman* giebt. Die Fol. endlich lässt alle vier Verse von dem *Gentleman* sprechen. Vgl. Anm. 1 dieser Scene. — Das Folgende bis einschliesslich *music there* fehlt in der Fol. 11) Nach der Interpunction der alten Ausgg. wird die ganze Rede Cordelia's an Lear, nicht theilweise an die personificirt gedachte *Restoration* gerichtet, wie die meisten neueren Hgg., den Satz zerreissend, interpungiren, indem sie *Restoration* als Vocativ fassen, und *thy medicine* auf dieses Wort beziehen. — *thy medicine* ist Lear's Arzenei, die ihm frommende Arzenei, welche die Genesung auf Cordelia's Lippen hängen möge. Ebenso hängt *let etc.* von dem Subject und Nominativ *Restoration* ab. 12) So die Fol. für das *exposed* der Qs., deren *warring winds* jedoch dem *jarring winds* der Fol. vorzuziehen ist. — In der vorhergehenden Zeile hat die Fol. *did challenge.* — Die folgenden Zeilen bis *thin helm* fehlen in der Fol. 13) *deep* bezeichnet den tiefen, dumpfen Ton des Donners, *dread-bolted* = mit grauenhaftem Donnerkeil *(bolt* für *thunderbolt)* versehen. 14) *perdu,* ein aus dem Französischen entlehnter militärischer Ausdruck, wofür der eigentlich englische *forlorn hope* ist, = verlorner, weit vorgeschobener Wachtposten bei Nacht; er kommt auch bei Sh.'s Zeitgenossen vor. 15) *this thin helm* gehört zu dem Bilde des bei Nacht Wacht stehenden Postens. Cordelia versteht darunter Lear's weisses Haar, *these white flakes,* wie sie es vorher bezeichnete. 16) Die Qs. haben *mine injurious dog,* wie Capell vermuthet, aus *mine injurer's dog* verdruckt. 17) *to hovel* = in eine Hütte bringen, von dem substantivischen *hovel* (vgl. A. 3, Sc. 4). 18) *to conclude* ist

*Lear.* You do me wrong, to take me out o' the grave. —
Thou art a soul in bliss; but I am bound
Upon a wheel of fire, that mine own tears
Do scald like molten lead.
*Cor.* Sir, do you know me?
*Lear.* You are a spirit, I know. When[19] did you die?
*Cor.* Still, still, far wide.[20]
*Doct.* He 's scarce awake: let him alone awhile.
*Lear.* Where have I been? Where am I? — Fair daylight? —
I am mightily abus'd. — I should even die with pity,
To see another thus.[21] — I know not what to say. —
I will not swear, these are my hands:[22] — let 's see;
I feel this pin prick. 'Would I were assur'd
Of my condition!
*Cor.* O! look upon me, Sir,
And hold your hands in benediction o'er me. —
No, Sir, you must not kneel.
*Lear.* Pray, do not mock me:
I am a very foolish fond old man,
Fourscore and upward, not an hour more, nor less;[23]
And, to deal plainly,
I fear, I am not in my perfect mind.
Methinks, I should know you, and know this man;
Yet I am doubtful, for I am mainly ignorant
What place this is; and all the skill[24] I have
Remembers not these garments; nor I know not
Where I did lodge last night. Do not laugh at me;[25]
For, as I am a man, I think this lady
To be my child Cordelia.
*Cor.* And so I am, I am.
*Lear.* Be your tears wet? Yes, 'faith.[26] I pray, weep not:
If you have poison for me, I will drink it.
I know, you do not love me; for your sisters
Have, as I do remember, done me wrong:
You have some cause, they have not.
*Cor.* No cause, no cause.
*Lear.* Am I in France?
*Kent.* In your own kingdom, Sir.
*Lear.* Do not abuse me.
*Doct.* Be comforted, good Madam: the great rage,
You see, is kill'd[27] in him; and yet it is danger
To make him even[28] o'er the time he has lost.
Desire him to go in; trouble him no more,
Till further settling.[29]
*Cor.* Will 't please your highness walk?
*Lear.* You must bear with me.[30]
Pray you now, forget and forgive: I am old and foolish.

*[Exeunt* Lear, Cordelia, *Doctor, and Attendants.*

*Gent.* Holds it true,[31] Sir, that the duke of Cornwall was so slain?
*Kent.* Most certain, Sir.
*Gent.* Who is conductor of his people?
*Kent.* As 't is said, the bastard son of Gloster.
*Gent.* They say, Edgar, his banished son, is with the earl of Kent in Germany.
*Kent.* Report is changeable. 'T is time to look about; the powers of the kingdom approach apace.
*Gent.* The arbitrement is like to be bloody.[32] Fare you well, Sir. *[Exit.*
*Kent.* My point and period will be throughly wrought,
Or well, or ill, as this day's battle 's fought. *[Exit.*

# ACT V.

## SCENE I.

The Camp of the British Forces, near Dover.

*Enter, with drums and colours,* Edmund, Regan, *Officers, Soldiers, and Others.*

*Edm.* Know of the duke, if his last purpose hold;
Or whether, since, he is advis'd by aught
To change the course. He 's full of alteration,
And self-reproving: — bring his constant pleasure.[1]
*[To an Officer, who goes out.*
*Reg.* Our sister's man[2] is certainly miscarried.
*Edm.* 'T is to be doubted,[3] Madam.
*Reg.* Now, sweet lord,

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Verbum Neutrum, und *all* Adverbium = ganz. 19) Die zweite Q. und die Fol. lesen *Where did you die?* vielleicht weil Lear auch nachher zunächst fragt *Where have I been? Where am I?* 20) d. h. er ist noch weit von der Vernunft entfernt. — In ähnlichem Sinne gebraucht Sh. *wide* auch sonst: in Much Ado about Nothing (A. 4, Sc. 1) *Is my lord well, that he doth speak so wide?* und in Troilus and Cressida (A. 3, Sc. 1) *No, no; no such matter, you are wide.* 21) scil. *thus abused.* 22) Lear ist sich der Täuschung, in der er sich befindet, so sehr bewusst, dass er misstrauisch nicht einmal seine Hände für seine eigenen hält, bis er sich durch einen Nadelstich davon überzeugt. — In Cordelia's folgender Rede hat die Fol. *hand* für *hands* der Qs. und lässt *no, Sir* aus. 23) *not an hour more, nor less* ist ein Zusatz der Fol., charakteristisch für Lear's erst allmählich und theilweise zurückkehrende Besinnung. 24) *skill* = praktische Kentniss, auf Erfahrung gegründetes Wissen. 25) Lacht mich nicht aus über das, was ich jetzt sage; dass ich nämlich die Dame für Cordelia halte. 26) Auch die Nässe der Thränen, welche die über ihn gebeugte Cordelia vergiesst, muss ihn von der Wirklichkeit dessen, was ihm noch als Traum erscheint, überzeugen. 27) So die Fol.; die Qs. haben *cur'd in him.* — Die folgenden anderthalb Zeilen fehlen in der Fol. 28) *even* halten Einige für ein Adjectiv, = ihn klar, richtig, fertig in Betreff der im Wahnsinn verlorenen Zeit machen; Andere fassen *even* als Verbum mit *o'er* zusammen, = ihn die Zeit ausgleichen lassen. — Die erste Erklärung scheint die bessere. 29) Bis er sich weiter beruhigt, gefasst hat. 30) *to bear with* = mit Einem Nachsicht, Geduld haben. — Mit dieser Rede Lear's schliesst in der Fol. Act und Scene. — Das folgende Zwiegespräch zwischen Kent und dem Ritter haben nur die Qs. 31) Behauptet es sich also wahr, bestätigt es sich u. s. w. 32) Viele Hgg. fügen vor *bloody* den Artikel *a* ein, um den Vers herzustellen, in welchen sie, schwerlich im Sinne des Dichters, diesen ganzen Dialog abtheilen.

1) *constant pleasure* = fester, anhaltender Wille, ist dem *alteration and self-reproving* = Aenderung und Verwerfung seiner eignen frühern Absichten, gegenübergestellt. — Beides bezieht sich auf den einzuhaltenden Feldzugsplan. 2) Oswald, der von Regan zu Goneril zurückkehren sollte (vgl. A. 4, Sc. 5). 3) *to doubt* = besorgen, fürchten. — In demselben Sinne gebraucht Regan bald nachher *to be doubtful.* 4) *forfended*

You know the goodness I intend upon you:
Tell me, — but truly, — but then speak the truth,
Do you not love my sister?
*Edm.* In honour'd love.
*Reg.* But have you never found my brother's way
To the forfended place?[4]
*Edm.* That thought abuses you.
*Reg.* I am doubtful that you have been conjunct
And bosom'd with her, as far as we call hers.[5]
*Edm.* No, by mine honour, Madam.
*Reg.* I never shall endure her.[6] Dear my lord,
Be not familiar with her.
*Edm.* Fear me not. —
She, and the duke her husband![7]

*Enter* ALBANY, GONERIL, *and Soldiers.*

*Gon. [Aside.]* I had rather lose the battle, than that sister
Should loosen him and me.[8]
*Alb.* Our very loving sister, well be-met.[9] —
Sir, this I heard, — the king is come to his daughter,
With others, whom the rigour of our state
Forc'd to cry out.[10] Where I could not be honest,
I never yet was valiant: for this business,
It toucheth us, as France invades our land,
Not bolds the king, with others, whom, I fear,
Most just and heavy causes make oppose.[11]
*Edm.* Sir, you speak nobly.
*Reg.* Why is this reason'd?
*Gon.* Combine together 'gainst the enemy;
For these domestic and particular broils
Are not the question here.[12]
*Alb.* Let us then determine
With the ancient of war[13] on our proceeding.
*Edm.* I shall attend you presently at your tent.
*Reg.* Sister, you 'll go with us?
*Gon.* No.
*Reg.* 'T is most convenient; pray you, go with us.
*Gon. [Aside.]* O, ho! I know the riddle.[14] — I will go.

*Enter* EDGAR, *disguised.*

*Edg.* If e'er your grace had speech with man so poor,
Hear me one word.
*Alb.* I 'll overtake you. — Speak.

*[Exeunt* EDMUND, REGAN, GONERIL, *Officers, Soldiers, and Attendants.*

*Edg.* Before you fight the battle, ope this letter.
If you have victory, let the trumpet sound
For him that brought it: wretched though I seem,
I can produce a champion, that will prove
What is avouched there. If you miscarry,
Your business of the world hath so an end,
And machination ceases. Fortune love you![15]
*Alb.* Stay till I have read the letter.
*Edg.* I was forbid it.
When time shall serve, let but the herald cry,
And I 'll appear again.
*Alb.* Why, fare thee well: I will o'erlook thy paper.

*[Exit* EDGAR.

*Re-enter* EDMUND.

*Edm.* The enemy 's in view; draw up your powers.
Here is the guess of their true strength and forces[16]
By diligent discovery; but your haste
Is now urg'd on you.
*Alb.* We will greet the time.[17] *[Exit.*
*Edm.* To both these sisters have I sworn my love;
Each jealous of the other, as the stung
Are of the adder.[18] Which of them shall I take?
Both? one? or neither? Neither can be enjoy'd,
If both remain alive: to take the widow,
Exasperates, makes mad, her sister Goneril;
And hardly shall I carry out my side,[19]
Her husband being alive. Now then, we 'll use

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*place* ist der dem Edmund verbotene Platz, zu dem er auf dem nur Albany verstatteten Wege gelangt sei. — Das Folgende bis *honour, Madam* fehlt in der Fol. 5) Ich besorge, dass Ihr mit ihr vereinigt und innig vertraut waret, so weit, dass wir Euch den Ihrigen nennen können. 6) *I never shall endure her* ist in Verbindung mit dem Vorhergehenden zu fassen: Ich werde es nicht zugeben, dass sie mit Euch so vertraulich ist. 7) Edmund unterbricht das Gespräch, indem er auf die Kommenden hinweist. Es ist also hinter *husband* kein Gedankenstrich zu setzen, als ob der Satz unvollendet sei. — Die Fol. hat *Fear not* ohne *me*. 8) Wortspiel zwischen *to lose* = verlieren, und *to loosen* = lösen, trennen. In der alten Orthographie wird ersteres *loose* geschrieben. — Diese Rede Goneril's fehlt in der Fol. 9) *be-met* ist in Qs. und Fol. als ein Wort geschrieben. — Die meisten Hgg. lesen in demselben Sinne *well be met*, d. h. *be well-met* = seid willkommen. — In der folgenden Zeile haben die Qs. *hear* für *heard*. 10) Mit Andern, die mit der Strenge unserer Regierung unzufrieden sind. — Das Folgende und Edmund's Antwort fehlen in der Fol. 11) Albany bezeichnet den Antheil, den er an dem Feldzug *(his business)* nimmt, nur als einen partiellen: es berührt mich nur, insofern als Frankreich in unser Land fällt, nicht aber, insofern es den König nebst Andern ermuthigt, die, wie ich fürchte, sehr gewichtige und gerechte Interessen zum Widerstande veranlassen. — Für *not bolds the king* müsste weniger elliptisch stehen: *it toucheth us not as it bolds the king.* — Für *bolds* hat Pope *holds.* — Die Cambridge Edd. bemerken, dass *bolds* im Sinne von *emboldens* sonst nirgendwo vorkommt, und vermuthen den Ausfall einer Zeile vor *Not bolds etc.* 12) So die Fol.; die Qs. lesen dafür: *For these domestic door particulars || Are not to question here.* — Goneril bezieht sich auf den letztern Theil von Albany's Rede, der auf die einheimischen Feinde, im Gegensatze zu den ausländischen, geht. 13) *ancient of war*, wofür Sidney Walker *ancient men of war* vermuthet, sind Die, welche im Kriege alt geworden, also die Kriegserfahrenen. — Für *proceeding* in der Fol. haben die Qs. *proceedings*. — Die folgende Antwort Edmund's fehlt in der Fol. 14) Goneril merkt, dass Regan sie nur deshalb zum Mitgehen auffordert, damit Regan Goneril's ferneres Zusammensein mit Edmund beobachten und verhindern könne. 15) *Fortune loves you* in der Fol., in der *and machination ceases* fehlt. 16) Edmund übergiebt dem Albany ein Papier, auf welchem die Stärke des Feindes, nach der Vermuthung *(guess)* eifriger Späher *(diligent discovery)*, verzeichnet steht. — In den Qs. steht *hard* für *here* und *great* für *true*, was den Sinn der Stelle modificiren, aber nicht verbessern würde. 17) Wir wollen uns auf den Empfang des entscheidenden Zeitpunktes rüsten. 18) *jealous* ist zugleich = eifersüchtig, und = argwöhnisch, misstrauisch. 19) Das Bild ist von einem Kartenspiel entlehnt:

His countenance[20] for the battle; which being done,
Let her who would be rid of him devise
His speedy taking-off.[21] As for the mercy
Which he intends to Lear and to Cordelia, —
The battle done, and they within our power,
Shall never see[22] his pardon; for my state
Stands on me to defend, not to debate.[23] *[Exit.*

## SCENE II.

A Field between the two Camps.

*Alarum within. Enter, with drum and colours,* LEAR, CORDELIA, *and their Forces; and exeunt.*[1]

*Enter* EDGAR *and* GLOSTER.

*Edg.* Here, father, take the shadow of this tree[2]
For your good host; pray that the right may thrive.
If ever I return to you again,
I 'll bring you comfort.
*Glo.* Grace go with you, Sir! *[Exit* EDGAR.

*Alarum; afterwards a retreat.*[3] *Re-enter* EDGAR.

*Edg.* Away, old man! give me thy hand: away!
King Lear hath lost, he and his daughter ta'en.
Give me thy hand; come on.
*Glo.* No further, Sir; a man may rot even here.
*Edg.* What! in ill thoughts again? Men must endure
Their going hence, even as their coming hither:[4]
Ripeness is all. Come on.
*Glo.* And that 's true too. *[Exeunt.*

## SCENE III.

The British Camp near Dover.

*Enter, in conquest, with drum and colours,* EDMUND, LEAR, *and* CORDELIA, *as prisoners; Captain, Officers, Soldiers, etc.*

*Edm.* Some officers take them away: good guard,[1]
Until their greater pleasures[2] first be known,
That are to censure them.
*Cor.* We are not the first,
Who, with best meaning, have incurr'd the worst.
For thee, oppressed king, am I cast down;
Myself could else out-frown false fortune's frown.[3]
Shall we not see these daughters, and these sisters?
*Lear.* No, no, no, no! Come, let 's away to prison;
We two alone will sing like birds i' the cage:
When thou dost ask me blessing, I 'll kneel down,
And ask of thee forgiveness. So we 'll live,
And pray, and sing, and tell old tales, and laugh
At gilded butterflies, and hear poor rogues
Talk of court news; and we 'll talk with them too,
Who loses, and who wins; who 's in, who 's out;[4]
And take upon 's the mystery of things,
As if we were God's spies:[5] and we 'll wear out,
In a wall'd prison, packs and sects of great ones,[6]
That ebb and flow by the moon.
*Edm.* Take them away.
*Lear.* Upon such sacrifices, my Cordelia,
The gods themselves throw incense.[7] Have I caught thee?

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ich werde meine Partie schwerlich durchführen oder gewinnen können. 20) *countenance* = Beistand, Unterstützung, eigentlich der Halt, den Jemand Einem gewährt. 21) *taking-off* = Wegräumung, für Tödtung, gebraucht Sh. auch in Macbeth (A. 1, Sc. 7) *The deep damnation of his taking-off.* 22) Zu *shall never see* ist *they* aus dem Vorhergehenden zu suppliren: wenn die Schlacht vorüber ist, und sie in unserer Gewalt sind, sollen sie nie seine (d. h. Albany's) Begnadigung sehen. 23) Die Partikel *for* bezieht sich nicht gerade auf den letzten Passus, welcher Lear und Cordelia betrifft, sondern auf das ganze Verfahren Edmund's und die dabei zu beobachtende Richtschnur: denn meine hohe Stelle zwingt mich oder beruht darauf, dass ich mich oder sie vertheidige, nicht dass ich überlege.

1) Nach der Bühnenweisung der Qs. führt Cordelia ihren Vater an der Hand: *Alarum. Enter the powers of France over the stage, Cordelia with her father in her hand.* 2) Die Qs. haben *bush* für *tree.* — Der Schatten des Baumes soll wie ein guter Wirth den Gloster bergen. 3) *Alarum and retreat within*, d.h. Kriegslärm und Rückzug hinter der Scene, ist die Bühnenweisung der Fol., welche hier die Schlacht und ihren für Lear und die Seinen unglücklichen Ausgang bezeichnet. 4) Die Menschen müssen die Zeit ihres Todes, wie ihrer Geburt, geduldig ausdauern; man muss zu Beidem reif sein, darf Keines anticipiren. — Gloster's Antwort ist ein Zusatz der Fol.

1) *good guard* ist elliptisch ausgedrückt; zu suppliren wäre etwa: *take them in good guard*, oder auch, unabhängig von dem Subject, *some officers.* 2) *greater* steht als Comparativ im Gegensatz zu Edmund's eigener, untergeordneter Entscheidung: das höhere Belieben Derjenigen, oder das Belieben jener Höheren, welche über die Gefangenen zu urtheilen *(censure)* haben, d. h. Goneril, Regan und Albany. — Die Qs. haben *best be known.* 3) Die Zusammenstellung eines substantivischen Objects mit einem daraus gebildeten und mit *out* verbundenen activen Verbum ist Sh. auch sonst geläufig; so in Hamlet (A. 3, Sc. 2) *it out-herods Herod;* in All's well that ends well (A. 4, Sc. 3) *he hath out-villain'd villany so far;* und in K. Richard II. (A. 5, Sc. 3) *our prayers do out-pray his.* — In der vorhergehenden Zeile hat die Fol. *I am cast down.* 4) Wer in Amt oder Gunst ist, und wer heraus ist. Es bezieht sich auf das vorhergehende *court news* = Neuigkeiten vom Hofe. 5) Wir wollen uns das in's Geheime dringende Verständniss der Dinge zulegen, beimessen, als ob wir Gottes Kundschafter wären. Wir wollen thun, als verständen wir das Verborgene wie die Engel. 6) Intriguen und Parteien der Grossen, welche so periodisch fallen und steigen, wie Ebbe und Fluth sich nach dem Monde richtet. — Vor solchem Wechsel schützt sie das festgemauerte Gefängniss *(wall'd prison).* 7) Zum Zeichen, dass ihnen Opfer genehm sind, wie Lear und Cordelia sie durch ihre Fassung und Standhaftigkeit darbringen, streuen die Götter selbst den Weihrauch darauf. — Bei den folgenden Worten ist anzunehmen, dass Lear seine Tochter in die Arme schliesst und so festhält. 8) Anspielung auf die Art, wie Füchse mit einem dampfenden Feuerbrande aus ihren Höhlen gescheucht wurden. — *to fire* = mit Feuer vertreiben, gebraucht Sh. auch in den Sonnets (144) *Till my bad angel fire my good one out.* 9) *goujeers* = Lustseuche, wurde nach missverstandener Orthographie häufig *good years*

He that parts us shall bring a brand from heaven,
And fire us hence like foxes.[8] Wipe thine eyes;
The goujeers[9] shall devour them, flesh and fell,
Ere they shall make us weep: we 'll see 'em starve first.
Come. *[Exeunt* LEAR *and* CORDELIA, *guarded.*
*Edm.* Come hither, captain; hark.
Take thou this note[10] *[giving a paper]*; go, follow them to prison.
One step I have advanc'd thee; if thou dost
As this instructs thee, thou dost make thy way
To noble fortunes. Know thou this, that men
Are as the time is: to be tender-minded
Does not become a sword. Thy great employment
Will not bear question;[11] either say, thou 'lt do 't,
Or thrive by other means.[12]
*Capt.* I 'll do 't, my lord.
*Edm.* About it;[13] and write happy,[14] when thou hast done.
Mark, — I say, instantly; and carry it so,
As I have set it down.
*Capt.* I cannot draw a cart, nor eat dried oats;[15]
If it be man's work, I will do it. *[Exit.*

*Flourish. Enter* ALBANY, GONERIL, REGAN, *Officers, and Attendants.*

*Alb.* Sir, you have show'd to-day your valiant strain,[16]
And fortune led you well. You have the captives
Who were the opposites of this day's strife:
We do require them of you, so to use them,
As we shall find their merits[17] and our safety
May equally determine.
*Edm.* Sir, I thought it fit
To send the old and miserable king
To some retention, and appointed guard;[18]
Whose age has charms in it, whose title more,[19]
To pluck the common bosom[20] on his side,
And turn our impress'd lances in our eyes,
Which do command them.[21] With him I sent the queen;
My reason all the same;[22] and they are ready
To-morrow, or at further space, to appear
Where you shall hold your session.[23] At this time
We sweat and bleed: the friend hath lost his friend;
And the best quarrels, in the heat, are curs'd
By those that feel their sharpness. —
The question[24] of Cordelia and her father
Requires a fitter place.
*Alb.* Sir, by your patience,[25]
I hold you but a subject of this war,
Not as a brother.
*Reg.* That 's as we list to grace him:
Methinks, our pleasure might[26] have been demanded,
Ere you had spoke so far.[27] He led our powers,
Bore the commission of my place and person;[28]
The which immediacy[29] may well stand up,
And call itself your brother.
*Gon.* Not so hot:
In his own grace he doth exalt himself,
More than in your addition.[30]
*Reg.* In my rights,
By me invested, he compeers[31] the best.
*Alb.* That were the most, if he should husband you.[32]
*Reg.* Jesters do oft prove prophets.

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geschrieben, und so auch in der Fol., während die Qs. nur abbreviirt *good* haben. Das Wort kommt als Plural und in seinem eigentlichen Sinne bei Sh. nur an dieser Stelle vor. Dagegen hat er häufiger den Singular als ein Fluchwort: *what the goujere!* = was zum Teufel! gewöhnlich geschrieben: *what the good year!* — In der folgenden Zeile hat die Fol. *starv'd* für *starve* der Qs. 10) *note* ist hier der schriftliche Befehl zur Hinrichtung Lear's und der Cordelia, mit dessen Ausführung der Hauptmann beauftragt wird. Vgl. A. 4, Sc. 5, Anm. 7. 11) Das Dir übertragene wichtige Amt verträgt keine Verhandlung oder Besprechung. 12) scil. als in meinem Dienst. Es liegt darin die ihm angedrohte Verabschiedung. 13) Mache Dich daran! — So gebraucht Sh. auch das adverbiale *about* in Hamlet (A. 2, Sc. 2) *About, my brain!* 14) *to write* mit folgendem Prädicat, im Sinne von: sich als Etwas unterzeichnen, sich für Etwas mit Sicherheit erklären oder halten, gebraucht Sh. auch sonst; so in All's well that ends well (A. 2, Sc. 3) *I write man.* 15) Sprichwörtlich: ich kann nicht arbeiten und leben wie ein Pferd. — Diese Zeile und die folgende sind nur in den Qs. 16) *strain* ist der angeborene Charakter und Sinn. — Die Qs. haben *shown* für *shewd* der Fol. 17) Wie *demerit*, gebraucht Sh. auch *merit* in gutem und in bösem Sinne, = Verdienst, und = Verschuldung; hier in letzterem. 18) *and appointed guard* fehlt in einer Q. und in der Fol. — *retention* wird hier in dem ungewöhnlichen Sinne = Haft, gebraucht, während es sonst bei Sh. nur abstract = Zurückhaltung, steht. 19) scil. *more charms.* — Die Fol. hat *had* für *has* der Qs. 20) *common bosom* = das Herz des Volkes. In gleicher Anwendung gebraucht Sh. *common* in Measure for Measure (A. 1, Sc. 4) *I have strew'd it in the common ear;* in All's well that ends well (A. 2, Sc. 5) *common speech;* und in Macbeth (A. 3, Sc. 1) *Masking the business from the common eye.* — Die Qs. haben *blossoms* für *bosom* der Fol. 21) Um die Lanzen, die wir zum Dienst geworben oder gepresst haben *(impress'd)*, gegen uns selbst zu kehren, die wir sie befehligen. — Zu *which* für *who* ist aus *our eyes* ein *us* zu ergänzen: *the eyes of which etc.* 22) Indem mein Grund dazu ganz derselbe war. 23) Der Schluss von Edmund's Rede fehlt in der Fol. 24) *question* ist das gerichtliche Verhör der Cordelia, auf das schon vorher angespielt wurde: *to appear where you shall hold your session.* 25) *patience*, eigentlich = Zulassung, wird dann in solchen Höflichkeitsphrasen wie hier = Erlaubniss, gebraucht. 26) Die Qs. haben *should* für *might.* 27) *to speak far* = ein grosses Wort führen, gebraucht Sh. auch sonst als transitives Verbum = Jemanden herausstreichen. So in Cymbeline (A. 1, Sc. 1) *You speak him far.* 28) Er vertrat als Bevollmächtigter meinen Rang und mich selbst. 29) *immediacy* ist Edmund's dem Throne unmittelbar nahe Stellung. So sagt der König zum Hamlet (Hamlet A. 1, Sc. 2) *You are the most immediate to our throne.* — Die Qs. haben auch hier *immediate* für *immediacy.* 30) So die Fol.: in den Ehren, welche Ihr ihm beilegt. — Die Qs. lesen *in your advancement* = in der Beförderung durch Euch. 31) Dem *to compeer* = Einem an Adel gleichkommen, entspricht bei Sh. *to out-peer* = an Adel übertreffen; so in Cymbeline (A. 3, Sc. 6) *could not out-peer these twain.* 32) Die Fol. ertheilt diesen Vers dem Albany, die Qs. der Goneril zu. — *to husband*, eigentlich = mit einem Gatten versehen, dann = hei-

*Gon.* Holla, holla!
That eye that told you so look'd but a-squint.[33]
*Reg.* Lady, I am not well;[34] else I should answer
From a full-flowing stomach. — General,
Take thou my soldiers, prisoners, patrimony:
Dispose of them, of me; the walls are thine.[35]
Witness the world, that I create thee here
My lord and master.
*Gon.* Mean you to enjoy him?
*Alb.* The let-alone[36] lies not in your good will.
*Edm.* Nor in thine, lord.
*Alb.* Half-blooded[37] fellow, yes.
*Reg.* *[To* Edmund.*]* Let the drum strike, and prove my title thine.[38]
*Alb.* Stay yet; hear reason. — Edmund, I arrest thee
On capital treason; and, in thy arrest,
This gilded serpent[39] *[pointing to* Goneril*]*. — For your claim, fair sister,
I bar it in the interest of my wife;
'T is she is sub-contracted[40] to this lord,
And I, her husband, contradict your bans.
If you will marry, make your loves to me,
My lady is bespoke.
*Gon.* An interlude![41]
*Alb.* Thou art arm'd, Gloster: — let the trumpet sound:[42]
If none appear to prove upon thy person[43]
Thy heinous, manifest, and many treasons,
There is my pledge *[throwing down a glove]*; I 'll make it on thy heart,
Ere I taste bread, thou art in nothing less[44]
Than I have here proclaim'd thee.
*Reg.* Sick! O, sick!
*Gon. [Aside.]* If not, I 'll ne'er trust medicine.[45]
*Edm.* There 's my exchange[46] *[throwing down a glove]*: what in the world he is
That names me traitor, villain-like he lies.
Call by thy trumpet: he that dares approach,
On him, on you, — who not?[47] — I will maintain
My truth and honour firmly.
*Alb.* A herald, ho!
*Edm.* A herald, ho! a herald![48]
*Alb.* Trust to thy single virtue;[49] for thy soldiers,
All levied in my name, have in my name
Took their discharge.
*Reg.* My sickness grows upon me.
*Alb.* She is not well; convey her to my tent.
*[Exit* Regan, *led.*

*Enter a Herald.*

Come hither, herald. — Let the trumpet sound,
And read out this.
*Capt.* Sound, trumpet! *[A trumpet sounds.*

*Herald reads.*

»If any man of quality, or degree, within the lists of the army,[50] will maintain upon Edmund, supposed[51] earl of Gloster, that he is a manifold traitor, let him appear by the third sound of the trumpet. He is bold in his defence.«
*Edm.* Sound! *[1. trumpet.*
*Her.* Again! *[2. trumpet.*
*Her.* Again! *[3. trumpet.*
*[Trumpet answers within.*

*Enter* Edgar, *armed, preceded by a trumpet.*

*Alb.* Ask him his purposes, why he appears
Upon this call o' the trumpet.
*Her.* What are you?
Your name? your quality? and why you answer
This present summons?
*Edg.* Know, my name is lost;

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rathen. 33) Steevens citirt das hierher gehörige Sprichwort *Love being jealous makes a good eye look a-squint.* — Goneril versteht darunter Regan's eigenes Auge. 34) Regan verspürt hier die ersten Wirkungen des ihr von Goneril beigebrachten Giftes, wodurch ihr Lust und Muth *(stomach)* zu einer gebührenden Antwort vergeht. 35) Regan übergiebt sich ihm, wie eine belagerte Stadt dem Sieger ihre Mauern übergiebt. — Diese Zeile fehlt in den Qs. 36) *let alone*, eigentlich ein Imperativ = lass liegen, lass in Ruhe! ist hier als Substantiv = Einspruch, gebraucht. Albany giebt seiner Frau zu verstehen, dass sie Regan's Vermählung nicht werde hindern können, wohl aber er. 37) *half-blooded* = der nur zur Hälfte von adligem Geblüt ist, insofern Edmund's Mutter unebenbürtig war; deshalb soll er sich nicht mit Regan vermählen dürfen. 38) Die Qs. geben diese Rede dem Edmund, und lesen demnach *good* für *thine*. 39) Und, indem ich Dich verhafte, verhafte ich wegen Hochverrath zugleich diese vergoldete Schlange, Deine Mitschuldige, Goneril. — Die Qs. haben *in thine attaint*. 40) *sub-contracted* ist nicht = heimlich verlobt, sondern = nach einem vorhergegangenen Verlöbniss (d. h. nach dem Verlöbniss Edmund's mit Regan) abermals verlobt. — Zwei Zeilen weiter hat die Fol. *loves* für *love* der Qs. 41) Diese erst in der Fol. eingeschobene ironische Zwischenbemerkung Goneril's bezieht sich auf Albany's Darstellung der verschiedenen Heirathsansprüche, welche der Goneril wie ein Lustspiel, eine Farce *(interlude)*, vorkommen. 42) Wie *An interlude!* fehlt auch *let the trumpet sound* in den Qs. 43) *upon thy head* in den Qs. 44) Du bist in keinem Stücke weniger, als wofür ich Dich hier erklärt habe; von meiner Anklage lässt sich nichts abthun. — *I 'll make it on thy heart* bezieht sich auf das vorhergehende *to prove upon thy person*, in der Art, dass aus dem verbalen *prove* das substantivische *the proof* zu ergänzen ist, nach einer bei Sh. häufig wiederkehrenden Freiheit oder Nachlässigkeit der Construction. — Für *make* der Fol. wiederholen die Qs. *prove* noch einmal. 45) So die Fol., weit prägnanter als die von den meisten Hggn. vorgezogene Lesart der Qs.: *poison*. — Goneril bezeichnet das der Regan gereichte Gift höhnisch als eine Arzenei. 46) Den Handschuh, den er hinwirft für Albany's Handschuh, bezeichnet er als Gegenwerth, Austausch. 47) *who not?* steht elliptisch für *on whom not?* an wem nicht? d. h. an Jedem will ich meine Wahrheit und Ehre mannhaft beweisen. 48) Diese Worte Edmund's fehlen in der Fol. 49) *thy single virtue* = Deine persönliche Kraft oder Tüchtigkeit. 50) Die Qs. haben *within the host of the army*. 51) *supposed* ist im Geiste des erwarteten Gegners gesagt, da ein solcher den Edmund als Verräther nicht für den wirklichen *earl of Gloster*, sondern nur für den bis auf Weiteres dafür geltenden halten kann. — Die Qs. haben *at the third sound of the trumpet.* — Edmund's folgendes Wort *Sound!* fehlt in der Fol. 52) Statt dieser beiden Zeilen haben die Qs. *Where is the adversary I come to cope withal?* und eine Q. schickt noch die unverständlichen Worte *Yet are I move 't* vor-

By treason's tooth bare-gnawn, and canker-bit:
Yet am I noble, as the adversary
I come to cope.[52]
*Alb.* Which is that adversary?
*Edg.* What 's he, that speaks for Edmund earl of Gloster?
*Edm.* Himself: what say'st thou to him?
*Edg.* Draw thy sword,
That, if my speech offend a noble heart,
Thy arm may do thee justice; here is mine:[53]
Behold, it is the privilege of mine honours,
My oath, and my profession:[54] I protest,
Maugre thy strength, youth, place, and eminence,
Despite thy victor sword, and fire-new[55] fortune,
Thy valour, and thy heart, thou art a traitor:
False to thy gods, thy brother, and thy father;
Conspirant 'gainst this high illustrious prince;
And, from the extremest upward of thy head,
To the descent and dust below thy foot,[56]
A most toad-spotted[57] traitor. Say thou, »No,«
This sword, this arm, and my best spirits, are bent
To prove upon thy heart, whereto I speak,[58]
Thou liest.
*Edm.* In wisdom, I should ask thy name;[59]
But, since thy outside looks so fair and warlike,
And that thy tongue some say[60] of breeding breathes,
What safe and nicely I might well delay
By rule of knighthood, I disdain and spurn.[61]
Back do I toss these treasons to thy head;
With the hell-hated[62] lie o'erwhelm thy heart;
Which, for they[63] yet glance by, and scarcely bruise,
This sword of mine shall give them instant way,
Where they shall rest for ever. — Trumpets, speak.
*[Alarums. They fight.* Edmund *falls.*
*Alb.* Save him! save him![64]
*Gon.* This is practice,[65] Gloster
By the law of arms,[66] thou wast not bound to answer
An unknown opposite; thou art not vanquish'd,
But cozen'd and beguil'd.
*Alb.* Shut your mouth, dame;
Or with this paper shall I stop it? — Hold, Sir;[67]
Thou worse than any name, read thine own evil: —
No tearing, lady; I perceive, you know it.
*[Gives the letter to* Edmund.
*Gon.* Say, if I do, the laws are mine, not thine:
Who can arraign me for 't?[68]
*Alb.* Most monstrous! know'st thou this paper?
*Gon.* Ask me not what I know. *[Exit.*
*Alb.* Go after her: she 's desperate; govern her.
*[Exit an Officer.*
*Edm.* What you have charg'd me with, that have I done,
And more, much more; the time will bring it out:
'T is past, and so am I. But what art thou,
That hast this fortune on me?[69] If thou art noble,
I do forgive thee.
*Edg.* Let 's exchange charity.
I am no less in blood than thou art, Edmund;
If more, the more thou hast wrong'd me.[70]
My name is Edgar, and thy father's son.
The gods are just, and of our pleasant vices
Make instruments to plague us:[71]
The dark and vicious place where thee he got,
Cost him his eyes.

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aus. — Das *withal* der Qs. fügen manche Hgg. noch dem *I come to cope* der Fol. hinzu. Indess weist Dyce nach, dass Sh. auch *to cope* mit dem Accusativ des Objects construirt. 53) scil. *sword.* — Das folgende *it* bezieht sich nicht auf *mine*, sondern es muss dem Sinne nach ergänzt werden: *to draw my sword.* 54) *my oath and my profession* = das, was ich als Ritter beschworen und betheuert habe, ist dem *mine honours* coordinirt, und Beides hängt von *the privilege of* ab. Die Qs. lesen: *Behold, it is the privilege of my tongue, my oath and profession;* und die Fol.: *Behold, it is my privilege,* || *The privilege of mine honours,* || *My oath and my profession etc.* — In der folgenden Zeile stellt die Fol. um: *place, youth.* 55) Dasselbe Beiwort in ähnlicher Anwendung gebraucht Sh. in K. Richard III. (A. 1, Sc. 3) *your fire-new stamp of honour,* = eben aus dem Feuer gekommen, eben geschmiedet. 56) So die Fol.; die Qs. *beneath thy feet.* — *descent*, eigentlich das Herabsteigen, ist hier der Ort, zu dem man herabsteigt, d. h. der Staub unter dem Fusse *(dust)*, das hier zur Erklärung mit der Copula *and* hinzugefügt ist. — Ebenso ist *upward*, eigentlich die Richtung aufwärts, hier substantivisch der höchste Punkt dieser Richtung. 57) *toad-spotted* = voll Flecken, wie eine Kröte. 58) *whereto I speak* = dasjenige, zu welchem Zwecke, in welcher Absicht ich spreche, ist von *to prove*, nicht von *thy heart*, abhängig. 59) Es wäre weise gehandelt, nicht mit einem Namenlosen den Zweikampf zu bestehen. 60) *say* für *assay* ist = Probe, Muster. — Edmund schliesst aus Edgar's Redeweise *(tongue)*, dass er gebildet, von guter Herkunft ist. 61) Die Construction ist durch das Vorausgehen des Relativsatzes ungenau, da Edmund nicht eigentlich das verschmäht, was er, sicher und genau genommen *(nicely)*, nach der Regel der Ritterschaft aufschieben könnte, sondern den Aufschub selbst verschmäht. — Die Qs. lassen den ersten Vers aus, wodurch der zweite allen Sinn verliert, und setzen *right* für *rule*. 62) *hell-hated* = wie die Hölle verhasst. 63) *they* bezieht sich auf *treasons*, oder, genau genommen, auf die Zeihung des Verraths, für welche, weil *(for)* dieselbe an Edgar's Herzen vorbeistreift, ohne dieses zu verwunden, Edmund's Schwert einen Weg in das Herz bahnen soll, damit sie darin für immer Ruhe finde und nicht daraus als grundlos vertrieben werde. 64) Albany will Edmund's Leben für den Augenblick retten, um ihn seiner Verbrechen weiter zu überführen. — Die Hgg. setzen zum Theil willkürlich: *O, save him, save him!* des Verses wegen. 65) Edmund's Zweikampf erscheint der Goneril als ein hinterlistiger, von seinen Feinden angelegter Anschlag. — Die Qs. fügen *mere* vor *practice* ein. 66) Die Fol. hat *war* für *arms* der Qs. 67) *hold* = siehe da! ist, wie die folgende Zeile, an Edmund gerichtet, dem er den bei Oswald gefundenen Brief Goneril's überreicht. Zu Goneril, die dazwischen tritt, um dieses Beweismittel ihrer Schuld zu zerreissen, sagt er dann: *No tearing etc.* — *hold, Sir* findet sich nur in der Fol. 68) So die Fol.; die Qs. haben *who shall arraign me for 't?* — Nach diesen Worten geht Goneril in der Fol. ab, und Albany richtet an Edmund die Frage *know'st thou this paper?*, nicht an Goneril, zu der er schon vorher gesagt *I perceive, you know it.* — Nach den Qs. antwortet Goneril: *Ask me not etc.* und geht demgemäss erst nachher ab. — Die Anordnung der Qs. verdient, wie Dyce nachweist, den Vorzug. 69) Der Du diesen Sieg über mich davonträgst. 70) Wenn ich mehr von Geblüt, von Abstammung bin, als Du, so hast Du mich um so mehr gekränkt. 71) *to scourge us* in den

*Edm.* Thou hast spoken right, 't is true.
The wheel is come full circle: [72] I am here.
*Alb.* Methought, thy very gait did prophesy
A royal nobleness. I must embrace thee:
Let sorrow split my heart, if ever I
Did hate thee, or thy father.
*Edg.* Worthy prince, I know 't.
*Alb.* Where have you hid yourself?
How have you known the miseries of your father?
*Edg.* By nursing them, my lord. — List a brief tale;
And when 't is told, O, that my heart would burst! —
The bloody proclamation to escape,
That follow'd me so near, (O, our lives' sweetness!
That we the pain of death would hourly die, [73]
Rather than die at once!) taught [74] me to shift
Into a madman's rags, to assume a semblance
That very dogs disdain'd: and in this habit
Met I my father with his bleeding rings, [75]
Their precious stones new lost; became his guide,
Led him, begg'd for him, sav'd him from despair;
Never (O fault!) [76] reveal'd myself unto him,
Until some half-hour past, when I was arm'd;
Not sure, though hoping, of this good success,
I ask'd his blessing, and from first to last
Told him my pilgrimage: but his flaw'd heart, [77] —
Alack! too weak the conflict to support! —
'Twixt two extremes of passion, joy and grief,
Burst smilingly.
*Edm.* This speech of yours hath mov'd me,
And shall, perchance, do good; but speak you on:
You look as [78] you had something more to say.
*Alb.* If there be more, more woful, hold it in;
For I am almost ready to dissolve, [79]
Hearing of this. [80]
*Edg.* This would have seem'd a period
To such as love not sorrow; but another,
To amplify too-much, would make much more,
And top extremity. [81]
Whilst I was big [82] in clamour, came there a man,
Who, having seen me in my worst estate,
Shunn'd my abhorr'd society; but then, finding
Who 't was that so endur'd, with his strong arms
He fasten'd on my neck, and bellow'd out
As he 'd burst heaven; threw him [83] on my father;
Told the most piteous tale of Lear and him,
That ever ear receiv'd; which in recounting,
His grief grew puissant, and the strings of life
Began to crack: [84] twice then the trumpets sounded, [85]
And there I left him tranc'd.
*Alb.* But who was this?
*Edg.* Kent, Sir, the banish'd Kent; who in disguise
Follow'd his enemy king, and did him service
Improper for a slave.

*Enter a Gentleman, with a bloody knife.*

*Gent.* Help, help! O, help!
*Edg.* What kind of help?
*Alb.* Speak, man.
*Edg.* What means that bloody knife?
*Gent.* 'T is hot, it smokes;
It came even from the heart of — O! she 's dead. [86]
*Alb.* Who dead? speak, man.
*Gent.* Your lady, Sir, your lady: and her sister
By her is poison'd; she confesses it. [87]
*Edm.* I was contracted to them both: all three
Now marry in an instant. [88]
*Edg.* Here comes Kent.
*Alb.* Produce the bodies, be they alive or dead: —

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Qs. — *virtues* für *vices* in denselben Ausgg. kann nur Druckfehler sein. 72) Das Rad hat seinen Kreislauf durchgemacht, d. h. das Rad des Geschickes, das mich so hoch emporhob, hat mich im Umdrehen zu der niedrigen Stelle, die ich ursprünglich einnahm, zurückgebracht. — Die Qs. lesen *full-circled.* 73) So die Fol., deren Construction: *to die hourly the pain of death* = stündlich die Todesqual sterben, bei Sh. keinen Anstoss erregen kann, wie er sonst (z. B. in Measure for Measure A. 2, Sc. 4) *to die the death* gebraucht. — Nach der Lesart der Qs.: *That with the pain of death would hourly die,* ist *that* relatives Pronomen zu dem in *our lives* steckenden *us:* die wir täglich an der Pein des Todes sterben wollten. — Malone folgt den Qs., nur dass er *would* in *we'd* umändert. 74) Zu *taught me* ist dem Sinne nach ein Subject aus dem Vorhergehenden zu suppliren: das Verlangen, der blutigen Aechtung zu entgehen u. s. w., lehrte mich u. s. w. — Die eingeschobene längere Parenthese liess den Dichter, wie es ihm oft widerfährt, die angefangene Construction vergessen. 75) *rings* ist doppelsinnig, = Augenhöhlung, und = Ring. 76) *fault* ist bei Sh. nicht nur = Fehler, sondern auch = Missgeschick. 77) Sein Herz hatte früher schon Risse erhalten *(flaw),* und brach nun lächelnd. — Die Fol. hat *our pilgrimage.* 78) scil. *as if you had etc.* 79) *to dissolve* = sich auflösen, entweder = sich in Thränen auflösen, wie in K. Richard II. (A. 5, Sc. 1) steht *That you in pity may dissolve to dew;* oder euphemistisch = sterben, wie in Antony and Cleopatra (A. 3, Sc. 11) *so dissolve my life.* — Erstere Deutung ist die wahrscheinlichere. 80) Das Folgende bis zum Auftreten des *Gentleman* fehlt in der Fol. 81) Edgar meint, dass das, was er bis dahin erzählt, Denen, die den Schmerz nicht lieben, als ein Abschluss, als Etwas, worüber sich nicht hinausgehen liesse, erschienen sein möchte; aber ein Anderer, der sich vor dem Schmerze nicht so scheue, würde zur Vergrösserung des Zuviel das Viel noch vermehren *(make much more),* und selbst das Uebermass übertreffen in Berichten von neuem Leid, welches das alte noch hinter sich lasse. — So ist *another* der Gegensatz zu den *such as love not sorrow,* und *too-much* ist, wie das darauf zu beziehende *much,* substantivisch zu fassen. *extremity* ist endlich dasselbe, was vorher *period* hiess, nämlich Gloster's Tod, der durch Kent's Jammerbericht und scheinbaren Tod noch überboten wird. 82) *big* gebraucht Sh. auch sonst von lauter, starker Stimme; so in K. Richard II. (A. 3, Sc. 2) *strive to speak big,* und in As you like it (A. 2, Sc. 7) *his big manly voice.* 83) Die Qs., in denen allein diese Stelle sich findet, lesen *me,* als ob Kent im Ausbruch des Schmerzes nicht sich, sondern den Edgar auf Gloster's Leiche geworfen. Natürlich ist *him* (für *himself* gebraucht) zu verbessern. 84) Die Sehnen seines Lebens fingen an zu reissen. 85) Die Trompeten, die ihn zum Zweikampf mit Edmund riefen; beim dritten Trompetenstoss musste er erscheinen, und deshalb den ohnmächtigen Kent verlassen. 86) So die Fol.; die Qs. lassen *O! she 's dead* aus, und Albany unterbricht den Redenden: *Who, man? speak.* 87) So die Fol., mit einem die Verwirrung und Aufregung des Redners charakterisirenden Anachronismus. — Die Qs. lesen *she hath confess'd it.* 88) Wir vermählen uns alle drei alsbald im Tode. — Die nächstfolgenden Worte

This judgment[89] of the heavens, that makes us tremble,
Touches us not with pity. *[Exit Gentleman.*

*Enter* KENT.

O, is this he?[90]
The time will not allow the compliment,
Which very manners[91] urges.
*Kent.* I am come
To bid my king and master aye[92] good night;
Is he not here?
*Alb.* Great thing of us forgot! —
Speak, Edmund, where 's the king? and where 's Cordelia? —
Seest thou this object, Kent?
*[The bodies of* GONERIL *and* REGAN *are brought in.*
*Kent.* Alack! why thus?
*Edm.* Yet Edmund was belov'd:
The one the other poison'd for my sake,
And after slew herself.
*Alb.* Even so. — Cover their faces.
*Edm.* I pant for life: — some good I mean to do,
Despite of mine own nature. Quickly send —
Be brief in it — to the castle;[93] for my writ[94]
Is on the life of Lear, and on Cordelia. —
Nay, send in time.
*Alb.* Run, run! O, run!
*Edg.* To who,[95] my lord? — Who has the office? send
Thy token of reprieve.
*Edm.* Well thought on: take my sword,
Give it the captain.
*Alb.* Haste thee, for thy life.[96] *[Exit* EDGAR.
*Edm.* He hath commission from thy wife and me
To hang Cordelia in the prison, and
To lay the blame upon her own despair,
That she fordid[97] herself.
*Alb.* The gods defend her! — Bear him hence awhile.
[EDMUND *is borne off.*

*Re-enter* LEAR, *with* CORDELIA *dead in his arms;* EDGAR, *Officer, and Others.*

*Lear.* Howl, howl, howl, howl![98] — O! you are men of stones:
Had I your tongues and eyes, I 'd use them so
That heaven's vault should crack. — She 's gone for ever. —
I know when one is dead, and when one lives;
She 's dead as earth. — Lend me a looking-glass;
If that her breath will mist or stain the stone,[99]
Why, then she lives.
*Kent.* Is this the promis'd end?
*Edg.* Or image of that horror?
*Alb.* Fall, and cease?[100]
*Lear.* This feather stirs;[101] she lives! if it be so,
It is a chance which does redeem all sorrows
That ever I have felt.
*Kent.* O my good master! *[Kneeling.*
*Lear.* Pr'ythee, away.
*Edg.* 'T is noble Kent, your friend.
*Lear.* A plague upon you, murderers, traitors[102] all!
I might have sav'd her; now, she 's gone for ever! —
Cordelia, Cordelia! stay a little. Ha!
What is 't thou say'st?[103] — Her voice was ever soft,
Gentle, and low, — an excellent thing in woman. —
I kill'd the slave that was a-hanging thee.
*Off.* 'T is true, my lords, he did.
*Lear.* Did I not, fellow?
I have seen the day, with my good biting falchion
I would have made them skip:[104] I am old now,
And these same crosses spoil me. — Who are you?
Mine eyes are not o' the best: — I 'll tell you straight.
*Kent.* If fortune brag of two she lov'd and hated,
One of them we behold.[105]

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Edgar's haben die Qs. erst später. 89) In den Qs. *this justice.* Albany erklärt damit, weshalb er sich nicht scheut, die Leichen der von dem Gericht des Himmels getroffenen Regan und Goneril vor das Angesicht der Anwesenden bringen zu lassen. — Die Qs. haben *produce their bodies.* 90) So die Fol.; die Qs. *O! 't is he.* 91) *manners* = Höflichkeit, Manier, wird, obwohl formell pluralisch, als ein Begriff singularisch construirt. 92) Bei Sh. findet sich *aye* und *for aye*, = für immer, in gleichem Sinne. 93) Unter *castle* ist das Castell von Dover zu verstehen, wohin er die Gefangenen geschickt. 94) Mein schriftlicher Befehl gilt dem Leben Lear's und der Cordelia. 95) *who* steht in Qs. und Fol. für *whom*, nach Sh.'schem Sprachgebrauche. — Die erste Frage ist an Albany, die zweite mit der Aufforderung, ein Zeichen des Widerrufs in Betreff des erlassenen Befehls zu senden, an Edmund gerichtet. 96) Diese Worte ertheilt die Fol. dem Edgar zu, dessen Weggang auch in den Qs. so wenig wie seine Wiederkehr mit Lear verzeichnet ist. Demnach müsste ein Anderer mit dem Schwerte Edmund's an den Hauptmann abgeschickt sein. Aber in der Angabe des *exit* und *enter* sind die alten Ausgg. so nachlässig, dass es nicht rathsam erscheint, deshalb hier von der Anordnung der Hgg. abzuweichen. 97) *to fordo* = umbringen, vernichten, gebraucht Sh. auch sonst; so in Hamlet (A. 5, Sc. 1) *did with desperate hand fordo its own life.* 98) So die Qs.; die Fol. setzt *howl* nur dreimal. 99) Lear denkt an einen Krystallspiegel. 100) Ist dies das verheissene Ende der Welt? fragt Kent im Anblick des Jammers, den er vor Augen hat; Edgar und Albany stimmen in diesen Gedanken ein, indem sie ihn weiter ausführen. Edgar: Oder ist es ein Bild jenes Grauens? d. h. des Weltendes. Albany: Jenes Sturzes und Aufhörens? — *fall* und *cease* sind also substantivisch zu fassen, und sind Apposition zu *that horror.* 101) d. h. von Cordelia's Athem bewegt, wie er glaubt. Dasselbe Symptom des Lebens oder Todes kommt bei Sh. auch in K. Henry IV. Second Part (A. 4, Sc. 4) vor: *by his gates of breath || There lies a downy feather, which stirs not.* 102) Die Qs. lesen *murderous traitors.* 103) Lear glaubt, dass Cordelia rede, aber so leise, dass er sie nicht versteht. — Zu seiner Beruhigung, und um dennoch den Glauben an ihr Lebendigsein festzuhalten, erinnert er sich, dass sie immer leise und sanft gesprochen habe. — Die Qs. haben *women* für *woman.* 104) *them* sind Die, welche ihn und Cordelia übermannt hatten, was in den Tagen seiner Kraft ihnen nicht möglich gewesen wäre, wohl aber jetzt, wo diese Leiden *(crosses)* ihn gebrochen haben. — Die Fol. hat *him* für *them.* 105) Wenn Fortuna, um mit ihrer Macht nach beiden Seiten zu prahlen, an Einem ihre ganze Liebe, an einem Andern ihren ganzen Hass erschöpft hat, so sehen wir Einen von diesen Beiden, d. h. Denjenigen, den sie gehasst hat, Lear nämlich, vor uns. — Die Qs. lesen *lov'd or hated.* 106) Lear beklagt sich über sein stumpfes Gesicht, wie schon vorher mit den Worten *mine eyes are not o' the best,* das ihn seinen Freund

*Lear.* This is a dull sight.[106] — Are you not Kent?
*Kent.* The same;
Your servant Kent. Where is your servant Caius?[107]
*Lear.* He 's a good fellow, I can tell you that;
He 'll strike, and quickly too.[108] — He 's dead and rotten.
*Kent.* No, my good lord; I am the very man; —
*Lear.* I 'll see that straight.
*Kent.* That from your first of difference and decay[109]
Have follow'd your sad steps —
*Lear.* You are welcome hither.
*Kent.* Nor no man else.[110] — All 's cheerless, dark, and deadly:
Your eldest daughters have fordone[111] themselves,
And desperately are dead.
*Lear.* Ay, so I think.
*Alb.* He knows not what he says, and vain is it,[112]
That we present us to him.
*Edg.* Very bootless.

*Enter an Officer.*

*Off.* Edmund is dead, my lord.
*Alb.* That 's but a trifle here. —
You lords, and noble friends, know our intent.
What comfort to this great decay[113] may come,
Shall be applied: for us, we will resign,
During the life of this old majesty,
To him our absolute power. — *[To* Edgar *and* Kent.*]* You, to your rights,
With boot, and such addition,[114] as your honours
Have more than merited. — All friends shall taste
The wages of their virtue, and all foes
The cup[115] of their deservings. — O! see, see![116]
*Lear.* And my poor fool[117] is hang'd! No, no, no life!
Why should a dog, a horse, a rat, have life,
And thou no breath at all? Thou 'lt come no more,
Never, never, never, never, never! —
Pray you, undo this button:[118] thank you, Sir. —
Do you see this? Look on her, — look, — her lips,[119] —
Look there, look there! — *[Dies.*
*Edg.* He faints! — My lord, my lord! —
*Kent.* Break, heart; I pr'ythee, break![120]
*Edg.* Look up, my lord.
*Kent.* Vex not his ghost: O, let him pass! he hates him,
That would upon the rack of this tough world[121]
Stretch him out longer.
*Edg.* He is gone, indeed.
*Kent.* The wonder is, he hath endur'd so long:
He but usurp'd his life.[122]
*Alb.* Bear them from hence. — Our present business
Is general woe.[123] — *[To* Kent *and* Edgar.*]* Friends of my soul, you twain
Rule in this realm, and the gor'd[124] state sustain.
*Kent.* I have a journey, Sir, shortly to go:
My master calls me; I must not say, no.
*Edg.* The weight of this sad time we must obey;
Speak what we feel, not what we ought to say.
The oldest hath borne most: we, that are young,
Shall never see so much, nor live so long.[125]
*[Exeunt, with a dead march.*

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nicht sogleich erkennen lässt. So in Middleton's Women, beware Women: *I ne'er spy'd it. What a dull sight have I!* — Diese Worte sind ein Zusatz der Fol. 107) Den Namen Caius hat Kent, wie sich hier ergiebt, in seiner Verkleidung als Diener Lear's geführt. 108) Lear erinnert sich der Scene zwischen Kent und Oswald (A. 1, Sc. 4). 109) Von dem ersten Augenblicke an, da es Euch anders und schlechter erging. 110) Kent fährt, ohne der Zwischenreden Lear's zu achten, in seiner Rede fort: Ich bin derselbe Mann, der Euch von Anfang an begleitete, und kein anderer. — Mit den folgenden Worten beginnt ein neuer Gedankengang. 111) So die Fol. Vgl. Anm. 97. — Die Qs. lesen *have fore-doom'd themselves* = sie haben sich im Voraus verurtheilt, sind höherem Gerichte zuvorgekommen. 112) Die Qs. haben *what he sees, and vain it is.* 113) *great decay* fasst Steevens vielleicht zu bestimmt als Lear, gleichsam als das personificirte *decay.* — Von Lear scheint Albany erst gleich nachher zu sprechen: *this old majesty;* und *great decay* bezeichnet im Sinne Sh.'s wohl nur all das gesammte Unglück, das die letzte Scene uns vorführt. 114) *boot* ist = Zugabe, Vermehrung der früheren besessenen Rechte; *addition* ist die neue Ehre an Rang und Würde, die ihnen ausserdem als Belohnung ihrer beiderseitigen Ehrenhaftigkeit *(honours)* zu Theil werden soll. — Dass Beide, Edgar und Kent, angeredet werden, zeigt der Plural *honours.* 115) *cup* ist der bittere Kelch, der Leidenskelch. 116) Albany macht die Andern auf den noch immer mit Cordelia's Leichnam und seinen Wiederbelebungsversuchen beschäftigten Lear aufmerksam. 117) *poor fool* nennt Lear die Cordelia mit einem bedauernden Liebkosungsausdruck, den Sh. auch anderswo hat. So sagt Julia in Two Gentlemen of Verona (A. 4, Sc. 4) von ihrem Liebhaber: *Alas, poor fool! why do I pity him?* und der König in K. Henry VI. Third Part (A. 2, Sc. 5) von den Lämmern: *So many weeks ere the poor fools will ean.* — Auch von Adonis in Venus and Adonis sagt Sh.: *The poor fool prays her that he may depart.* 118) Lear rüstet sich, zur Ruhe zu gehen. Die folgenden anderthalb Zeilen fehlen in den Qs., welche nach *thank you, Sir* nur ein fünffaches *O* setzen. 119) Lear glaubt noch immer, dass Cordelia die Lippen bewege. 120) Diese Zeile theilen die Qs. noch dem Lear zu. 121) *tough world* = zähe Welt, weil sie Lear so zähe und lange auf ihrer Marterbank festhielt. 122) Sein Leben war kein wirkliches, sondern nur ein zum Schein angenommenes. So gebraucht Sh. *to usurp* auch in Taming of the Shrew (Induction Sc. 1) *the boy will well usurp the grace,* || *Voice, gait, and action of a gentlewoman.* 123) Wir haben es jetzt mit dem Wehe zu thun, das den ganzen Staat trifft. Für den ist also zunächst zu sorgen. 124) *gor'd* = blutig wund. So steht in Hamlet (A. 5, Sc. 2) das Gegentheil *ungor'd* in demselben uneigentlichen Sinne: *to keep my name ungor'd.* — In Kent's folgender Rede haben die Qs. *My master calls, and I must etc.* 125) Die Fol. theilt diese Rede mit Recht dem Edgar zu, dem es zukommt, auf Albany's an ihn und an Kent gerichtete Aufforderung, nachdem dieser sie abgelehnt hat, seinerseits zu antworten. — Die Hgg. lassen die Schlussworte dagegen, nach dem Vorgange der Qs., welche *Duke* für *Alb.* setzen, von Albany sprechen.

# OTHELLO, THE MOOR OF VENICE.

## Einleitung.

Von Shakspere's Othello erschien bei Lebzeiten des Dichters keine Ausgabe. Die erste, in Quarto, kam im Jahre 1622, fünf Jahre nach Shakspere's Tode, heraus, nachdem der Verleger Thomas Walkley sie zuvor unterm 6. October 1621 in die Register der Buchhändlergilde hatte als sein Eigenthum eintragen lassen, mit dem Vermerk, dass die Tragödie augenblicklich zur Censur den Behörden vorliege: *6. Oct. 1621. Tho. Walkely. Entered for his, to wit, under the handes of Sir George Buck and of the Wardens: The Tragedie of Othello, the Moore of Venice.* Der Titel der Quartausgabe selbst, die wir als Q. A. bezeichnen, lautet: The Tragœdy of Othello, The Moore of Venice. As it hath beene diuerse times acted at the Globe, and at the Black-Friers, by his Maiesties Seruants. Written by William Shakespeare. London, Printed by N. O. for Thomas Walkley, and are to be sold at his shop, at the Eagle and Child, in Brittans Bursse. 1622. — Der Titel macht also nicht nur den Verfasser namhaft, sondern auch die Schauspielergesellschaft, die Shakspere'sche Truppe, welche das Drama zur Aufführung brachte, und deren beide Theater, wo sie abwechselnd spielte. Der Verleger fügt zugleich folgendes Vorwort als Empfehlung hinzu:

*The Stationer to the Reader.*

*To set forth a book without an epistle were like to the old English proverb, „A blue coat without a badge;" and the author being dead, I thought good to take that piece of work upon me. To commend it I will not, for that which is good, I hope, every man will commend without entreaty, and I am the bolder, because the author's name is sufficient to vent his work. Thus leaving every one to the liberty of judgment, I have ventured to print this play, and leave it to the general censure. Yours, Thomas Walkley.*

Der Herausgeber muss eine Handschrift benutzt haben, die das Drama mittheilt, wie es der Dichter darstellen liess, nachdem die Rücksicht auf die Bühnenverhältnisse manche Auslassungen veranlasst hatte. Den ursprünglichen, nur auf Anlass der Theatercensur modificirten Text brachte dann im Jahre 1623 nach einer andern Bühnenhandschrift die Gesammtausgabe der Shakspere'schen Dramen in Folio, in deren dritter Abtheilung, den Tragedies, unter dem Titel The Tragedie of Othello, the Moore of Venice. Es ist hier zuerst in Acte und Scenen eingetheilt und mit folgendem Personenverzeichniss versehen.

*THE NAMES OF THE ACTORS.*

*Othello, the Moore.*
*Brabantio, Father to Desdemona.*
*Cassio, an Honourable Lieutenant.*
*Iago, a Villaine.*
*Rodorigo, a gull'd Gentleman.*
*Duke of Venice.*
*Senators.*
*Montano, Gouernour of Cyprus.*
*Gentlemen of Cyprus.*
*Lodouico, and Gratiano, two Noble Venetians.*
*Saylors.*
*Clowne.*

*Desdemona, Wife to Othello.*
*Aemilia, Wife to Iago.*
*Bianca, a Curtezan.*

Zur Feststellung des Textes ist ausser den erwähnten beiden Ausgaben, in Quarto und in Folio, noch eine zweite Quartausgabe (Q. B.) zu berücksichtigen, vom Jahre 1630, welche nach den Untersuchungen der Cambridge Editors nach einem Exemplar der Q. A. gedruckt ist, das mit handschriftlichen Verbesserungen und Zusätzen, grösstentheils in Uebereinstimmung mit der Folio, versehen war. Steevens hat in seinen Twenty Plays den Abdruck der Q. A. mit Q. B. collationirt.

Die früheste Notiz von einer Aufführung des Othello findet sich in den von Cunningham herausgegebenen Extracts from the Accounts of the Revels at Court, in the Reigns of Queen Elizabeth and

King James I. Es ergiebt sich daraus, dass The Moor of Venis am ersten November 1604 von den königlichen Schauspielern im Palaste zu Whitehall gespielt wurde.

Shakspere's Drama gründet sich auf eine Novelle in der italienischen Sammlung der Hecatommithi von Giraldi Cinthio, sei es, dass unser Dichter dieselbe aus dem italienischen Originale, aus einer im Jahre 1584 erschienenen französischen, oder aus einer nun verloren gegangenen englischen Uebersetzung kennen lernte. Die Novelle, die siebente in der dritten Decade der Sammlung, beginnt folgendermassen: »Es war einst in Venedig ein sehr tapferer Mohr *(un Moro molto valoroso)*, der wegen seiner persönlichen Tüchtigkeit und weil er in den Kriegsangelegenheiten Beweise von grosser Klugheit und lebendigem Talente abgelegt hatte, jenen Signori sehr werth war, welche in der Belohnung ausgezeichneter Thaten alle Republiken, die jemals existirten, übertreffen. Es begab sich, dass eine tugendhafte Dame von ausgezeichneter Schönheit, Desdemona genannt, nicht von weiblicher Begierde, sondern von dem Verdienste des Mohren angezogen *(tratta non da appetito donnesco ma dalla virtù del Moro)*, sich in ihn verliebte; und er, von der Schönheit und dem edlen Geiste der Dame besiegt, entbrannte gleichermassen in sie, und ihre Liebe war so glücklich, dass sie sich ehelich verbanden, obgleich die Verwandten der Dame thaten, was sie konnten, dass sie einen andern Gemahl nähme, als ihn; und sie lebten zusammen in solcher Eintracht und Ruhe, so lange sie in Venedig waren, dass nie zwischen ihnen ein Wort, geschweige denn sonst Etwas vorfiel, was nicht liebevoll war. Es begab sich, dass die venetianischen Herren die Truppen wechselten, die sie in Cypern zu halten pflegten, und zum Befehlshaber der Soldaten, die sie dorthin sandten, den Mohren erwählten.« — So beginnt die Novelle. In Cypern verliebt sich dann der Fähndrich *(alfiero)* des Mohren, der Iago unseres Dramas, in Desdemona und schiebt, da seine Bemühungen von ihr nicht einmal beachtet werden, diese Missachtung auf eine Liebe der Desdemona zu einem Hauptmann *(capo di squadra)*, einem Freunde und Vertrauten des Mohren (dem Cassio unseres Dramas). Aus Rache und Eifersucht regt der Fähndrich den ersten Verdacht des Mohren gegen seine Gattin an, als diese sich bemüht, den Hauptmann, der wegen eines zufällig begangenen Dienstfehlers entlassen war, wieder mit ihrem Gemahl auszusöhnen. Wie im Drama verlangt dann der Mohr vom Fähndrich den sichtlichen Beweis des verbrecherischen Einverständnisses der Desdemona mit dem Hauptmann, welches dieser, unfähig sein Liebesglück zu verschweigen, dem Fähndrich mitgetheilt haben soll. Zu dem Endzweck stiehlt der Fähndrich, während Desdemona in seinem Hause mit seinem dreijährigen Kinde spielt, das Taschentuch, »das der Mohr ihr geschenkt hatte und das, da es auf maurische Art sehr fein gestickt war, der Dame wie dem Mohren sehr werth war.« Der Fähndrich lässt das Taschentuch auf dem Bette des Hauptmanns liegen, der es alsbald als Desdemona's Eigenthum erkennt und es ihr zurückbringen will. Da er an ihrer Thüre jedoch dem Mohren begegnet, eilt er davon und vermehrt so den gegen ihn erregten Verdacht. Eh' er das Taschentuch der Eigenthümerin zurückgiebt, macht eine Frau in seinem Hause, von der Schönheit der Stickerei bewogen, ein ähnliches; mit ihrer Arbeit am Fenster sitzend, wird sie zuerst vom Fähndrich, dann, auf dessen Veranlassung, vom Mohren beobachtet, und das Taschentuch muss als neuer Schuldbeweis gelten. Der Mohr besticht mit grosser Geldsumme den Fähndrich, dass er dem Hauptmann nächtlicher Weile auflaure. Letzterer wird auch, als er in der Dunkelheit aus dem Hause einer Buhlerin kommt, die nicht, wie im Drama, identisch ist mit der Frau, welche das Taschentuch copirte, vom Fähndrich am Beine verwundet; nachher aber, als mehrere Leute auf das Hülfsgeschrei des Hauptmanns herbeieilen, bedauert der Fähndrich ihn »wie einen Bruder«. Desdemona's Klage um den Unfall, der dem Hauptmann zugestossen, erhebt in den Augen des Mohren ihre Schuld über allen Zweifel. Sie wird alsdann von den Beiden in der Weise ermordet, dass sie erst mit einem Strumpfe, der mit Kiessand gefüllt ist, zu Boden gestreckt, dann ihr der Kopf zerschmettert und endlich die gebrechliche Decke der Schlafkammer über ihr zusammengerissen wird, als sei sie durch den Einsturz des Gebälkes umgekommen, was auch allgemeinen Glauben findet. Dem Mohren wird aber die Gesellschaft seines Mitschuldigen so verhasst, dass er, um ihn nicht mehr um sich zu haben, seines Fähndrichamtes ihn entsetzt, worauf dieser aus Rache bei dem Hauptmann, und nachher mit diesem gemeinschaftlich beim venetianischen Senate zum Denuncianten und Ankläger des Mohren wird. »Die Signori, als sie die Grausamkeit vernahmen, die der Barbar an ihrer Landsmännin verübt hatte, liessen ihn in Cypern ergreifen und nach Venedig schaffen und suchten mit vielen Martern die Wahrheit aus ihm herauszubringen. Aber er, mit der Kraft seines Geistes jede Tortur überwindend, leugnete Alles so hartnäckig, dass man nichts von ihm erfahren konnte. Aber wenn er auch, vermöge seiner Standhaftigkeit, dem Tode entging, so wurde er nichtsdestoweniger, nachdem er viele Tage im Gefängniss gewesen, zu ewiger Verbannung verurtheilt, in welcher er endlich von den Verwandten der Frau, wie er es verdiente, umgebracht wurde. Der Fähndrich ging in sein Vaterland, und, da er nicht von seiner Gewohnheit lassen wollte, klagte er einen Gefährten an, dass derselbe ihn ersucht habe, einen Feind, einen Edelmann, umzubringen. Wegen der falschen Anklage auf die Tortur gespannt, starb er, nach Hause zurückgebracht, elendiglich an den Folgen der Marter; so rächte Gott Desdemona's Unschuld. Und diesen ganzen Hergang erzählte die Frau des Fähndrichs, welche um die That wusste, nach seinem Tode, wie ich es Euch erzählt habe.«

So schliesst die Novelle. Es ergiebt sich aus der Skizze schon, wie Shakspere nur die Aeusserlichkeiten, und auch diese nur mit bedeutenden Modificationen für sein Drama benutzen konnte. Die Charaktere sind erst von ihm gebildet, und neu hinzugekommen sind u. A. Brabantio und Roderigo, von denen sich in der Novelle nicht einmal, wie doch von Bianca und Emilia, eine Andeutung findet. Namhaft gemacht wird in der Novelle nur Desdemona; die übrigen Namen fügte Shakspere selbst hinzu.

Die Ballade, aus welcher Iago (A. 2, Sc. 3) die vorletzte Strophe singt, findet sich vollständig in Percy's Reliques of Ancient English Poetry, und lautet so:

*This winters weather itt waxeth cold,*
*And frost doth freese on every hill,*
*And Boreas blowes his blasts soe bold,*
*That all our cattell are like to spill;*

*Bell my wiffe, who loves noe strife,*
*She sayd unto me quietlye,*
*Rise up, and save cow Cumbockes liffe,*
*Man, put thine old cloake about thee.*

HE.

*O Bell, why dost thou flyte and scorne?*
*Thou kenst my cloak is very thin:*
*Itt is soe bare and overworne*
*A cricke he theron cannot renn:*
*Then Ile no longer borrowe nor lend,*
*For once Ile new appareld bee,*
*To-morrow Ile to towne and spend,*
*For Ile have a new cloake about mee.*

SHE.

*Cow Crumbocke is a very good cowe,*
*Shee ha beene alwayes true to the payle,*
*Shee has helpt us to butter and cheese, I trow,*
*And other things shee will not fayle;*
*I wold be loth to see her pine,*
*Good husband, councell take of mee,*
*It is not for us to go soe fine,*
*Man, take thine old cloake about thee.*

HE.

*My cloake it was a very good cloake*
*It hath been alwayes true to the weare,*
*But now it is not worth a groat;*
*I have had it four and forty yeere:*
*Sometime itt was of cloth in graine,*
*'Tis now but a sigh clout as you may see,*
*It will neither hold out winde nor raine;*
*And Ile have a new cloake about mee.*

SHE.

*It is four and fortye yeeres agoe*
*Since the one of us the other did ken,*
*And we have had betwixt us towe*
*Of children either nine or ten;*
*Wee have brought them up to women and men;*
*In the feare of God I trow they bee;*
*And why wilt thou thyselfe misken?*
*Man, take thine old cloake about thee.*

HE.

*O Bell my wiffe, why dost thou floute!*
*Now is nowe, and then was then:*
*Seeke now all the world throughout,*
*Thou kenst not clownes from gentlemen.*
*They are cladd in blacke, greene, yellowe, or gray,*
*Soe far above their owne degree:*
*Once in my life Ile doe as they,*
*For Ile have a new cloake about mee.*

SHE.

*King Stephen was a worthy peere,*
*His breeches cost him but a crowne,*
*He held them sixpence all too deere,*
*Therefore he calld the taylor Lowne.*
*He was a wight of high renowne,*
*And thouse but of a low degree:*
*Itt's pride that putts this countrye downe,*
*Man, take thine old cloake about thee.*

HE.

*Bell my wife she loves not strife,*
*Yet she will lead me if she can;*
*And oft, to live a quiet life,*
*I am forced to yield, though Ime goodman;*
*Itt's not for a man with a woman to threape,*
*Unlesse he first gave oer the plea:*
*As wee began wee now will leave,*
*And Ile take mine old cloake about mee.*

In einer Note giebt Percy die Abweichungen seines Originals von der Stanze, die Shakspere's Drama hat. Die wichtigste ist die erste Zeile: *King Harry was a very good king*, und die fünfte: *He was (a) king and wore the crown.*

Das Lied von der Weide, welches Shakspere, einigermassen modificirt, der Desdemona (A. 4, Sc. 3) in den Mund legt, theilt Percy ebenfalls mit. Es führt den Titel A Lover's Complaint being forsaken of his Love, und lautet:

*A poore soule sat sighing under a sicamore tree;*
*O willow, willow, willow!*
*With his hand on his bosom, his head on his knee:*
*O willow, willow, willow!*
*O willow, willow, willow!*
*Sing, O the greene willow shall be my garland.*

*He sigh'd in his singing, and after each grone,*
*I am dead to all pleasure, my true-love is gone.*

*My love she is turned; untrue she doth prove:*
*She renders me nothing but hate for my love.*

*O pitty me, (cried he,) ye lovers, each one;*
*Her heart's hard as marble; she rues not my mone.*

*The cold streams ran by him, his eyes wept apace;*
*The salt tears fell from him, which drowned his face.*

*The mute birds sate by him, made tame by his mones:*
*The salt tears fell from him, which softened the stones.*

*Let nobody blame me, her scornes I do prove;*
*She was borne to be faire; I, to die for her love.*

*O that beauty should harbour a heart that 'so hard!*
*My true love rejecting without all regard.*

*Let love no more boast him in palace or bower:*
*For women are troubles and flote in an houre.*

*But what helps complaining? In vaine I complaine;*
*I must patiently suffer her scorne and disdaine.*

*Come, all you forsaken, and sit down by me.*
*He that plains of his false love, mine's falser than she.*

*The willow wreath weave I since my love doth fleete;*
*O willow, willow, willow!*
*A Garland for lovers forsaken most meete.*
*O willow, willow, willow!*
*O willow, willow, willow!*
*Sing, O the greene willow shall be my garland.*

## DRAMATIS PERSONÆ.

DUKE OF VENICE.
BRABANTIO, a Senator.
Other Senators.
GRATIANO, Brother to Brabantio.
LODOVICO, Kinsman to Brabantio.
OTHELLO, a noble Moor in the service of the Venetian state.
CASSIO, his Lieutenant.
IAGO, his Ancient.
RODERIGO, a Venetian Gentleman.
MONTANO, Governor of Cyprus.
Clown, Servant to Othello.

DESDEMONA, Daughter to Brabantio, and Wife to Othello.
EMILIA, Wife to Iago.
BIANCA, Mistress to Cassio.

Sailor, Messengers, Herald, Officers, Gentlemen, Musicians, and Attendants.

SCENE, for the first Act, in Venice; during the rest of the Play, at a Sea-port in Cyprus.

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# ACT I.

## SCENE I.

Venice. A Street.

*Enter* RODERIGO *and* IAGO.

*Rod.* Tush! never tell me;[1] I take it much unkindly,
That thou, Iago, who hast had my purse,
As if the strings were thine,[2] shouldst know of this.
*Iago.* 'Sblood,[3] but you will not hear me:
If ever I did dream of such a matter,
Abhor me.
*Rod.* Thou toldst me, thou didst hold him in thy hate.
*Iago.* Despise[4] me, if I do not. Three great ones of the city,
In personal suit to make me his lieutenant,
Off-capp'd[5] to him; and, by the faith of man,
I know my price: I am worth no worse a place;
But he, as loving his own pride and purposes,
Evades them, with a bombast circumstance,[6]
Horribly stuff'd with epithets of war;
And, in conclusion,[7]
Nonsuits my mediators; for, »Certes,«[8] says he,
»I have already chose my officer.«
And what was he?
Forsooth, a great arithmetician,
One Michael Cassio, a Florentine,
A fellow almost damn'd in a fair wife;[9]
That never set a squadron in the field,
Nor the division of a battle knows
More than a spinster; unless the bookish theoric,[10]
Wherein the tongued[11] consuls can propose
As masterly as he: mere prattle, without practice,
Is all his soldiership. But he, Sir, had the election:
And I, — of whom his eyes had seen the proof
At Rhodes, at Cyprus, and on other grounds
Christen'd[12] and heathen, — must be be-lee'd and calm'd[13]

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1) So die Qs. Roderigo weist Iago's Betheurung seiner Unwissenheit in Betreff der Vermählung Othello's mit der Desdemona zurück. — Die Fol. lässt *tush!* aus. 2) Iago hatte Roderigo's Börse zu so freier Verfügung gehabt, als ob die Schnüre, mit denen sie sich öffnen und zuziehen lässt, ihm selbst gehörten. 3) Abgekürzt aus *God's blood.* Die Theatercensur des Master of the Revels nahm an diesem in Iago's Munde charakteristischen Fluchworte Anstoss und strich es, weshalb die Fol. liest: *But you 'll not hear me. If ever I did dream.* 4) *to despise* = verabscheuen. 5) So die Fol. *to off-cap* = die Mütze abnehmen. — Die Hgg. ziehen meistens die Lesart der Qs. *oft capt* vor, wonach also die drei venetianischen Nobili dem Othello oft in so demüthiger Stellung aufgewartet hätten, was bei der Abfertigung, die er ihnen zu Theil werden lässt, weniger passend erscheint. 6) *bombast circumstance* = bombastische Umschweife; *epithets of war* = technische Ausdrücke der Kriegskunst. 7) *and, in conclusion* fehlt in Fol. und Q. B. 8) *certes* = *certain* ist hier zweisylbig, wie in Tempest (A. 3, Sc. 3) *For, certes, these are people of the island.* 9) Cassio's Herkunft aus der Landstadt Florenz muss im Munde des seekundigen Venetianers Iago eben so sehr die Verkehrtheit der von Othello getroffenen Wahl beurkunden, wie die Anspielung auf Cassio's Verhältniss zur Bianca: ein Gesell, der zwar noch nicht völlig verdammt ist (insofern er noch nicht verheirathet ist), aber doch beinahe verdammt, da er im Begriff steht, ein schönes Weib zu freien. Der cynische Iago erklärt den Ehestand für eine Verdammniss und versteht unter *fair wife* die Bianca, von der er auch später das Gerücht verbreitet, dass Cassio sie heirathen wolle. 10) *theoric* = *theory*. — *unless the bookish theoric* bezieht sich in ungenauer Construction auf den vorhergehenden Vers: er kennt die Abtheilung eines Schlachtheeres nur nach der aus Büchern geholten Theorie. — In der vorigen Zeile ist *battle* = Schlachtordnung. 11) So Fol. und Q. B. — *tongued consuls* passt besser zu dem folgenden *propose* = reden, und zu *prattle*, als das *toged consuls* der Q. A., in Iago's Sprachweise ein zu gewähltes Epitheton. 12) So Fol. und Q. B.; *christian* in Q. A. 13) Schiffsausdrücke, dem Seesoldaten Iago gemäss. Zu *calm'd* ist aus *be-lee'd* das *be* zu suppliren, da eigentlich *be-calm'd* stehen sollte. Cassio ist das Schiff, welches dem Schiffe Iago's den

By debitor-and-creditor; this counter-caster, [14]
He, in good time, must his lieutenant be,
And I (God[15] bless the mark!) his Moorship's[16] ancient.
*Rod.* By heaven, I rather would have been his hangman.
*Iago.* But there 's no remedy: 't is the curse of service,
Preferment goes by letter,[17] and affection,
And not by old gradation,[18] where each second
Stood heir to the first. Now, Sir, be judge yourself,
Whether I in any just term am affin'd[19]
To love the Moor.
*Rod.* I would not follow[20] him then.
*Iago.* O, Sir, content you:
I follow him to serve my turn upon him:
We cannot all be masters, nor all masters
Cannot be truly follow'd. You shall mark
Many a duteous and knee-crooking knave,
That, doting on his own obsequious bondage,
Wears out his time, much like his master's ass,
For nought but provender; and when he 's old, cashier'd:[21]
Whip me such honest knaves. Others there are,
Who, trimm'd in forms and visages of duty,
Keep yet their hearts attending on themselves,[22]
And, throwing but shows of service on their lords,
Do well thrive by them,[23] and, when they have lin'd their coats,
Do themselves homage: these fellows have some soul;
And such a one do I profess myself.
For, Sir,
It is as sure as you are Roderigo,
Were I the Moor, I would not be Iago:
In following him, I follow but myself;
Heaven is my judge, not I for love and duty,
But seeming so,[24] for my peculiar end:
For when my outward action doth demonstrate
The native act and figure of my heart
In complement extern,[25] 't is not long after
But I will wear my heart upon my sleeve
For daws[26] to peck at: I am not what I am.[27]
*Rod.* What a full fortune does the thick-lips owe,
If he can carry 't thus![28]
*Iago.* Call up her father;
Rouse him:[29] make after him, poison his delight,
Proclaim him[30] in the streets: incense her kinsmen,
And, though he in a fertile climate dwell,
Plague him with flies: though that his joy be joy,
Yet throw such chances of vexation[31] on 't,
As it may lose some colour.
*Rod.* Here is her father's house: I 'll call aloud.
*Iago.* Do; with like timorous[32] accent, and dire yell,
As when, by night and negligence,[33] the fire
Is spied in populous cities.
*Rod.* What, ho! Brabantio! Signior Brabantio, ho!

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günstigen Wind auffängt und dadurch am Segeln hinderlich ist. — Q. A. hat *led* für *be-lee'd*, weshalb Warburton *let* und Staunton *lee'd* vorschlug. 14) *counter-caster* = Rechnungsführer, Buchhalter, wie *debitor-and-creditor*, d. h. der über Soll und Haben Buchführende, bezeichnet, wie vorher *arithmetician*, das einzige Verdienst, welches nach Iago's Meinung Cassio besitzt. — *debitor-and-creditor* = Rechenknecht, Rechenbuch, findet sich auch in Cymbeline (A. 5, Sc. 4). 15) *God*, von der Theatercensur gestrichen, fehlt in der Fol. — Wie hier *God bless the mark!* gebraucht Sh. in K. Henry IV. First Part (A. 1, Sc. 3) *God save the mark!* ohne dass bei der elliptischen Natur solcher Interjection erhellte, was genauer unter *mark* zu verstehen ist. 16) *Moorship* ist mit beissender Anspielung auf Othello's Nationalität gebildet nach Analogie von *lordship* und näher *worship*, wie Q. A. irrig liest. 17) *letter* = Empfehlungsbrief. 18) *old gradation* ist ganz, was wir mit einem Fremdwort als Anciennetät bezeichnen. — Für *and not by* lesen die Qs. *not by the*. 19) *affined*, eigentlich = verwandt, muss hier in etwas erweitertem Sinne gefasst und mit *in any just term* verbunden werden: ob ich in einem solchen Verhältnisse zu dem Mohren stehe, dass ich ihn von Rechts wegen lieben müsste. — Q. A. hat *assign'd*. 20) *to follow* = dienen, wie *follower* = Diener. Deshalb erwiedert Iago, indem er *to serve* gleichbedeutend mit *to follow* fasst: ich passe, indem ich ihm diene, eigentlich nur die günstige Gelegenheit für mich selber ab. 21) *cashier'd* ist wie *doting* Apposition zu *that*, auf *knave* bezüglich. — *knave* = Diener, mit verächtlichem Nebenbegriff. 22) Der Gegensatz ist zwischen dem äusserlich wie eine Livree angelegten pflichteifrigen Gebahren und Aussehen und zwischen den Herzen, die, im Widerspruch mit diesem Aeussern, nur sich selbst dienen und keinem andern Herrn. 23) *them* lässt sich sowohl auf *shows of service*, als auf *lords* beziehen, indess scheint das Erste das wahrscheinlichere. 24) d. h. *seeming to follow him for love and duty*. 25) *complement extern* bezeichnet die äusserliche vollständige Zuthat, den äusserlichen Habitus, und gehört zu dem synonymen *outward action*, dem bei Iago die ächte Art und Bildung des Herzens geradezu widerspricht. Die meisten Hgg. lesen für das Sh.'sche *complement*, wie Qs. und Fol. haben, *compliment* und fassen es im modernen Wortsinne. 26) So Fol. und Q. B.; Q. A. liest weniger gut *doves*. Iago sagt, wenn er ein so gutmüthiger Tropf wäre, sich in seinem wahren Wesen zu zeigen, so würde er bald nachher auch sein Herz so bloss legen, so frei auf dem Aermel tragen, dass selbst die Dohlen ungestraft daran picken könnten. 27) *I am not what I am* muss, so gut wie das *'t is not long after etc.*, als Nachsatz mit dem Vorhergehenden verbunden werden: wenn ich mich so benehme, so bin ich nicht ich selbst. 28) d. h. Welch ein volles Glück besitzt der Dicklippige, wenn er so seine Vermählung mit der Desdemona durchsetzen kann! — Die Lesart der Fol. *fall fortune* ist wohl nur Druckfehler. — *full fortune* kommt auch in Cymbeline (A. 5, Sc. 4), und *full-fortuned* in Antony and Cleopatra (A. 4, Sc. 13) vor. — An den dicken Lippen als charakteristisch für die Mohren erkennt auch in Titus Andronicus (A. 4, Sc. 2) der Mohr Aaron sein Kind: *thick-lipp'd slave* redet er es an. 29) Nur dieses *him* bezieht sich auf *her father;* die folgenden *him* und *his* gehen auf Othello. 30) Othello soll als Verführer der Desdemona öffentlich ausgerufen werden. — *to proclaim* wird auch sonst bei Sh. auf Verbrecher angewandt, zu deren Verfolgung aufgefordert wird. 31) *chances of vexation*, wie die Fol. liest, sind die möglichen Gelegenheiten zum Verdruss, die Othello's Freude trüben und entfärben sollen. Die meisten Hgg. lesen mit den Qs. *changes of vexation*. 32) *timorous* hat, wie solche Adjective oft bei Sh., causative Bedeutung: furchterregend, bange machend. 33) *by night and negligence* ist nach Sh.'s Art, die Copula zu gebrauchen, = nächtliche Nachlässigkeit, und steht in loser, kühner Verbindung

*Iago.* Awake! what, ho! Brabantio! thieves! thieves!
thieves!
Look to your house, your daughter, and your bags!
Thieves! thieves!

*Enter* BRABANTIO, *above, at a window.*[34]

*Bra.* What is the reason of this terrible summons?
What is the matter there?
*Rod.* Signior, is all your family within?
*Iago.* Are your doors lock'd?
*Bra.* Why? wherefore ask you this?
*Iago.* 'Zounds,[35] Sir! you are robb'd; for shame, put
on your gown;
Your heart is burst, you have lost half your soul:
Even now, now, very now, an old black ram
Is tupping your white ewe. Arise, arise!
Awake the snorting citizens with the bell,
Or else the devil will make a grandsire of you.
Arise, I say.
*Bra.* What! have you lost your wits?
*Rod.* Most reverend Signior,[36] do you know my voice?
*Bra.* Not I: what are you?
*Rod.* My name is Roderigo.
*Bra.* The worser[37] welcome:
I have charg'd thee not to haunt about my doors.
In honest plainness thou hast heard me say,
My daughter is not for thee; and now, in madness,
Being full of supper and distempering draughts,[38]
Upon malicious knavery[39] dost thou come
To start my quiet.
*Rod.* Sir, Sir, Sir, —
*Bra.* But thou must needs be sure,
My spirit, and my place, have in them power[40]
To make this bitter to thee.
*Rod.* Patience, good Sir.
*Bra.* What tell'st thou me of robbing? this is Venice;
My house is not a grange.[41]
*Rod.* Most grave Brabantio,
In simple and pure soul I come to you.
*Iago.* 'Zounds, Sir! you are one of those that will not serve God, if the devil bid you.[42] Because we come to do you service, and you think we are ruffians, you 'll have your daughter covered with a Barbary horse;[43] you 'll have your nephews neigh to you; you 'll have coursers for cousins, and gennets for germans.
*Bra.* What profane[44] wretch art thou?
*Iago.* I am one, Sir, that comes to tell you, your daughter and the Moor are now making the beast with two backs.[45]
*Bra.* Thou art a villain.
*Iago.* You are — a senator.
*Bra.* This thou shalt answer:[46] I know thee, Roderigo.
*Rod.* Sir, I will answer any thing. But I beseech
you,[47]
If 't be your pleasure, and most wise consent,
(As partly, I find, it is,) that your fair daughter,
At this odd-even and dull watch o' the night,[48]
Transported with no worse nor better guard,
But with a knave of common hire, a gondolier,
To the gross clasps of a lascivious Moor, —
If this be known to you, and your allowance,[49]
We then have done you bold and saucy wrongs;
But if you know not this, my manners tell me,[50]
We have your wrong rebuke. Do not believe
That, from the sense of all civility,[51]
I thus would play and trifle with your reverence:
Your daughter, if you have not given her leave,
I say again, hath made a gross revolt;

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mit *the fire:* ein durch nächtliche Nachlässigkeit entstandenes Feuer. — Für *spied* schlug Warburton *spred* vor. 34) Die Fol. hat die Bühnenweisung *above*, die Qs. *at a window*. Brabantio erschien auf dem mit Fenstern versehenen Balcon, der auf dem Sh.'schen Theater im Hintergrunde der Bühne sich befand. 35) *'zounds*, d. h. *God's wounds*, fehlt in Fol. und Q. B. — Ebenso strich die Theatercensur dieses Fluchwort in einer folgenden Rede Iago's: *'Zounds, Sir! you are one of those etc.* 36) Sh. betont in der Regel *Signior* auf der ersten Sylbe und behandelt das Wort zwei- oder dreisylbig, je nach dem Bedürfniss des Verses. 37) So die Fol.; die Qs. lesen *wörse*. 38) *to distemper* wird auch sonst bei Sh. von der übeln Wirkung des Weines gebraucht. So heisst in Hamlet (A. 3, Sc. 2) der König *marvellous distempered with wine*. 39) So die Fol. Die meisten Hgg. ziehen die weniger in den Zusammenhang passende Lesart der Qs., *bravery*, vor; dass Roderigo so, wie er es thut, die nächtliche Ruhe stört, ist mehr ein Bubenstreich *(knavery)*, als eine Prahlerei *(bravery)*. 40) So die Qs.; die Fol. *My spirits and my place have in their power*. 41) *grange*, ein Vorwerk, ein von dem Wohnhause abgelegenes Wirthschaftsgebäude, kommt bei Sh. und seinen Zeitgenossen öfter als Bild der Einsamkeit und Verlassenheit vor. Wäre Brabantio's Haus solch ein *grange*, so wäre es eher denkbar, dass er beraubt würde. 42) Eine sprichwörtliche Redensart, welche den Brabantio als eigensinnig charakterisiren soll. 43) Anspielung auf Othello's Heimath, die Berberei. In der weiteren Ausmalung des hier skizzirten Bildes häuft Iago alliterirende Wortspiele: *nephews — neigh to you; coursers — cousins; gennets — germans. — nephew* ist im ältern Englisch = Enkel, und wird von Sh. bald so, bald in dem jetzigen Sinne = Neffe, gebraucht. *german* = blutsverwandt, steht gewöhnlich nur adjectivisch, in Verbindung mit *cousin* oder *brother*, höchst selten nur, wie hier, dem Wortspiel zu lieb, als Substantiv. 44) *profane* = lästerliche Reden führend. 45) Eine sprichwörtliche Redensart, die, nach der Vermuthung der Hgg., Sh. aus dem Französischen entlehnte, wahrscheinlich aus Rabelais, den er in einer Uebersetzung gekannt haben muss. — *now* fehlt in der Fol. 46) *thou* ist zu betonen. Da Brabantio den Iago nicht kennt, so soll Roderigo, den er kennt, den ihm von Jenem angethanen Schimpf zu verantworten haben. 47) Die folgenden siebenzehn Zeilen fehlen in Q. A., die nach dem für die Aufführung abgekürzten Bühnenmanuscripte gedruckt wurde, sind aber schwerlich ein späterer Zusatz Sh.'s, sondern zugleich mit dem Uebrigen geschrieben. 48) Die englischen Commentatoren fassen das seltsam aus *odd* und *even*, = gleich und ungleich, zusammengesetzte Epitheton als Substantiv, und erklären es in Verbindung mit *of the night*, vielleicht zu bestimmt, als die Zeit unmittelbar vor oder nach Mitternacht. Eher ist *odd-even* aber wohl, wie *dull*, Epitheton zu *watch:* die unbestimmte (d. h. die gleiche Zeit und ungleiche unterschiedslos in sich begreifende) und schläfrige Nachtperiode. So dient, wie oft bei Sh., von zwei durch die Copula *and* mit einander verbundenen Adjectiven das eine zur Erklärung des andern. 49) *allowance*, wie *to allow* bei Sh., = Ermächtigung, Billigung. 50) *my manners* ist der Begriff, den Roderigo von Sitte und Anstand hat. 51) *from* = fern von (dann auch im

Tying her duty, beauty, wit, and fortunes,
In an extravagant[52] and wheeling stranger,
Of here and every where. Straight satisfy yourself:
If she be in her chamber, or your house,
Let loose on me the justice of the state
For thus deluding you.
*Bra.* Strike on the tinder, ho!
Give me a taper! — call up all my people! —
This accident is not unlike my dream;[53]
Belief of it oppresses me already. —
Light, I say! light! *[Exit from above.*
*Iago.* Farewell; for I must leave you:
It seems not meet, nor wholesome to my place,
To be produc'd[54] (as, if I stay, I shall)
Against the Moor: for, I do know, the state
(However this may gall him[55] with some check)
Cannot with safety cast him; for he 's embark'd
With such loud reason to the Cyprus wars[56]
(Which even now stands in act), that, for their souls,
Another of his fathom[57] they have none,
To lead their business: in which regard,
Though I do hate him as I do hell-pains,
Yet, for necessity of present life,
I must show out a flag and sign of love,[58]
Which is indeed but sign. That you shall surely find him,
Lead to the Sagittary[59] the raised search;
And there will I be with him. So, farewell. *[Exit.*

*Enter, below,* BRABANTIO[60] *and Servants with torches.*

*Bra.* It is too true an evil: gone she is;
And what 's to come of my despised time,[61]
Is nought but bitterness. — Now, Roderigo,
Where didst thou see her? — O unhappy girl![62] —
With the Moor, say'st thou? — Who would be a father? —
How didst thou know 't was she? — O! she deceives me[63]
Past thought. — What said she to you? — Get more tapers![64]
Raise all my kindred! — Are they married, think you?
*Rod.* Truly, I think, they are.
*Bra.* O heaven! — How got she out? — O, treason of the blood! —
Fathers, from hence trust not your daughters' minds
By what you see them act. — Is there not charms,[65]
By which the property of youth and maidhood
May be abus'd? Have you not read, Roderigo,
Of some such thing?
*Rod.* Yes, Sir; I have, indeed.
*Bra.* Call up my brother. — O, would you had had her! —
Some one way, some another.[66] — Do you know
Where we may apprehend her and the Moor?
*Rod.* I think, I can discover him, if you please
To get good guard, and go along with me.
*Bra.* Pray you, lead on.[67] At every house I 'll call;
I may command at most. — Get weapons, ho!
And raise some special officers of might.[68] —
On, good Roderigo; — I 'll deserve your pains.
*[Exeunt.*

## SCENE II.

The Same. Another Street.

*Enter* OTHELLO, IAGO, *and Attendants, with torches.*[1]

*Iago.* Though in the trade of war I have slain men,
Yet do I hold it very stuff o' the conscience,
To do no contriv'd murder: I lack iniquity
Sometimes, to do me service. Nine or ten times
I had thought to have yerk'd him here, under the ribs.[2]

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Widerspruch mit) dem Bewusstsein des Geziemenden. 52) *extravagant* wendet Sh. in demselben Sinne, den das folgende *wheeling* hier näher erklärt, auch in Hamlet (A. 1, Sc. 1) an: *the extravagant and erring spirit.* 53) Brabantio hatte eben, als er aus dem Schlafe aufgestört wurde, etwas Aehnliches geträumt, wie die Beiden ihm mittheilen. 54) Für *produc'd*, die Lesart der Qs., hat die Fol. *producted.* 55) *him* bezieht sich auf *the Moor.* Wenn auch diese Sache den Othello durch irgend einen ihm vom Senat zu ertheilenden Verweis kränken mag, so kann der Senat ihn doch nicht ohne Gefahr verabschieden. 56) So Qs. und Fol., insofern nach Sh.'s Construction *wars* = Feldzug, als Collectiv betrachtet, das Verbum im Singular nach sich hat. 57) *fathom*, eigentlich = Klaftertiefe, wird dann übertragen angewandt auf die Tiefe der Pläne und Anschläge, wie sie dem Feldherrn eigen sein muss. — Das *they* und *their* bezieht sich auf das vorhergehende *state.* 58) Wie vorher (vgl. Anm. 13), gebraucht auch hier Iago ein seemännisches Bild. 59) *Sagittary*, wofür Q. A. *Sagittar* liest, ist, nach Knight's Erklärung, der Theil des Arsenals in Venedig, der den Generälen und Admiralen zur Wohnung angewiesen war. Ueber der Thür war das Bild eines Bogenschützen in Stein gehauen; daher der Name. — Andere fassen *the Sagittary* als Othello's Herberge in Venedig. 60) Die Qs. fügen als Bühnenweisung noch hinzu: *in his night-gown.* 61) So sagt Sh. in Romeo and Juliet (A. 1, Sc. 4) *expire the term of a despised life.* 62) *unhappy* = ungerathen, böse. 63) So Fol. und Q. B. Die Hgg. lesen meistens mit Q. A. *thou deceiv'st me*, wobei es undeutlich bleibt, ob unter *thou* der anwesende Roderigo oder die abwesende Desdemona verstanden ist. 64) *tapers* ist dasselbe, was vorher in der Bühnenweisung *torches* hiess: die Wachsfackeln, mit denen die Spur der Desdemona verfolgt werden soll. 65) So Qs. und Fol., der Sh.'schen constanten Redeweise gemäss. Manche Hgg. folgen der zweiten Folioausg. vom Jahre 1632, wenn sie, dem modernen Sprachgebrauch gemäss, *are there not charms* lesen. 66) *Call up my brother* sagt Brabantio zu seinen Dienern; *O, would you had had her!* (Q. A. hat *that* für *would*) zu Roderigo, dem er die Desdemona, die er ihm verweigert hatte, nun doch eher als dem Othello gönnt. *Some one way, some another* ist dann wieder ein den Dienern ertheilter Befehl: die Einen sollen nach einer Richtung, die Andern nach anderer Desdemona's Spur verfolgen. 67) *Pray leade me on* in Q. A. 68) So Fol. und Q. B. Die Hgg. ziehen meistentheils die Lesart von Q. A., *officers of night*, vor, weil es, wie Malone nachweist, in Venedig solche *officers of the night* gab, denen die nächtliche Ruhe der Stadt anvertraut war. Brabantio meint aber hier, wo es gilt, der Verfolgung allen möglichen Nachdruck zu geben, wohl eher mit besonderer Vollmacht ausgestattete Beamte *(special officers of night)*, deren Beistand er in Anspruch nehmen will. In der nächsten Scene treten dann solche *officers* mit Brabantio auf.

1) Manche Hgg. lassen *with torches*, das in Qs. und Fol. sich findet, hier mit Unrecht weg. Für das Sh.'sche Publicum wenigstens wurde damit die fortdauernde nächtliche Dunkelheit angedeutet, sowie auch dass die Scene auf

*Oth.* 'T is better as it is.
*Iago.* Nay, but he prated,
And spoke such scurvy and provoking terms
Against your honour,
That, with the little godliness I have,
I did full hard forbear him. But, I pray you,[3] Sir,
Are you fast married? Be assur'd[4] of this,
That the magnifico[5] is much beloved;
And hath, in his effect, a voice potential
As double as the duke's:[6] he will divorce you;
Or put upon you what restraint, or grievance,
The law (with all his might to enforce it on)[7]
Will give him cable.[8]
*Oth.* Let him do his spite:
My services, which I have done the signiory,
Shall out-tongue his complaints. 'T is yet to know,
(Which, when I know[9] that boasting is an honour,
I shall promulgate,) I fetch my life and being
From men of royal siege;[10] and my demerits[11]
May speak, unbonneted, to as proud a fortune
As this that I have reach'd: for know, Iago,
But that I love the gentle Desdemona,
I would not my unhoused free condition[12]
Put into circumscription and confine
For the sea's worth.[13] But, look! what lights come yond?
*Iago.* Those[14] are the raised father, and his friends:
You were best go in.
*Oth.* Not I; I must be found:
My parts, my title, and my perfect soul,[15]
Shall manifest me rightly. Is it they?
*Iago.* By Janus,[16] I think no.

*Enter* Cassio *and certain Officers with torches.*

*Oth.* The servants of the duke, and my lieutenant.
The goodness of the night upon you, friends![17]
What is the news?
*Cas.* The duke does greet you, general;
And he requires your haste-post-haste[18] appearance,
Even on the instant.
*Oth.* What is the matter, think you?
*Cas.* Something from Cyprus, as I may divine.
It is a business of some heat: the galleys
Have sent a dozen sequent messengers
This very night at one another's heels;
And many of the consuls,[19] rais'd and met,
Are at the duke's already. You have been hotly[20] call'd for;
When, being not at your lodging to be found,
The senate hath sent about three several quests,[21]
To search you out.
*Oth.* 'T is well I am found by you.
I will but spend a word here in the house,
And go with you. *[Exit.*
*Cas.* Ancient, what makes he here?
*Iago.* 'Faith, he to-night hath boarded a land-carack:
If it prove lawful prize, he 's made for ever.[22]
*Cas.* I do not understand.
*Iago.* He 's married.
*Cas.* To who?[23]

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der Strasse spielt. 2) Iago spricht von Roderigo, der seine Absicht, dem Brabantio Desdemona's Flucht zu verrathen, ihm zugleich mit solchen Ausfällen gegen Othello mitgetheilt habe, dass er, Iago, darüber erbittert, in Versuchung gerathen wäre, den Lästerer zu erstechen, wenn er es nicht für eine wahre Gewissensbeschwerung *(very stuff o' the conscience)* hielte, einen überlegten Mord zu begehen. — *stuff* gebraucht Sh. in demselben Sinne in Macbeth (A. 5, Sc. 3) *Cleanse the stuff'd bosom of that perilous stuff.* 3) Die Qs. lassen *you* aus. 4) So die Fol. Viele Hgg. lesen mit den Qs. *for, be sure of this.* 5) Dieser Titel eines venetianischen Senators kommt auch in Merchant of Venice (A. 3, Sc. 2) vor: *The duke himself, and the magnificoes || Of greatest port.* 6) Was Brabantio sagt, hat nach Iago's Versicherung eben so viel Gewicht, als ein Ausspruch des Dogen; es gilt also noch einmal so viel, als was sonstige Nobili sagen. An eine Abstimmung im eigentlichsten Wortsinne, bei welcher Brabantio's und des Dogen Votum jedes für zwei gelten sollten, kann Sh. nicht gedacht haben, obwohl die Hgg. zum Theil so erklären. — Staunton bezieht *in his effect* auf *voice*, also für *in its effect.* 7) *his* bezieht sich auf Brabantio, und *it* auf *law.* — In der vorhergehenden Zeile lesen die meisten Hgg. mit den Qs. *restraint and grievance.* 8) Auch hier ein seemännischer Ausdruck als charakteristisch für Iago. *cable* steht in dem Sinne, wie in Hamlet (A. 1, Sc. 3) *tether* gebraucht wird: *with a larger tether may he walk.* 9) Q. A. lässt *which, when I know* aus. 10) d. h. Männer von königlichem Rang. So in Hamlet (A. 4, Sc. 7) *of the unworthiest siege.* — Die Qs. lesen *height* für *siege.* 11) *demerits* gebraucht Sh. noch in doppeltem Sinne, = Verdienst, und = Verschuldung; hier in ersterem. Othello's Verdienste um Venedig dürfen unverhohlen mit offenem, durch keine Kopfbedeckung verhülltem Antlitz *(unbonneted)* ein so stolzes Glück, wie Desdemona's Besitz ist, ansprechen. 12) Was Othello hier rühmend als seine an kein Haus gebundene freie Stellung bezeichnet, hatte Roderigo in der vorigen Scene schmähend ausgedrückt: *In an extravagant and wheeling stranger, || Of here and every where.* 13) d. h. was die See Werthvolles in sich birgt. — Im Folgenden liest die Fol. *yond*, die Qs. *yonder.* 14) So die Fol. mit entfernterer Hinweisung, da die Kommenden noch nicht nahe sind: *what lights come yond?* Die Qs. lesen *these.* 15) *parts* ist die Würde, die Othello bekleidet, *title* sein Rang; *perfect soul* drückt das sichere Unschuldsbewusstsein seiner Seele aus. 16) Wie hier Iago beim Janus schwört, so auch ein anderer Venetianer in Merchant of Venice (A. 1, Sc. 1) *by two-headed Janus.* Betheurungen bei dem Namen heidnischer Gottheiten kommen bei Sh. und seinen Zeitgenossen häufig vor, und gehörten zum eleganten Ton der Zeit. 17) Die Nacht, sonst keines Menschen Freund, soll ihnen sich nur von ihrer guten Seite zeigen. 18) *haste-post-haste* ist ein Compositum, von Sh. kühn als Adjectiv angewandt nach der zu seiner Zeit gebräuchlichen Aufschrift auf Briefen und Expresssendungen: *haste, post, haste!* 19) Unter *consuls* sind hier, wie an einer früheren Stelle, die Rathsherren, die Senatoren zu verstehen. — Zwei Zeilen vorher hat Q. A. *frequent messengers.* 20) *hotly* bezeichnet, was einige Zeilen vorher *heat* ausdrückte: dringend, Dringlichkeit. 21) So die Fol., nach deren Lesart der Senat drei verschiedene Mannschaften zur Aufspürung des Othello in der Stadt umhergeschickt hat. — Die Qs. lesen *The senate sent above three several quests.* 22) Wiederum bildliche Ausdrücke aus dem Seekrieg. *carack*, von dem spanischen *carraca*, bezeichnet ein schwerbeladenes, also reiches Kauffahrteischiff ersten Ranges. Ein solches, mit allen Schätzen darin, hat Othello gleichsam auf dem Lande geentert, indem er die Desdemona entführte. 23) So Fol. und Q. A. —

*Re-enter* OTHELLO.

*Iago.* Marry,[24] to — Come, captain, will you go?
*Oth.* Have with you.[25]
*Cas.* Here comes another troop to seek for you.
*Iago.* It is Brabantio. — General, be advis'd:[26]
He comes to bad intent.

*Enter* BRABANTIO, RODERIGO, *and Officers, with torches and weapons.*

*Oth.* Holla! stand there!
*Rod.* Signior, it is the Moor.
*Bra.* Down with him, thief!
*[They draw on both sides.*
*Iago.* You, Roderigo! come, Sir, I am for you.
*Oth.* Keep up your bright swords, for the dew will rust them. —
Good Signior, you shall more command with years,
Than with your weapons.
*Bra.* O thou foul thief! where hast thou stow'd my daughter? —
Damn'd as thou art, thou hast enchanted her;
For I 'll refer me to all things of sense,
If she in chains of magic were not bound,[27]
Whether a maid so tender, fair, and happy,
So opposite to marriage, that she shunn'd
The wealthy curled darlings[28] of our nation,
Would ever have, to incur a general mock,
Run from her guardage to the sooty bosom
Of such a thing as thou; to fear, not to delight.[29]
Judge me the world, if 't is not gross in sense,
That thou hast practis'd on her with foul charms;
Abus'd her delicate youth with drugs, or minerals,
That weaken motion.[30] — I 'll have 't disputed on;
'T is probable, and palpable to thinking.
I therefore apprehend and do attach thee,
For an abuser[31] of the world, a practiser
Of arts inhibited and out of warrant.[32] —
Lay hold upon him! if he do resist,
Subdue him at his peril.
*Oth.* Hold your hands,
Both you of my inclining, and the rest:[33]
Were it my cue to fight, I should have known it
Without a prompter.[34] — Where will you that I go
To answer this your charge?
*Bra.* To prison; till fit time
Of law, and course of direct session,[35]
Call thee to answer.
*Oth.* What if I do obey?
How may the duke be therewith satisfied,
Whose messengers are here about my side,
Upon some present business of the state,
To bring me to him?
*Off.* 'T is true, most worthy Signior:
The duke 's in council, and your noble self,
I am sure, is sent for.
*Bra.* How! the duke in council!
In this time of the night! — Bring him away.
Mine 's not an idle cause: the duke himself,
Or any of my brothers of the state,
Cannot but feel this wrong as 't were their own;
For if such actions may have passage free,
Bond-slaves and pagans shall our statesmen be.[36]
*[Exeunt.*

## SCENE III.

The Same. A Council-chamber.

*The* DUKE, *and Senators, sitting at a table; Officers attending.*[1]

*Duke.* There is no composition[2] in these news,
That gives them credit.
*1. Sen.* Indeed, they are disproportion'd:
My letters say, a hundred and seven galleys.
*Duke.* And mine, a hundred and forty.
*2. Sen.* And mine, two hundred:
But though they jump not on a just account,
(As in these cases, where the aim reports,[3]

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Sh. gebraucht *who* häufig im Casus obliquus für *whom*. 24) Das Auftreten Othello's unterbricht Iago's Bescheid auf Cassio's Frage. Eine Art von Wortspiel zwischen *to marry* = heirathen, und *marry* = ei nun! traun! ist bei Sh. nicht selten. 25) Elliptisch für *I have with you* = ich gehe mit, ich bin bereit. — Andere halten *have* für den Imperativ und erklären: *Take this with you.* 26) d. h. seid gewarnt, nehmt Euch in Acht. 27) Dieser Vers fehlt in Q. A. 28) *darlings*, eigentlich Lieblinge, Günstlinge, bezeichnet hier die jungen Männer, die durch Anmuth und Zierlichkeit vor Allen solche Gunst sich erwerben. — Die Fol. hat *Dearling of our Nation.* 29) *to fear, not to delight* erklärt näher *such a thing*: solch ein Geschöpf, das eher geeignet ist, Furcht als Wohlgefallen zu erregen. — Die folgenden sechs Zeilen fehlen in Q. A. 30) So Fol. und Q. B. Die Hgg. ändern theils *waken*, theils *notion*, Beides überflüssig. Brabantio spricht von Liebestränken und mineralischen Giften, welche die Regsamkeit oder Tüchtigkeit der verschiedenen Organe schwächen, so dass die dergestalt verblendete oder abgestumpfte Desdemona nicht fühlte, welchen Missgriff sie beging, als sie sich dem Othello hingab. — *I 'll have 't disputed on* = ich will darüber gerichtlich verhandeln lassen, fasst Staunton als einen Beweis, dass Sh. ein 1599 von Lewkenor in's Englische übersetzte Werk Contareno's, The Commonwealth and Government of Venice, genau gekannt habe. 31) Q. A. liest *such an abuser*, um an ihren zunächst vorhergehenden Vers *of such a thing as thou* anzuknüpfen (vgl. Anm. 29). 32) *out of warrant* gehört zu *arts*: ungerechtfertigte Künste. 33) *the rest* sind die Uebrigen, die nicht auf Othello's Seite *(of my inclining)* stehen, also Brabantio's Anhänger. 34) Das vom Theater entlehnte Bild vom Souffleur und Stichwort kommt auch sonst bei Sh. vor. 35) *course of direct session* = regelmässiges Gerichtsverfahren. — In der letzten Zeile der folgenden Rede haben die Qs. *bear* für *bring* der Fol. 36) Wenn solche Handlungen, wie die von Othello begangenen, frei geschehen dürfen, so werden, in Folge solcher Straflosigkeit, Othello's Landsleute, die ihrer Natur nach in Venedig für Leibeigene und Heiden gelten, sich bald zum Range unserer Staatsmänner emporschwingen.

1) Die Qs. haben die Bühnenweisung *Enter duke and senators, set at a table with lights and attendants.* 2) *composition* = Uebereinstimmung, ist das Gegentheil von dem *disproportion'd* in der folgenden Rede. 3) So die Fol. In Fällen, wo keine Erfahrungsgewissheit, sondern nur eine ungefähre Vermuthung berichtet, geschieht solches Berichten oft mit Abweichungen. Einige Hgg. ziehen die unklare Lesart der Q. B. vor: *where they aim reports.* Q. A. liest ganz unverständlich: *where they aim'd reports.* 4) *error* ist, was an

'T is oft with difference,) yet do they all confirm
A Turkish fleet, and bearing up to Cyprus.
*Duke.* Nay, it is possible enough to judgment.
I do not so secure me in the error,[4]
But the main article I do approve
In fearful sense.
*Sailor.* *[Within.]* What, ho! what, ho! what, ho!
*Off.* A messenger from the galleys.

*Enter a Sailor.*

*Duke.* Now, what 's the business?[5]
*Sail.* The Turkish preparation makes for Rhodes:
So was I bid report here to the state,
By Signior Angelo.[6]
*Duke.* How say you by this change?[7]
*1. Sen.* This cannot be,
By no assay of reason: 't is a pageant,
To keep us in false gaze.[8] When we consider
The importancy of Cyprus to the Turk;
And let ourselves again but understand,
That, as it more concerns the Turk than Rhodes,
So may he with more facile question bear it,[9]
For that it stands not in such warlike brace,
But altogether lacks the abilities
That Rhodes is dress'd in: — if we make thought of this,
We must not think the Turk is so unskilful,
To leave that latest which concerns him first,
Neglecting an attempt of ease and gain,
To wake and wage[10] a danger profitless.
*Duke.* Nay, in all confidence, he 's not for Rhodes.
*1. Off.* Here is more news.

*Enter a Messenger.*

*Mess.* The Ottomites, reverend and gracious,
Steering with due course toward the isle of Rhodes,
Have there injointed them[11] with an after fleet.
*1. Sen.* Ay, so I thought. — How many, as you guess?[12]
*Mess.* Of thirty sail; and now do they re-stem
Their backward course, bearing with frank appearance
Their purposes toward Cyprus. — Signior Montano,
Your trusty and most valiant servitor,
With his free duty, recommends you thus,
And prays you to believe him.[13]
*Duke.* 'T is certain then for Cyprus. —
Marcus Luccicos,[14] is not he in town?
*1. Sen.* He 's now in Florence.
*Duke.* Write from us to him: post-post-haste despatch.[15]
*1. Sen.* Here comes Brabantio, and the valiant Moor.

*Enter* Brabantio, Othello, Iago, Roderigo, *and Officers.*

*Duke.* Valiant Othello, we must straight employ you
Against the general enemy Ottoman.[16] —
*[To* Brabantio.*]* I did not see you; welcome, gentle Signior;
We lack'd your counsel and your help to-night.
*Bra.* So did I yours. Good your grace, pardon me;
Neither my place, nor aught I heard of business,
Hath rais'd me from my bed; nor doth the general care
Take hold on me,[17] for my particular grief
Is of so flood-gate and o'erbearing nature,[18]
That it engluts and swallows other sorrows,
And it is still itself.[19]
*Duke.* Why, what 's the matter?
*Bra.* My daughter! O, my daughter!
*Sen.* Dead?
*Bra.* Ay, to me;
She is abus'd, stol'n from me, and corrupted
By spells and medicines bought of mountebanks;[20]
For nature so preposterously to err,
Being not deficient, blind, or lame of sense,[21]
Sans[22] witchcraft could not.
*Duke.* Whoe'er he be, that in this foul proceeding

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den verschiedenen und sich widersprechenden Berichten von der türkischen Expedition Irriges sein mag, was aber nicht hindert, dass der Hauptinhalt *(the main article)* in bedenklichem Sinne vom Dogen für wahr erklärt wird *(approve in fearful sense)*. — Die Qs. lesen *to the error*. 5) So die Fol.; die Qs. *Now, the businesse?* 6) Die drei Worte fehlen in Q. A. 7) Was sagt Ihr zu diesem Wechsel, der Nachrichten nämlich, dass die Türken also gegen Rhodus, nicht, wie vorher berichtet war, gegen Cypern ziehen? 8) Dieser angebliche Zug gegen Rhodus ist nur ein leeres Blendwerk, um unsern Blicken eine falsche Richtung zu geben. 9) Cypern zu nehmen, davonzutragen *(bear it)*, ist für die Türken eine leichtere Frage oder Aufgabe *(more facile question)*, als das in so kriegerischer Rüstung *(warlike brace)* dastehende und mit Hülfsmitteln *(abilities)* versehene Rhodus. — Die auf *bear it* folgenden sieben Verse fehlen in Q. A. 10) *to wage* = es mit Einem oder mit Etwas aufnehmen, wird bei Sh. bald, wie hier, als actives Verbum mit dem Accusativ, bald als Verbum Neutrum mit der Präposition *against* construirt. 11) *injointed them* für *themselves*: sie haben sich dort vereinigt mit einer zweiten Flotte. Sh. gebraucht hier *to injoint*, wie er sonst auch *to joint* gebraucht, in einem nicht mehr üblichen Sinne. 12) Diese Zeile fehlt in Q. A. 13) d. h. seinem Berichte Glauben beizumessen und demnach das Nöthige zu verfügen. — Capell schlug *relieve* für *believe* vor. 14) So Qs. und Fol. Viele Hgg. ändern dafür mit Capell: *Marcus Lucchese*, weil ihnen *Luccicos* nicht italienisch genug klingt. 15) Q. A. hat für *to him: wish him*. Die Hgg., welche dieser Lesart folgen, trennen dann das adjectivische *post-post-haste* (vgl. darüber A. 1, Sc. 2, Anm. 18) von *despatch* und fassen Ersteres als Substantiv, Letzteres als Verbum. 16) Sh. gebraucht *Ottoman* als Adjectiv, während die substantivische Bezeichnung bei ihm *Ottomite* lautet. 17) So die Fol.; Q. A. hat *take any hold of me*, Q. B. lässt *any* aus. 18) Der besondere Kummer, der Privatschmerz, welcher hier der Sorge um das Gemeinwohl *(general care)* gegenübergestellt wird, strömt so mächtig dahin, wie eine aus geöffneter Schleuse *(flood-gate)* hervordringende, Alles fortreissende Wasserfluth. Die Kühnheit des Gebrauchs, den Sh. hier von *flood-gate* macht, wird durch den erklärenden Zusatz *and o'erbearing* einigermassen modificirt. 19) Der *particular grief* bleibt, auch wenn er alle anderen Schmerzen in sich aufgenommen hat, stets derselbe, und wird durch diese anderen in seinem Wesen nicht verändert. 20) Von einem Quacksalber hatte auch in Hamlet (A. 4, Sc. 7) Laertes das Gift gekauft, mit dem er seine Degenspitze bestrich. 21) Dieser Vers, zu dem aus dem Vorhergehenden *she* zu suppliren ist, erläutert, was der Dichter unter dem Ausdruck *that weaken motion* (vgl. (A. 1, Sc. 2, Anm. 30) verstand; doch fehlt er in Q. A. Seine parenthetische Einschiebung in Fol. und Q. B. macht die anakoluthische Construction: *for nature — sans witchcraft could not* weniger fühlbar. Manche Hgg. ver-

Hath thus beguil'd your daughter of herself,
And you of her, the bloody book of law
You shall yourself read in the bitter letter,[23]
After your own sense; yea, though our proper son
Stood in your action.[24]
*Bra.* Humbly I thank your grace.
Here is the man, this Moor; whom now, it seems,
Your special mandate, for the state affairs,
Hath hither brought.
*Duke and Sen.* We are very sorry for it.
*Duke.* *[To* Othello.*]* What, in your own part, can you say to this?
*Bra.* Nothing, but this is so.
*Oth.* Most potent, grave, and reverend Signiors,
My very noble and approv'd good masters,
That I have ta'en away this old man's daughter,
It is most true; true, I have married her:
The very head and front of my offending
Hath this extent, no more.[25] Rude am I in my speech,
And little bless'd with the soft phrase of peace;[26]
For since these arms of mine had seven years' pith,
Till now, some nine moons wasted, they have us'd
Their dearest action[27] in the tented field;
And little of this great world can I speak,
More than pertains to feats of broil and battle;
And, therefore, little shall I grace my cause,
In speaking for myself. Yet, by your gracious patience,
I will a round[28] unvarnish'd tale deliver
Of my whole course of love; what drugs, what charms,
What conjuration, and what mighty magic,
(For such proceeding I am charg'd withal,)
I won his daughter.[29]
*Bra.* A maiden never bold;
Of spirit so still and quiet, that her motion
Blush'd at herself;[30] and she — in spite of nature,
Of years, of country, credit, every thing —
To fall in love with what she fear'd to look on!
It is a judgment maim'd, and most imperfect,[31]
That will confess, perfection so could err
Against all rules of nature; and must[32] be driven
To find out practices of cunning hell,
Why this should be. I, therefore, vouch again,
That with some mixtures powerful o'er the blood,
Or with some dram conjur'd to this effect,
He wrought upon her.
*Duke.* To vouch this, is no proof:
Without more wider[33] and more overt test,
Than these thin habits, and poor likelihoods
Of modern seeming,[34] do prefer against him.
*1. Sen.* But, Othello, speak:
Did you by indirect and forced courses[35]
Subdue and poison this young maid's affections;
Or came it[36] by request, and such fair question
As soul to soul affordeth?
*Oth.* I do beseech you,
Send for the lady to the Sagittary,
And let her speak of me before her father:
If you do find me foul in her report,
The trust, the office, I do hold of you,[37]
Not only take away, but let your sentence
Even fall upon my life.
*Duke.* Fetch Desdemona hither.
*Oth.* Ancient, conduct them; you best know the place. —
*[Exeunt* Iago *and Attendants.*
And, till she come, as truly as to heaven
I do confess the vices of my blood,[38]
So justly to your grave ears I 'll present
How I did thrive in this fair lady's love,
And she in mine.
*Duke.* Say it, Othello.
*Oth.* Her father lov'd me; oft invited me;
Still question'd me the story of my life,
From year to year; the battles, sieges, fortunes,[39]
That I have pass'd.
I ran it through, even from my boyish days,
To the very moment that he bade me tell it:
Wherein I spake of most disastrous chances,
Of moving accidents by flood and field;

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kennen das, wenn sie hinter *could not* einen Gedankenstrich setzen, als ob der Satz unvollendet sei. 22) *sans*, für das metrisch unbequeme *without*, ist auch andern zeitgenössischen Dichtern geläufig, im scherzhaften wie im ernsten Styl. 23) In härtester buchstäblicher Auslegung nach Brabantio's eigner Deutung des Gesetzbuchs. 24) *action* ist hier die Anklage, die Brabantio vorbringt. 25) Mein Verbrechen in seinem ganzen Haupt und Ansehen *(head and front)* geht so weit und nicht weiter. 26) So die Fol. Die weichliche Beredsamkeit des Friedens sagt mehr als die wohlgesetzte *(set phrase)*, wie viele Hgg. mit den Qs. lesen. *soft* ist zugleich der Gegensatz zu *rude*. 27) *dearest action* ist die eifrigste Thätigkeit oder Thatkraft. *dear* bezeichnet bei Sh. Alles, was Einem nahe geht, Einem ernst ist, in gutem und bösem Sinne. 28) *round* und adverbial *roundly* = gerade, ohne Umschweife. 29) Das *with*, oder in Sh.'s Sprache *withal*, das zu *I won his daughter* zu suppliren ist, in Beziehung auf *what drugs etc.*, fiel aus, nach einer unserm Dichter sehr geläufigen Anakoluthie, weil auch der parenthetische Satz der vorhergehenden Zeile mit *withal* schliesst. Othello's Bericht von seiner ganzen Liebesgeschichte soll zeigen, mit welchen Zaubertränken u. s. w. er Brabantio's Tochter gewann. 30) Nach genauer Construction müsste *at itself* stehen. Desdemona erröthete vor jeder eignen Regung, die sie fühlte. 31) *most imperfect* = ganz unfertig, mangelhaft, im Gegensatz zu dem *perfection* der folgenden Zeile. — Für *maim'd* der Qs. hat die Fol. *main'd*. 32) Das Subject ist aus *it is a judgment* zu entlehnen. Das Urtheil ist genöthigt, zur Erklärung dieses Ereignisses, Höllenkünste ausfindig zu machen. 33) So die Fol., welche diese Rede irrthümlich noch dem Brabantio zutheilt. Die doppelte Comparativbildung ist Sh.'sch. 34) *modern seeming* = gewöhnlicher, alltäglicher Anschein, gehört sowohl zu *thin habits*, als auch zu *poor likelihoods*, da ein solcher Anschein in ärmlich dünner Tracht und mit kümmerlichem Aussehen auftritt. *likelihood* ist bei Sh. = Aussehen, Aehnlichkeit und Wahrscheinlichkeit. — So die Fol. In Q. A. lautet diese Rede: *To youth this is no proofe,* || *Without more certaine and more ouert test,* || *These are thin habits, and poore likelihoods* || *Of moderne seemings, you preferre against him.* 35) Unrechtliches und unnatürliches Verfahren. 36) Zu *it* ist das Vorhergehende nur theilweise zu verstehen, nämlich *subdue this young maid's affections*, nicht aber *and poison.* 37) Dieser Vers fehlt in Q. A. 38) Auch diese Zeile lässt Q. A. aus; in der vorigen liest sie *faithful* für *truly.* 39) *fortunes*, wofür die Fol. weniger gut *fortune* liest, bezeichnet die übrigen Schicksale, welche Othello ausser den Schlachten und Belagerungen durchgemacht. 40) *breach* ist die Bresche in der Mauer einer Stadt, bei deren

Of hair-breadth scapes i' the imminent-deadly breach;[40]
Of being taken by the insolent foe,
And sold to slavery; of my redemption thence,
And portance in my traveller's history;[41]
Wherein of antres vast, and deserts idle,[42]
Rough quarries, rocks, and hills whose heads touch heaven,
It was my hint to speak, — such was the process; —
And of the Cannibals that each other eat,
The Anthropophagi,[43] and men whose heads
Do grow beneath their shoulders. This to hear,
Would Desdemona seriously incline:
But still the house-affairs would draw her hence;[44]
Which ever as she could with haste despatch,
She 'd come again, and with a greedy ear
Devour up my discourse. Which I observing,
Took once a pliant hour; and found good means
To draw from her a prayer of earnest heart,
That I would all my pilgrimage dilate,
Whereof by parcels she had something heard,
But not intentively:[45] I did consent;
And often did beguile her of her tears,[46]
When I did speak of some distressful stroke,
That my youth suffer'd. My story being done,
She gave me for my pains a world of sighs:[47]
She swore, — in faith, 't was strange, 't was passing strange;[48]
'T was pitiful, 't was wondrous pitiful:
She wish'd she had not heard it; yet she wish'd
That heaven had made her such a man:[49] she thank'd me;
And bade me, if I had a friend that lov'd her,
I should but teach him how to tell my story,
And that would woo her. Upon this hint I spake;
She lov'd me for the dangers I had pass'd,
And I lov'd her, that she did pity them.
This only is the witchcraft I have us'd:
Here comes the lady; let her witness it.

*Enter* DESDEMONA, IAGO, *and Attendants.*

*Duke.* I think, this tale would win my daughter too.
Good Brabantio,
Take up this mangled[50] matter at the best:
Men do their broken weapons rather use,
Than their bare hands.
*Bra.* I pray you, hear her speak:
If she confess that she was half the wooer,
Destruction on my head,[51] if my bad blame
Light on the man! — Come hither, gentle mistress:[52]
Do you perceive in all this noble company,
Where most you owe obedience?
*Des.* My noble father,
I do perceive here a divided duty:
To you I am bound for life and education;
My life and education, both do learn me[53]
How to respect you; you are the lord of duty;[54]
I am hitherto your daughter: but here 's my husband;
And so much duty as my mother show'd
To you, preferring you before her father,
So much I challenge that I may profess
Due to the Moor, my lord.
*Bra.* God be with you! — I have done. —
Please it your grace, on to the state affairs:
I had rather to adopt a child than get it.[55] —
Come hither, Moor:
I here do give thee that with all my heart,
Which, but thou hast already,[56] with all my heart
I would keep from thee. — For your sake, jewel,
I am glad at soul I have no other child;
For thy escape would teach me tyranny,
To hang clogs on them.[57] — I have done, my lord.
*Duke.* Let me speak like yourself,[58] and lay a sentence,
Which, as a grise, or step, may help these lovers
Into your favour.[59]
When remedies are past, the griefs are ended
By seeing the worst, which late on hopes depended.

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Erstürmung Othello dem Tode um eines Haares Breite entging. — *imminent-deadly* ist als Compositum zu fassen. 41) *traveller's history*, die Lesart der Fol., sagt mehr als *travels' history* in den Qs. Othello nennt seine seltsamen Abenteuer so wunderbar wie eines Reisenden Bericht, weil solche *travellers' histories* damals eben von solchen fabelhaften Dingen, wie er sie erlebt haben will, voll waren. So kommen die Anthropophagen und die Menschen, deren Köpfe unterhalb der Schultern wachsen, in verschiedenen Reisebeschreibungen der Zeit vor. — Für *portance* = Benehmen, Haltung, das Sh. in diesem Sinne auch in Coriolanus (A. 2, Sc. 3) gebraucht, hat Q. A. *with it all.* 42) *antres* (Fol. und Q. B. lesen *Antars*, Q. A. *antrees)* ist ein seltenes, kaum sonst vorkommendes Wort und wird von den Hggn. = Höhle gefasst, obwohl zu dem Begriff das Epitheton *vast* nicht genau passt. — *idle*, eigentlich = nichtsnutzig, zwecklos, hier = unfruchtbar. 43) *the Anthropophagi* ist Apposition zu dem Vorhergehenden. Der Name kommt auch in einem Sh. mit Unrecht zugeschriebenen Drama Locrine, gedruckt 1595, vor: *where the bloody Anthropophagi with greedy jaws devour the wandering wights;* und dorther mochte Sh. es entlehnt haben. Die in diesem Citat gleichfalls vorkommenden Wörter *greedy* und *devour* wandte er einige Zeilen weiter unten an. — In der folgenden Zeile hat die Fol. *grew* für *do grow* der Qs. 44) So die Fol.; die Qs. lesen *thence.* 45) So die Qs. *intentive* ist alt für *attentive.* Die Fol. liest *instinctively*, was kaum einen passenden Sinn giebt. 46) d. h. ich entlockte ihr oft Thränen, ohne dass sie es merkte. 47) So die Qs.; die Fol. hat die auffallende Lesart *a world of kisses.* 48) Desdemona betheuerte *(swore)*: in der That, es sei seltsam, überaus *(passing)* seltsam, und kläglich, was Othello bestanden. 49) Sie wünschte einerseits, dass sie diese Geschichte nicht gehört hätte, weil sie dadurch zu sehr aufgeregt worden, und andererseits wünschte sie, dass der Himmel sie als solch einen Mann, der so Vieles und Anziehendes erlebt, geschaffen hätte. 50) *mangled* = verstümmelt, bezieht sich auf die regelwidrig und ungehörig abgeschlossene Verbindung zwischen Othello und Desdemona. Der Ausdruck leitet zugleich das Bild von den *broken weapons* ein. 51) So die Fol.; die Qs. haben *destruction light on me.* 52) Brabantio redet die pflichtvergessene Tochter wie eine ihm fremde Dame an. 53) *to learn* gebraucht Sh. oft = *to teach.* 54) Q. A. hat *you are lord of all my duty.* Indess findet dieses *all my duty* alsbald seine Beschränkung in *so much duty etc.* 55) Insofern er mit Adoptivkindern nicht so traurige Erfahrungen machen würde, als mit seinem leiblichen Kinde, der Desdemona. 56) Wenn Du sie nicht schon hättest. Diese Zeile fehlt in Q. A. 57) Die Grausamkeit *(tyranny)* bestände darin, den Kindern Klötze anzuhängen, wie etwa den Hunden, damit sie nicht davonliefen, wie Desdemona gethan. 58) d. h. wie es

To mourn a mischief that is past and gone
Is the next way to draw new mischief[60] on.
What cannot be preserv'd when fortune takes,
Patience her injury a mockery makes.[61]
The robb'd, that smiles, steals something from the thief:
He robs himself, that spends a bootless grief.[62]

*Bra.* So let the Turk of Cyprus us beguile:
We lose it not, so long as we can smile.
He bears the sentence well, that nothing bears
But the free comfort which from thence he hears;
But he bears both the sentence and the sorrow,
That, to pay grief, must of poor patience borrow.
These sentences, to sugar, or to gall,
Being strong on both sides, are equivocal:[63]
But words are words; I never yet did hear,
That the bruis'd heart was pierced through the ear.[64]
I humbly beseech you, proceed to the affairs of state.

*Duke.* The Turk with a most mighty preparation makes for Cyprus.[65] — Othello, the fortitude of the place is best known to you; and though we have there a substitute of most allowed sufficiency,[66] yet opinion, a sovereign mistress of effects, throws a more safer[67] voice on you: you must, therefore, be content to slubber the gloss[68] of your new fortunes with this more stubborn and boisterous expedition.

*Oth.* The tyrant custom, most grave senators,
Hath made the flinty and steel couch of war
My thrice-driven bed of down:[69] I do agnize[70]
A natural and prompt alacrity,
I find in hardness; and do undertake
These present wars against the Ottomites.
Most humbly, therefore, bending to your state,[71]
I crave fit disposition for my wife;
Due reference of place, and exhibition;[72]
With such accommodation, and besort,
As levels with her breeding.

*Duke.* Why; at her father's.[73]

*Bra.* I 'll not have it so.

*Oth.* Nor I.

*Des.* Nor I; I would not there reside,
To put my father in impatient thoughts,
By being in his eye. Most gracious duke,
To my unfolding lend your prosperous ear;[74]
And let me find a charter in your voice,
To assist my simpleness.[75]

*Duke.* What would you, Desdemona?

*Des.* That I did[76] love the Moor to live with him,
My downright violence and storm of fortunes[77]
May trumpet to the world: my heart 's subdued
Even to the very quality of my lord:[78]
I saw Othello's visage in his mind;[79]
And to his honours, and his valiant parts,
Did I my soul and fortunes consecrate.
So that, dear lords, if I be left behind,
A moth of peace,[80] and he go to the war,

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Euch anstände zu sprechen. Diese Bedeutung hat *like* oft bei Sh. 59) *into your favour*, das die Qs. haben, lässt die Fol. aus. — Der Spruch des Dogen soll eine Stufe *(grise)* oder ein Tritt sein, auf dem die Liebenden (zur Gunst Brabantio's) emporsteigen. Um den Spruch *(sentence)* als solchen hervorzuheben, ist er in Reimen abgefasst, und Brabantio antwortet demgemäss mit gereimter Gegenrede darauf, indem er nicht ohne Ironie die weisen Gemeinplätze des Dogen zurückweist. 60) So die Fol.; die Qs. lesen *more mischief.* 61) Wenn das Glück dasjenige, was sich nicht bewahren lässt, wegnimmt, so macht die Geduld aus der ihr dergestalt zugefügten Kränkung ein Spiel, ein Nichts. 62) Der Gegensatz ist zwischen dem von Dieben Beraubten und Dem, der sich selbst noch dazu beraubt, indem er sich nutzlos grämt. 63) *to sugar, or to gall* hängt von *equivocal* ab. Solche Sentenzen, wie die vom Dogen vorgetragenen und von Brabantio erwiederten, können nach beiden Seiten wirken und den Schmerz verbittern wie versüssen. 64) Zu einem wunden Herzen dringt man, um es zu heilen, nicht durch das Ohr; ein wundes Herz lässt sich nicht mit Worten heilen. 65) Der plötzliche Uebergang vom Vers zur Prosa soll wohl den entsprechenden raschen Uebergang von theoretischer Moral und epigrammatischer Spielerei zu den praktischen Anforderungen des Augenblicks andeuten. In der Fol. fängt die Prosa deshalb schon in Brabantio's letzten Worten an, während die Qs. noch im Blankvers lesen *Beseech you, now to the affairs of state.* 66) Ein Statthalter von allgemein anerkannter Tüchtigkeit. 67) Vgl. Anm. 33. Die öffentliche Meinung, welche über den Erfolg entscheidet, stimmt zuverlässiger für Othello, als Statthalter von Cypern. 68) *gloss* ist der frische Glanz neuer Dinge, der sich beim Gebrauch derselben verliert oder trübt *(slubber)*. So wird auch Othello's junges Liebesglück durch den stürmisch-gewaltsamen Feldzug seinen ersten frischen Glanz verlieren. 69) Ein Bett, dessen Flaumfedern dreimal gesichtet sind, das also das allerweichste ist. Zusammensetzungen mit *thrice*, um einen hohen Grad auszudrücken, sind Sh. sehr geläufig. 70) *to agnize*, ein veraltetes Wort, das bei Sh. sonst nicht vorkommt, wie *to acknowledge* = erkennen, sich zu Etwas bekennen. 71) *state* ist hier der erhabene Sitz des Dogen oder des ganzen Senats, vor dem Othello sich neigt. — In der vorigen Zeile haben Fol. und Qs. *this present warres.* 72) Othello erbittet für Desdemona entsprechende Verfügungen von Seiten des Senats: geziemende Anweisung eines Wohnortes *(place)* und Einkommens *(exhibition)*, mit solcher Einrichtung und Gesellschaft, wie es ihrer Herkunft und Erziehung gemäss ist. Dass unter *place* nicht Desdemona's Rang zu verstehen ist, wie manche Commentatoren erklären, zeigt der Zusammenhang und die Antwort des Dogen. *exhibition* ist ein bestimmtes Jemandem ausgesetztes Einkommen. — Q. A. hat *reverence* für *reference* der Fol. und Q. B. 73) So die Fol.; die Qs. lesen *If you please, be 't at her father's.* 74) *your prosperous ear* = Euer günstiges Gehör, nach der Fol. Die Qs. haben *a gracious ear.* 75) Des Dogen gewichtige Stimme soll der Schüchternheit Desdemona's und ihrer Bitten zu Hülfe kommen. — Q. A. hat *And if my simpleness* — und als Antwort des Dogen: *What would you — speake.* 76) Die Fol. lässt *did* aus. 77) Desdemona spricht von der offenen Gewaltsamkeit und dem Sturm ihres Schicksals, d. h. von ihrem stürmischen und gewaltsamen Schicksal, durch das sie so ungestüm aus ihrem früheren stillen Leben herausgerissen sei und jetzt auch gekräftigt werde, Othello's Kriegsstrapatzen zu theilen. *of fortunes* gehört demnach zu dem nach Sh.'s Construction durch die Copula verknüpften *my downright violence and storm*, nicht bloss zu *storm* allein. — Q. A. liest *scorn* für *storm.* 78) *quality* ist Othello's kriegerischer Beruf, dem ihr Herz sich bereitwillig unterordnet. 79) Nicht Othello's Mohrengesicht hat sie angeschaut, sondern ein schöneres in seinem Gemüthe erkannt. 80) *moth* ist ein Bild

The rites for why[81] I love him are bereft me,
And I a heavy interim shall support
By his dear absence. Let me go with him.
*Oth.* Let her have your voice.[82]
Vouch with me, heaven, I therefore beg it not,
To please the palate of my appetite:
Nor to comply with heat, the young affects,
In my defunct and proper satisfaction;[83]
But to be free and bounteous to her mind:
And heaven defend your good souls,[84] that you think
I will your serious and great business scant,
For she is with me. No, when light-wing'd toys
Of feather'd Cupid seel with wanton dulness
My speculative and offic'd instrument,[85]
That my disports corrupt and taint my business,
Let housewives make a skillet of my helm,
And all indign and base adversities
Make head against my estimation.[86]
*Duke.* Be it as you shall privately determine,
Either for her stay, or going. The affair cries haste,
And speed must answer it.
*1. Sen.* You must away to-night.
*Oth.* With all my heart.[87]
*Duke.* At nine i' the morning here we 'll meet again.
Othello, leave some officer behind,
And he shall our commission bring to you;
With such things else of quality and respect,[88]
As doth import you.
*Oth.* So please your grace, my ancient;
A man he is of honesty, and trust:
To his conveyance I assign my wife,
With what else needful your good grace shall think
To be sent after me.
*Duke.* Let it be so. —
Good night to every one. — *[To* Brabantio.*]* And, noble Signior,
If virtue no delighted[89] beauty lack,
Your son-in-law is far more fair than black.
*1. Sen.* Adieu, brave Moor! use Desdemona well.
*Bra.* Look to her, Moor, if thou hast eyes to see:[90]
She has deceiv'd her father, and may thee.
*[Exeunt* Duke, *Senators, Officers, etc*
*Oth.* My life upon her faith! — Honest Iago,
My Desdemona must I leave to thee:
I pr'ythee, let thy wife attend on her;
And bring them after in the best advantage.[91]
Come, Desdemona; I have but an hour
Of love, of worldly matters and direction,
To spend with thee: we must obey the time.
*[Exeunt* Othello *and* Desdemona.
*Rod.* Iago!
*Iago.* What say'st thou, noble heart?
*Rod.* What will I do, think'st thou?
*Iago.* Why, go to bed, and sleep.
*Rod.* I will incontinently drown myself.
*Iago.* Well, if thou dost, I shall never love thee after it. Why, thou silly gentleman!
*Rod.* It is silliness to live, when to live is a torment; and then have we a prescription[92] to die, when death is our physician.
*Iago.* O, villanous![93] I have looked upon the world for four times seven years, and since I could distinguish betwixt a benefit and an injury, I never found a man that knew how to love himself. Ere I would say, I would drown myself for the love of a Guinea-hen,[94] I would change my humanity with a baboon.

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winziger Kleinheit = ein in Frieden lebendes Insect. So stellt sich Desdemona dar, wenn sie von Othello verlassen ist. 81) So die Fol. mit Sh.'scher Construction; die Qs. haben *for which.* 82) So die Fol.; die Qs. lesen: *Your voices, lords: beseech you, let her will* || *Have a free way. — vouch with me, heaven* fehlt in Q. A. 83) Othello ruft den Himmel zum Zeugen an, dass er Desdemona's Begleitung nicht deshalb erbitte, um seiner Begierde zu schmeicheln, noch um dem Feuer, welches die Jugend afficire, in seiner persönlichen Befriedigung, die bei ihm schon abgestorben sei, zu fröhnen. — *the young affects* ist Relativsatz zu *heat: heat which affects the young.* So construirt auch Malone, wenn er sagt: *The young affects may either mean the affections or passions of youth (considering affects as a substantive), or these words may be connected with heat which immediately precedes: I ask it not for the purpose of gratifying that appetite which peculiarly stimulates the young.* Wie Sh. oft Begriffe mit der Copula *and* verknüpft, die eigentlich in keinem genau coordinirten Zusammenhange stehen, so verbindet er hier *my proper*, d. h. *own, satisfaction* und *defunct satisfaction* = die eigene Befriedigung und die Befriedigung, die schon hinter ihm liegt. *defunct* ist zu fassen mit Bezugnahme auf den in *heat, the young affects* ausgesprochenen Gegensatz. Zu diesen *the young* gehört Othello nicht mehr. — Die Hgg. ändern zum Theil *my* in *me*, und verbinden *defunct* mit dem als Substantiv gefassten *affects*, oder lesen auch wohl *affect 's*, d. h. *affect is.* 84) *your good souls* euphemistisch für *you.* Der Himmel bewahre *(defend)* Euer gutes Herz davor, dass Ihr glaubt, ich würde Eure Geschäfte verkümmern lassen, weil *(for)* sie bei mir ist. — *to defend* und *for* kommen bei Sh. oft in den angegebenen Bedeutungen vor. — Für *for* hat die Fol. *when.* 85) So die Fol. Die leichtgeflügelten Liebeständeleien sollen Othello's beobachtendes und zum Handeln bestimmtes Organ nicht blind und stumpf machen. — *to seel* ist der technische Ausdruck von den Jagdfalken, denen, um sie zu zähmen, eine Kappe über die Augen gezogen wurde. — Die Qs. lesen *foils* für *seel* und *active instruments* für *offic'd instrument;* ausserdem auch *and feather'd Cupid* für *of.* 86) So die Fol.; die Qs. haben dafür das in diesem Sinne gebräuchlichere Wort *reputation.* 87) So die Fol. In den Qs. fügt der Doge hinter *answer it* noch hinzu: *you must hence to-night.* Dann fragt Desdemona: *To-night, my lord?* und der Doge wiederholt noch einmal: *This night.* 88) Ausser der Vollmacht *(commission)* soll der Officier ihm nachbringen, was sonst noch zu Othello's Amt und Würde *(quality and respect)* gehört, um in Cypern damit aufzutreten. 89) *delighted* ist schwerlich, wie die englischen Commentatoren erklären, eine Vertauschung des passiven Particips mit dem activen, = *delighting*, sondern ein aus dem substantivischen *delight* gebildetes Beiwort: mit Ergötzen *(delight)* ausgestattet, = *delightful.* — *fair* ist einerseits = schön, andererseits = hellfarbig, im Gegensatz zu *black* = hässlich, und = schwarz. 90) So Fol. und Q. B.; Q. A. hat *have a quick eye to see.* 91) *advantage* ist günstige Gelegenheit, in örtlichem und zeitlichem Sinne. — Für *them* haben die Qs. *her*, obwohl Othello von Zweien, seiner Gemahlin und Iago's Gattin, spricht. 92) *prescription* ist zugleich = Vorschrift, Anweisung, und = ärztliches Recept. 93) Dieser Ausruf fehlt in Q. A. 94) *Guinea-hen* = Perlhuhn, kommt auch bei Sh.'s

*Rod.* What should I do? I confess, it is my shame to be so fond; but it is not in my virtue[95] to amend it.

*Iago.* Virtue? a fig![96] 't is in ourselves that we are thus, or thus. Our bodies are our gardens,[97] to the which our wills are gardeners: so that if we will plant nettles, or sow lettuce; set hyssop, and weed up thyme; supply it with one gender of herbs, or distract it with many; either to have it steril with idleness,[98] or manured with industry; why, the power and corrigible[99] authority of this lies in our wills. If the balance of our lives had not one scale of reason to poise another of sensuality, the blood and baseness of our natures would conduct us to most preposterous conclusions: but we have reason to cool our raging motions, our carnal stings, our unbitted lusts; whereof I take this, that you call love, to be a sect, or scion.[100]

*Rod.* It cannot be.

*Iago.* It is merely a lust of the blood, and a permission of the will. Come, be a man: drown thyself? drown cats, and blind puppies. I have profess'd me thy friend, and I confess me knit to thy deserving with cables of perdurable toughness: I could never better stead thee than now. Put money in thy purse; follow these wars; defeat thy favour with an usurped beard;[101] I say, put money in thy purse. It cannot be, that Desdemona should long continue[102] her love to the Moor, — put money in thy purse, — nor he his to her: it was a violent commencement in her,[103] and thou shalt see an answerable sequestration; — put but money in thy purse. — These Moors are changeable in their wills; — fill thy purse with money: — the food that to him now is as luscious as locusts,[104] shall be to him shortly as bitter as coloquintida. She must change for youth:[105] when she is sated with his body, she will find the error of her choice. — She must have change, she must: therefore, put money in thy purse. — If thou wilt needs damn thyself, do it a more delicate way than drowning.[106] Make all the money thou canst. If sanctimony and a frail vow, betwixt an erring barbarian[107] and a supersubtle Venetian, be not too hard for my wits, and all the tribe of hell, thou shalt enjoy her; therefore, make money. A pox of drowning thyself! it is clean out of the way: seek thou rather to be hanged in compassing thy joy, than to be drowned and go without her.

*Rod.* Wilt thou be fast to my hopes, if I depend on the issue?[108]

*Iago.* Thou art sure of me. — Go, make money. — I have told thee often, and I re-tell thee again and again, I hate the Moor: my cause is hearted;[109] thine hath no less reason. Let us be conjunctive[110] in our revenge against him: if thou canst cuckold him, thou dost thyself a pleasure, me a sport. There are many events in the womb of time, which will be delivered. Traverse;[111] go: provide thy money. We will have more of this tomorrow. Adieu.

*Rod.* Where shall we meet i' the morning?

*Iago.* At my lodging.

*Rod.* I 'll be with thee betimes.

*Iago.* Go to; farewell. Do you hear, Roderigo?

*Rod.* What say you?

*Iago.* No more of drowning, do you hear?

*Rod.* I am changed.[112] I 'll sell all my land.

*Iago.* Go to; farewell! put money enough in your purse. *[Exit* Roderigo.

Thus do I ever make my fool my purse;
For I mine own gain'd knowledge should profane,
If I would time expend with such a snipe[113]
But for my sport and profit. I hate the Moor;
And it is thought abroad, that 'twixt my sheets
He has done my office: I know not if 't be true;

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Zeitgenossen als verächtliche Bezeichnung eines Weibes vor; wahrscheinlich wegen der bunten Federn des Vogels. 95) Es liegt nicht in meiner Macht oder Tüchtigkeit, es zu ändern. So gebraucht Sh. *virtue* oft. Iago fasst *virtue* dann in weiterem Sinne. 96) *a fig!* ein Ausdruck der Verachtung, der mit entsprechender Handgeberde begleitet wird. Wort und Pantomime stammen aus dem Italienischen und Spanischen *(the fig of Spain* heisst es daher in K. Henry V. A. 3, Sc. 6), weshalb an andern Stellen in affectirter Sprache auch *fico* (Merry Wives of Windsor A. 1, Sc. 3) und *figo* (K. Henry V. A. 4, Sc. 1) dafür steht. 97) Die Qs. lassen *our* aus. 98) *either to have etc.* weicht von der bisherigen Construction *so that if we will plant etc.* ab, wie solche Abweichungen in längeren Sätzen bei Sh. nicht selten sind. 99) *corrigible* = bessernd, lenkend. So in Ben Jonson's Poetaster: *do I not bear a reasonable, corrigible hand over him?* — Im folgenden Satze hat die Fol. *braine* für *balance.* 100) Die Liebe ist nach Iago's Ansicht nichts rein Ursprüngliches, schlechthin Angeborenes, sondern durch Zuthun des Menschen mit erwachsen, wie ein Setzling *(sect)* oder Pfropfreis *(scion).* 101) Entstelle Dein Aussehen mit einem falschen Bart, um unkenntlich zu werden. — *to defeat, favour* und *usurped* kommen in diesen Bedeutungen bei Sh. häufiger vor. 102) So die Qs.; die Fol. stellt um: *It cannot be long that Desdemona should continue etc.* 103) *in her* lassen die Qs. aus, mit Unrecht, denn nur von Desdemona's, nicht aber von Othello's Liebe, lässt sich ein stürmischer Anfang behaupten, wie sie vorher selbst gesagt: *My downright violence and storm of fortunes.* Diesem heftigen Beginne ihrer Liebe wird eine eben so plötzliche, gewaltsame Trennung oder Losreissung *(an answerable sequestration)* entsprechen, die zunächst durch Othello's angeborene Unbeständigkeit erfolgen wird. 104) Es kann zweifelhaft scheinen, ob Sh. bei *locusts* an die Frucht des wilden Acacienbaumes gedacht hat, oder an Heuschrecken, die bei verschiedenen Völkern des Orients für eine Delicatesse gelten. — In Reisly's Buch Shakspeare's Garden wird *locusts* erklärt: *the fruit of the carob tree (Siliqua dulcis).* 105) Diese Worte fehlen in Q. A., wie in der Fol. das folgende *she must have change, she must* fehlt. 106) Insofern ein Selbstmörder der ewigen Verdammniss anheimfällt, räth Iago, diese Verdammniss auf einem angenehmeren Wege der Versündigung sich zuzuziehen, d. h. etwa durch Ehebruch mit der Desdemona: *thou shalt enjoy her* sagt er bald nachher. 107) *erring barbarian* ist was A. 1, Sc. 1 *extravagant and wheeling stranger* hiess, nur dass *barbarian* — worin zugleich eine Anspielung auf die Berberei liegen mag (vgl. *Barbary horse* A. 1, Sc. 1) — noch ein stärkerer Ausdruck der Verachtung ist. — Die Fol. lässt *a* vor *supersubtle* aus. 108) Q. A. schliesst den Satz mit *my hopes.* 109) *hearted* = an's Herz gewachsen, im Herzen fest, ist ein Sh.'sches Adjectiv, das er hier und A. 3, Sc. 3 gebraucht. 110) Q. A. *communicative.* 111) Ein altes Commandowort, das ein zeitgenössischer Lexikograph erklärt: *to march up and down.* 112) So Q. B. und theilweise Q. A. In der Fol. fehlt *I am changed* und die beiden vorhergehenden Zeilen, ebenso die folgende Zeile bis *in*

Yet I, for mere suspicion in that kind,
Will do as if for surety. He holds me well;[114]
The better shall my purpose work on him.
Cassio 's a proper man: let me see now;
To get his place, and to plume up my will,[115]
In double knavery, — How, how? — Let 's see: —
After some time, to abuse Othello's ear,
That he is too familiar with his wife:
He hath a person, and a smooth dispose,[116]
To be suspected; fram'd to make women false.
The Moor is of a free and open nature,[117]
That thinks men honest, that but seem to be so,
And will as tenderly be led by the nose,
As asses are. —
I have 't; — it is engender'd: — hell and night
Must bring this monstrous birth to the world's light.
*[Exit.*

# ACT II.

## SCENE I.

A Sea-port Town in Cyprus. A Platform.

*Enter* Montano *and Two Gentlemen.*

*Mon.* What from the cape can you discern at sea?
*1. Gent.* Nothing at all: it is a high-wrought flood;
I cannot, 'twixt the heaven[1] and the main,
Descry a sail.
*Mon.* Methinks, the wind hath spoke aloud at land;
A fuller blast ne'er shook our battlements;
If it hath ruffian'd[2] so upon the sea,
What ribs of oak, when mountains melt on them,[3]
Can hold the mortise? What shall we hear of this?
*2. Gent.* A segregation of the Turkish fleet:
For do but stand upon the foaming shore,[4]
The chidden billow seems to pelt the clouds;
The wind-shak'd surge, with high and monstrous maine,[5]
Seems to cast water on the burning bear,
And quench the guards of the ever-fixed pole:
I never did like molestation view
On the enchafed flood.
*Mon.* If that the Turkish fleet
Be not enshelter'd and embay'd,[6] they are drown'd;
It is impossible to bear it out.[7]

*Enter a Third Gentleman.*

*3. Gent.* News, lads![8] our wars are done.
The desperate tempest hath so bang'd the Turks,
That their designment halts: a noble ship of Venice
Hath seen a grievous wrack[9] and sufferance
On most part of their fleet.
*Mon.* How! is this true?
*3. Gent.* The ship is here put in.
A Veronessa;[10] Michael Cassio,
Lieutenant to the warlike Moor, Othello,
Is come on shore: the Moor himself[11] at sea,
And is in full commission here for Cyprus.
*Mon.* I am glad on 't; 't is a worthy governor.
*3. Gent.* But this same Cassio, though he speak of comfort,[12]
Touching the Turkish loss, yet he looks sadly,
And prays the Moor be safe; for they were parted
With foul and violent tempest.
*Mon.* 'Pray heavens he be;
For I have serv'd him, and the man commands
Like a full soldier.[13] Let 's to the sea-side, ho!
As well to see the vessel that 's come in,
As to throw out our eyes for brave Othello,
Even till we make the main, and the aerial blue,
An indistinct regard.[14]
*3. Gent.* Come, let 's do so;
For every minute is expectancy
Of more arrivance.

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*your purse.* 113) *snipe* bezeichnet hier, wie sonst *woodcock*, einen Einfaltspinsel. 114) Er hat eine gute Meinung von mir. 115) Die Qs. lesen *and make up to my will*, und in der folgenden Zeile *A double knavery.* 116) *dispose* ist hier, wie Sh. sonst wohl *disposition* gebraucht, = Benehmen, Wesen — Zwei Zeilen vorher hat die Fol. *ears* für *ear.* 117) *The Moor a free and open nature too* liest Q. A.

1) So Fol. und Q. B. Zwischen Himmel und Meer, d. h. am Horizont, lässt sich kein Segel entdecken. Die Hgg. lesen theilweise mit Q. A. *haven* für *heaven*, obgleich der Hafen an's Meer stossen muss, also von einem Zwischenraum, und noch dazu von einem entfernten *(What from the cape can you discern at sea?)*, nicht die Rede sein kann. 2) *to ruffian* = den Raufbold spielen, scheint ein von Sh. aus dem substantivischen *ruffian* gebildetes Verbum zu sein. Es kommt nur an dieser Stelle vor; als Nomen in entsprechendem Sinne gebraucht er es in Troilus and Cressida (A. 1, Sc. 3) *the ruffian Boreas*, und in K. Henry IV. Second Part (A. 3, Sc. 1) *the ruffian billows.* 3) Unter *mountains* sind die berghohen Wogen zu verstehen, die über das Schiff, gleichsam zusammenschmelzend, hereinbrechen. — Q. A. liest weniger deutlich: *when the huge mountain melt.* 4) Q. A. hat *banning shore* = die scheltende, zürnende Küste. Diese Lesart, wenn sie auch von Sh. selbst später verworfen und mit *foaming shore* vertauscht wurde, rechtfertigt doch in der folgenden Zeile das *chidden billow* der Fol. gegen *chiding billow*, wie die Qs. lesen und die meisten Hgg. vorziehen. 5) *maine* in Qs. und Fol. kann nur Schreib- oder Druckfehler für *mane* sein. Die Brandung wird als ein gewaltiges Ungeheuer mit gewaltiger Mähne gedacht, welches sein Wasser bis an das Gestirn des Bären *(burning bear)* speit und den Polarstern damit auszulöschen droht. 6) *to embay* gebildet wie *to enshelter* = in eine Bucht *(bay)* legen. 7) So Fol. und Q. B.; Q. A. hat *they bear it out* = es ist unmöglich, dass sie (d. h. *the Turkish fleet*, als Collectiv pluralisch) durchkommen. 8) Q. A. hat *lords* für *lads*, und *your wars* für *our wars.* 9) *wrack*, nicht *wreck*, ist Sh.'s Wort. 10) So die Qs.; ähnlich hat die Fol.: *Verennessa*, womit offenbar das *noble ship of Venice* näher bezeichnet werden soll, wie schon die weibliche Endung auf *a* andeutet, da im Englischen jedes Schiff weiblichen Geschlechts ist. Viele Hgg. nehmen Anstoss an einem Veroneser Schiff, weil Verona eine Landstadt sei; sie ändern *Veronese*, und beziehen dieses Wort, das Sh. schwerlich viersylbig gebraucht haben würde, auf Cassio, der doch schon A. 1, Sc. 1 als Florentiner bezeichnet wird. 11) Viele Hgg. lesen mit Rowe *himself 's.* Das *is* ist in Sh.'s freierer Construction leicht zu suppliren. 12) *of comfort* = tröstlich, wie *of nature* = natürlich. 13) *full* wird hier gebraucht, wie Sh. sonst *sufficient* anwendet, = vollkommen genügend, tüchtig. 14) Sie wollen ihre Sehkraft so anstrengen, bis ihren Blicken das Meer und das Blau des Himmels ununterscheidbar zusammenfliesst.

*Enter* Cassio.

*Cas.* Thanks, you the valiant of this warlike isle,[15]
That so approve the Moor. — O! let the heavens
Give him defence against the elements,
For I have lost him on a dangerous sea.
*Mon.* Is he well shipp'd?
*Cas.* His bark is stoutly timber'd, and his pilot
Of very expert and approv'd allowance;[16]
Therefore my hopes, not surfeited to death,
Stand in bold cure.[17]
*[Within.]* A sail, a sail, a sail!

*Enter a Messenger.*[18]

*Cas.* What noise?
*Mess.* The town is empty; on the brow o' the sea
Stand ranks of people, and they cry, »A sail!«
*Cas.* My hopes do shape him[19] for the governor.
*[Guns heard.*
2. *Gent.* They do discharge their shot of courtesy;
Our friends, at least.
*Cas.* I pray you, Sir, go forth,
And give us truth who 't is that is arriv'd.
2. *Gent.* I shall. *[Exit.*
*Mon.* But, good lieutenant, is your general wiv'd?
*Cas.* Most fortunately: he hath achiev'd a maid
That paragons description and wild fame;[20]
One that excels the quirks of blazoning pens,
And, in the essential vesture of creation,
Does tire the ingener.[21]

*Re-enter Second Gentleman.*

How now! who has put in?
2. *Gent.* 'T is one Iago, ancient to the general.
*Cas.* He has had most favourable and happy speed:
Tempests themselves, high seas, and howling winds,
The gutter'd rocks, and congregated sands,[22]
Traitors ensteep'd to enclog the guiltless keel,
As having sense of beauty, do omit
Their mortal[23] natures, letting go safely by
The divine Desdemona.
*Mon.* What is she?
*Cas.* She that I spake of, our great captain's captain,
Left in the conduct of the bold Iago;
Whose footing here anticipates our thoughts
A se'nnight's speed.[24] — Great Jove![25] Othello guard,
And swell his sail with thine own powerful breath,
That he may bless this bay with his tall ship,
Make love's quick pants in Desdemona's arms,[26]
Give renew'd fire to our extincted spirits,
And bring all Cyprus comfort![27] —

*Enter* Desdemona, Emilia, Iago, Roderigo, *and Attendants.*

O, behold,
The riches[28] of the ship is come on shore!
Ye men of Cyprus, let her have your knees. —
Hail to thee, lady! and the grace of heaven,
Before, behind thee, and on every hand,
Enwheel thee round!
*Des.* I thank you, valiant Cassio.
What tidings can you tell me of my lord?
*Cas.* He is not yet arriv'd: nor know I aught
But that he 's well, and will be shortly here.
*Des.* O! but I fear[29] — How lost you company?
*Cas.* The great contention of the sea and skies
Parted our fellowship. But, hark! a sail.
*[Within.]* A sail, a sail! *[Guns heard.*
2. *Gent.* They give their greeting to the citadel:
This likewise is a friend.
*Cas.* See for the news![30] —
*[Exit Gentleman.*
Good ancient, you are welcome. — *[To* Emilia.*]* Welcome,
mistress. —
Let it not gall your patience, good Iago,
That I extend my manners:[31] 't is my breeding

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— Q. A. lässt diese anderthalb Verse aus. — Am Schluss der folgenden Rede hat die Fol. *arrivancie.* 15) Die Qs. haben *thanks to the valiant* und Q. A. *worthy* für *warlike*, was sich nur in der Fol. findet: *the warlike isle.* — *this* für *the* ist aus den Qs. entlehnt. — Cassio hat beim Kommen ihre Worte vom *brave Othello* gehört. 16) d. h. er ist allgemein anerkannt *(allowed)* als erfahren und erprobt *(expert and approv'd).* — *expert* betont Sh. auch an andern Stellen. 17) Cassio hat sich nicht übermässigen oder vagen Hoffnungen hingegeben, die durch ihr Uebermass sich selbst den Tod bereiten *(surfeited to death)*, sondern nur solchen Hoffnungen, die eben, weil sie gemässigt sind, eher auf Genesung, d. h. auf Verwirklichung, rechnen dürfen, Hoffnungen, die also in zuversichtlicher Heilung sich befinden *(stand in bold cure).* 18) So die Bühnenweisung der Qs. In der Fol. tritt keine neue Person auf, und die dem *Messenger* zuertheilten Worte spricht dort einer der *Gentlemen.* — Die meisten Hgg. machen aus dem *Messenger* deshalb *Another Gentleman.* 19) d. h. Den, der auf dem Schiffe fährt, macht die Hoffnung Cassio's zu dem neuen Statthalter Othello. 20) *to paragon* = zur Vergleichung hinstellen oder zur Vergleichung herausfordern. — *wild fame* ist das sich an kein Mass bindende, schwärmerisch übertreibende Gerücht; selbst mit dem darf Desdemona es dreist aufnehmen. 21) Die Fol. hat *do's tyre the Ingeniuer*, was die Hgg. mit dem veralteten *enginour* oder *enginer* = Künstler, Erfinder, erklären. — Q. A. liest *does bear all excellency.* 22) Wie vorher *segregation of the Turkish fleet* die Zerstreuung der vereinigten Flotte bedeutete, so sind hier *congregated sands* die zusammengehäuften Sandbänke, welche, weil das Meer sie bedeckt, Verräther heissen, die eingetaucht, untergetaucht sind, um den arglos dahinfahrenden Kiel mit einem Hindernisse zu fangen. Der Gegensatz ist zwischen *traitors* und *guiltless.* — Für das von Sh. gebildete *enclog* haben die Qs. das gewöhnliche *clog.* 23) Die Qs. haben *common natures.* — *mortal* ist auch sonst = tödtlich, Tod bringend. 24) d. h. er setzt seinen Fuss hier an's Land um acht Tage früher, als wir erwarten durften. — *speed* = Vorsprung, zuvorkommende Eile, kommt auch in Macbeth (A. 1, Sc. 5) vor: *One of my fellows had the speed of him.* 25) Vgl. A. 1, Sc. 2, Anm. 16. — Jupiter wird hier in poetischer Apostrophe als Herr der Elemente angerufen. 26) Die Qs. haben matter: *And swiftly come to Desdemona's arms.* 27) Diese Worte fehlen in der Fol., wahrscheinlich nur aus Versehen. 28) *riches* gebraucht Sh. gewöhnlich als Singular, obwohl ihm auch die pluralische Anwendung des Wortes nicht fremd ist. 29) Desdemona bricht den Satz ab und sagt nicht, was sie fürchtet. 30) Q. A. hat dafür: *So speaks this voice*, d. h. diese Stimme des Geschützes kündigt einen Freund an. 31) Iago soll es nicht übelnehmen, dass Cassio seine Manierlichkeit *(manners)* auch darin an den Tag legt

That gives me this bold show of courtesy.
*[Kissing her.*

*Iago.* Sir, would she give you so much of her lips,
As of her tongue she oft bestows on me,
You 'd have enough.

*Des.* Alas! she has no speech.

*Iago.* In faith, too much;
I find it still, when I have list[32] to sleep:
Marry, before your ladyship, I grant,
She puts her tongue a little in her heart,
And chides with thinking.

*Emil.* You have little cause to say so.

*Iago.* Come on, come on; you are pictures[33] out of doors,
Bells in your parlours, wild cats in your kitchens,
Saints in your injuries,[34] devils being offended,
Players in your housewifery, and housewives in your beds.[35]

*Des.* O, fie upon thee, slanderer!

*Iago.* Nay, it is true, or else I am a Turk:
You rise to play, and go to bed to work.

*Emil.* You shall not write my praise.

*Iago.* No, let me not.

*Des.* What wouldst thou write of me, if thou shouldst praise me?

*Iago.* O gentle lady, do not put me to 't;[36]
For I am nothing, if not critical.

*Des.* Come on; assay. — There 's one gone to the harbour?

*Iago.* Ay, Madam.

*Des.* I am not merry; but I do beguile
The thing I am, by seeming otherwise.[37] —
Come, how wouldst thou praise me?

*Iago.* I am about it; but, indeed, my invention
Comes from my pate, as birdlime does from frize;[38]
It plucks out brains and all: but my Muse labours,
And thus she is deliver'd.
If she be fair[39] and wise, — fairness, and wit,
The one 's for use, the other useth it.

*Des.* Well prais'd! How, if she be black and witty?

*Iago.* If she be black, and thereto have a wit,
She 'll find a white that shall her blackness fit.

*Des.* Worse and worse.

*Emil.* How, if fair and foolish?

*Iago.* She never yet was foolish that was fair;
For even her folly help'd her to an heir.

*Des.* These are old fond[40] paradoxes, to make fools laugh i' the ale-house. What miserable praise hast thou for her that 's foul and foolish?

*Iago.* There 's none so foul, and foolish thereunto,
But does foul pranks which fair and wise ones do.

*Des.* O heavy ignorance! thou praisest the worst best. But what praise couldst thou bestow on a deserving woman indeed?[41] one, that, in the authority of her merit, did justly put on the vouch of very malice itself?[42]

*Iago.* She that was ever fair, and never proud;
Had tongue at will, and yet was never loud;
Never lack'd gold, and yet went never gay;
Fled from her wish, and yet said, »Now I may;«
She that, being anger'd, her revenge being nigh,
Bade her wrong stay, and her displeasure fly;[43]
She that in wisdom never was so frail,
To change the cod's head for the salmon's tail;[44]
She that could think, and ne'er disclose her mind,
See suitors following, and not look behind:[45]
She was a wight,[46] — if ever such wights were, —

*Des.* To do what?

*Iago.* To suckle fools, and chronicle small beer.[47]

*Des.* O most lame and impotent conclusion! — Do not learn of him, Emilia, though he be thy husband. — How say you, Cassio? is he not a most profane and liberal counsellor?[48]

*Cas.* He speaks home, Madam: you may relish him more in the soldier, than in the scholar.[49]

*Iago.* *[Aside.]* He takes her by the palm: ay, well said, whisper: with as little a web as this will I ensnare as great a fly as Cassio. Ay, smile upon her, do; I will gyve thee[50] in thine own courtship. You say true, 't is

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*(extend)*, dass er die Emilia mit einem Kusse begrüsst. 32) So Q. A.; die Fol. und Q. B. haben *leave to sleep*. 33) *pictures* ist der Gegensatz zu dem Folgenden: stumm, vielleicht auch anmuthig, wie Gemälde. 34) d. h. in dem Unrecht, das Ihr begeht, in den Kränkungen, die Ihr Andern zufügt, geberdet Ihr Euch wie Heilige. 35) Die Haushaltung ist Euch nur ein Spiel, ein Müssiggang; als thätige Hausfrauen zeigt Ihr Euch nur im Ehebett. Ebendasselbe sagt Iago gleich nachher: *You rise to play, and go to bed to work.* 36) *to 't* d. h. *to praise you.* Iago eignet sich nicht zum Lobredner, weil er sich nur auf's Tadeln versteht. *critic* und *critical* haben bei Sh. auch an andern Stellen die Bedeutung: Tadler, tadelsüchtig. 37) Der Gegensatz ist zwischen *the thing I am* und *seeming otherwise:* mein wirkliches Wesen und der Schein. Sie motivirt damit, weshalb sie mit Iago diese Scherze fortsetze. — Die Worte müssen vielleicht als beiseit gesprochen betrachtet werden. 38) So schwer wie sich Vogelleim von einem Friesrock losreisst, reisst sich Iago's dichterische Erfindung zum Preise der Desdemona von seinem Schädel los; und wenn sie endlich sich losmacht, reisst sie Gehirn und Alles mit, wie etwa der Vogelleim die Wollflocken des Friesrockes. 39) *fair* steht hier doppelsinnig = schön, und = blond, im Gegensatz zu *black* in Iago's folgender Rede, wo Q. A. *hit* liest für *fit* der Fol. und Q. B. 40) *fond* = thöricht, albern, fehlt in den Qs. — *paradox* ist bei Sh. = scheinbar oder wirklich sinnloser Satz. 41) *indeed* gehört zu *deserving*, = eine in der That verdienstliche Frau. 42) Eine Frau, die, kraft ihres Werthes, mit Recht das Zeugniss der Bosheit selbst veranlassen, herausfordern *(put on)* könnte. 43) Das Unrecht, das sie zu erdulden hatte, liess sie sich gefallen, liess sie andauern, und nur ihr Missfallen über dieses Unrecht liess sie entweichen 44) Für den Schwanz eines Salmen den Kopf eines Stockfisches einzutauschen, konnte wohl als Zeichen von Urtheilslosigkeit gelten. 45) Diese Zeile fehlt zufällig in Q. A. 46) *wight* = Geschöpf, wird, wie hier, von einer Frau auch in dem alten Drama Gorboduc gebraucht: *O me, most woful wight!* 47) Das Komische und Ironische in Iago's Schlusssentenz liegt darin, dass eine Frau mit alle den angeführten seltenen Vortrefflichkeiten am Ende doch nur gut genug dazu sein soll, die gewöhnlichsten weiblichen Pflichten zu erfüllen: Kinder zu säugen und den Verbrauch des im Hause gebrauten Dünnbiers zu notiren. — Einen solchen Schluss bezeichnet Desdemona dann empört als lahm und gliederschwach. 48) *profane* = lästernd, *liberal* = ausgelassen in Reden. — Für *counsellor* ändert Theobald *censurer.* 49) Iago spricht zum Ziele, derb treffend *(home)*, und muss, wenn man an ihm Geschmack finden soll, mehr als Soldat, denn als Mann von höherer Bildung *(scholar)* betrachtet werden. 50) So die Fol.; die

so, indeed.[51] If such tricks as these strip you out of your lieutenantry, it had been better you had not kissed your three fingers so oft, which now again you are most apt to play the sir in.[52] Very good; well kissed, an excellent courtesy![53] 't is so, indeed. Yet again your fingers to your lips? would, they were clyster-pipes for your sake! — *[A trumpet heard.]* The Moor! I know his trumpet.

*Cas.* 'T is truly so.

*Des.* Let 's meet him, and receive him.

*Cas.* Lo, where he comes!

*Enter* OTHELLO *and Attendants.*

*Oth.* O my fair warrior![54]

*Des.* My dear Othello!

*Oth.* It gives me wonder great as my content,
To see you here before me. O my soul's joy!
If after every tempest come such calms,[55]
May the winds blow till they have waken'd death;
And let the labouring bark climb hills of seas,
Olympus-high, and duck again as low
As hell 's from heaven! If it were now to die,[56]
'T were now to be most happy; for, I fear,
My soul hath her content so absolute,[57]
That not another comfort like to this
Succeeds in unknown fate.

*Des.* The heavens forbid,
But that[58] our loves and comforts should increase,
Even as our days do grow!

*Oth.* Amen to that, sweet powers!
I cannot speak enough of this content;
It stops me here;[59] it is too much of joy:
And this, and this, the greatest discords be,
*[Kissing her.*[60]
That e'er our hearts shall make!

*Iago. [Aside.]* O! you are well tun'd now;
But I 'll set down the pegs that make this music,[61]
As honest as I am.[62]

*Oth.* Come, let us to the castle. —
News, friends: our wars are done, the Turks are drown'd.
How does my old acquaintance of this isle?[63]
Honey,[64] you shall be well-desir'd[65] in Cyprus;
I have found great love amongst them. O my sweet,
I prattle out of fashion,[66] and I dote
In mine own comforts. — I pr'ythee, good Iago,
Go to the bay, and disembark my coffers.
Bring thou the master[67] to the citadel;
He is a good one, and his worthiness
Does challenge much respect. — Come, Desdemona,
Once more well met at Cyprus.

*[Exeunt* OTHELLO, DESDEMONA, *and Attendants.*

*Iago.* Do thou meet me presently at the harbour.[68] — Come hither. If thou be'st valiant, — as they say, base men being in love have then a nobility in their natures more than is native to them, — list me. The lieutenant to-night watches on the court of guard.[69] — First, I must tell thee this, — Desdemona is directly in love with him.[70]

*Rod.* With him! why, 't is not possible.

*Iago.* Lay thy finger thus,[71] and let thy soul be instructed. Mark me with what violence she first loved the Moor, but for bragging, and telling her fantastical lies; and will she love him still[72] for prating? let not thy discreet heart think it. Her eye must be fed; and what delight shall she have to look on the devil? When the blood is made dull with the act of sport, there should be, again[73] to inflame it, and to give satiety a fresh appetite,

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Qs. haben *I will catch you in your own courtesies.* — *to gyve* sagt Iago, weil Cassio's *courtship*, worin er ihn fangen will, in den Kratzfüssen besteht, die er der Desdemona macht. 51) Dieser Satz ist schwerlich, wie die Hgg. im Widerspruch mit Qs. und Fol. thun, mit dem folgenden zu verbinden, sondern ist die Bemerkung, welche Iago zu Cassio's letzten Worten macht. 52) Cassio spielt den feinen Herrn namentlich darin, dass er die drei mittleren Finger seiner Hand, nachdem er Desdemona's Hand berührt hat, als Zeichen seiner Huldigung küsst. Auf die höfliche Sitte, die eigene Hand in dieser Weise zu küssen, spielt Sh. öfter an. 53) So die Qs.; die Fol. hat *and excellent courtesy.* Jedenfalls versteht Iago unter dieser vortrefflichen Höflichkeitsbezeugung dieses Handküssen. 54) Othello begrüsst die Desdemona, welche ihm so unerschrocken in den Krieg gefolgt war, als seine schöne Kriegerin, die gleichsam unter seinem Oberbefehl den Feldzug mitmacht. 55) Die Qs. lesen *calmness.* 56) Wenn es nun gälte zu sterben, so wäre der Moment des Todes zugleich der des höchsten Glückes. 57) *so absolute* = in sich abgeschlossen, vollendet, ist Apposition zu *content.* 58) Der Himmel verhüte, dass nicht vielmehr unsere Liebe und Freude zunehme, wie unsere Tage wachsen, wie wir älter werden. 59) *here* ist = in diesem Augenblick, auf diesem Punkte meiner Rede. 60) Die betreffende Bühnenweisung haben nur die Qs.: *They kiss.* 61) *to set down the pegs* = die Pflöcke an einem Saiteninstrument, an denen die Saiten befestigt sind, herabstimmen, niedriger stimmen. Was von den *pegs* gesagt ist, dass sie diese Musik machen, gilt, genau genommen, nur von den Saiten, welche sie spannen. — Pope änderte *let down.* 62) So wahr ich ehrlich, ein Mann von Wort bin. 63) So Fol. und Q. B.; Q. A. *How do our old acquaintance of the isle?* — *acquaintance* als Collectiv kann bei Sh. das Verbum im Singular und Plural nach sich haben. 64) *honey* für sich alleinstehend, als Liebkosungswort, kommt bei Sh. nur an dieser Stelle vor; desto häufiger steht es in diesem Sinne adjectivisch bei ihm als liebkosende Anrede, z. B. *honey Greek* in Troilus and Cressida (A. 5, Sc. 2), *honey nurse* in Romeo and Juliet (A. 2, Sc. 5). 65) *well-desired* ist schwerlich, wie Steevens erklärt: *much solicited by invitation*, sondern = willkommen, beliebt; in ähnlichem Sinne gebraucht Sh. *well-wished* in Measure for Measure (A. 3, Sc. 2). 66) Ausser aller Haltung oder Manier, ungehörig. 67) *master* ist auf dem Schiffe der Nächste nach dem *captain*, Derjenige, der in dessen Abwesenheit das Commando hat. 68) Diese ersten Worte Iago's sind an einen Diener, den er entlässt, gerichtet; die folgenden an Roderigo. — Die Fol. hat *thither* für *hither*, und Qs. und Fol. verbinden *if thou be'st valiant* mit dem Vorhergehenden. 69) *court of guard* ist der Hof der Hauptwache, oder einfacher der Wachthof. 70) d. h. Cassio, der ebenvorher als *the lieutenant* bezeichnet war. 71) Diese Worte begleitet eine Pantomime, in welcher Iago Roderigo's Hand ergreift und sie an dessen Mund legt, um ihn zum Schweigen zu bringen. 72) Der Nachdruck liegt auf *still:* wird sie ihn fortwährend bloss wegen seines Schwatzens lieben? Diese Lesart der Qs. ist deutlicher, als die der Fol.: *To love him still for prating!* 73) So Q. A.; Q. B. und Fol. lesen *there should be a game to inflame it.* — Q. A. hat

loveliness in favour, sympathy in years, manners, and beauties; all which the Moor is defective in. Now, for want of these required conveniences, her delicate tenderness will find itself abused, begin to heave the gorge,[74] disrelish and abhor the Moor; very nature will instruct her in it, and compel her to some second choice. Now, Sir, this granted (as it is a most pregnant and unforced position), who stands so eminent[75] in the degree of this fortune, as Cassio does? a knave very voluble,[76] no further conscionable than in putting on the mere form of civil and humane seeming, for the better compassing of his salt and most hidden-loose affection?[77] why, none; why, none:[78] a slipper and subtle knave; a finder-out of occasions; that has an eye can stamp and counterfeit advantages,[79] though true advantage never present itself: a devilish knave! Besides, the knave is handsome, young, and hath all those requisites in him, that folly and green minds look after; a pestilent complete knave: and the woman hath found him already.

*Rod.* I cannot believe that in her: she is full of most blessed condition.[80]

*Iago.* Blessed fig's end![81] the wine she drinks is made of grapes: if she had been blessed, she would never have loved the Moor: bless'd pudding![82] Didst thou not see her paddle with the palm of his hand? didst not mark that?

*Rod.* Yes, that I did; but that was but courtesy.

*Iago.* Lechery, by this hand![83] an index, and obscure prologue to the history of lust and foul thoughts. They met so near with their lips, that their breaths embraced together. Villanous thoughts, Roderigo! when these mutualities[84] so marshal the way, hard at hand comes the master[85] and main exercise, the incorporate conclusion.[86] Pish! — But, Sir, be you ruled by me: I have brought you from Venice. Watch you to-night; for the command,[87] I 'll lay 't upon you: Cassio knows you not: — I 'll not be far from you: do you find some occasion to anger Cassio, either by speaking too loud, or tainting his discipline;[88] or from what other course you please, which the time shall more favourably minister.

*Rod.* Well.

*Iago.* Sir, he is rash, and very sudden in choler,[89] and, haply, may strike at you: provoke him, that he may; for even out of that will I cause these of Cyprus to mutiny, whose qualification[90] shall come into no true taste again, but by the displanting of Cassio. So shall you have a shorter journey to your desires, by the means I shall then have to prefer[91] them; and the impediment most profitably removed, without the which there were no expectation of our prosperity.

*Rod.* I will do this, if you[92] can bring it to any opportunity.

*Iago.* I warrant thee. Meet me by and by at the citadel: I must fetch his necessaries[93] ashore. Farewell.

*Rod.* Adieu. *[Exit.*

*Iago.* That Cassio loves her, I do well believe it;
That she loves him, 't is apt, and of great credit:
The Moor — howbeit that I endure him not[94] —
Is of a constant, loving, noble nature;
And, I dare think, he 'll prove to Desdemona
A most dear husband. Now, I do love her too;
Not out of absolute lust, (though, peradventure,
I stand accountant for as great a sin,)
But partly led to diet my revenge,
For that I do suspect the lusty[95] Moor
Hath leap'd into my seat; the thought whereof
Doth like a poisonous mineral[96] gnaw my inwards;[97]
And nothing can, or shall, content my soul,
Till I am even'd[98] with him, wife for wife;
Or, failing so, yet that I put the Moor
At least into a jealousy so strong
That judgment cannot cure. Which thing to do, —
If this poor trash of Venice, whom I trash[99]

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*Loue lines in fauour.* — *favour* = Gesichtsbildung. 74) *to heave the gorge* = sich würgen, wie zum Erbrechen, ist das körperliche, hier bildlich gebrauchte Symptom für den Ekel, den Desdemona's verwöhntes Zartgefühl *(delicate tenderness)* vor dem Mohren empfinden wird. 75) So die Fol.; die Qs. haben *eminently*. 76) *voluble* wird bei Sh. nicht bloss von der Zunge, sondern ohne weiteres Epitheton auch von der Person gebraucht, = gewandt im Reden, zungengeläufig. — Staunton erklärt dagegen *voluble* mit *fickle, inconstant.* 77) Cassio's Gewissenhaftigkeit geht nicht weiter, als dass er das blosse Aeussere eines ehrbaren und feinen Scheines anlegt, zur besseren Befriedigung seiner geilen *(salt)* und heimlich lockeren Triebe. — *hidden-loose* fasst Sidney Walker gewiss richtig als Compositum. — Die Fol. hat *compasse* für *compassing;* die Qs. lassen *most* und *loose* aus und lesen dann *a subtle slippery knave.* 78) Diese vier Worte, mit denen Iago seine frühere Frage *who stands so eminent etc.* selbst beantwortet, fehlen in den Qs. 79) Das Bild ist vom Falschmünzen entlehnt. 80) *blessed condition* = fromme Sinnesart. 81) *fig's end* ist erweitert aus *fig* (vgl. A. 1, Sc. 3, Anm. 96). Wie Iago dort mit dem verächtlichen *fig* das angebliche *virtue* zurückwies, so hier das vermeintliche *blessed.* 82) Dieser Ausruf fehlt in den Qs., ebenso in der folgenden Zeile *didst not mark that?* 83) *by this hand!* eine gewöhnliche Betheurung. 84) Wie *mutual* bei Sh. »einverstanden« bedeutet, so hier *mutualities* = Einverständnisse, Vertraulichkeiten. Die Fol. hat den Druckfehler *mutabilities.* 85) *master* gehört, wie *main*, adjectivisch zu *exercise.* 86) *incorporate conclusion* ist mit der Sh.'schen Kühnheit, die Adjective zu gebrauchen, = der Schluss, der die Beiden einander einverleibt. 87) d. h. das Commando zur Wache, wo Roderigo postirt werden soll. 88) Roderigo soll den Cassio durch Angriffe auf seine militärische Tüchtigkeit ärgern. — Im Folgenden hat Q. A. *cause* für *course.* 89) *sudden in choler* = jäh im Zorn, jähzornig. — Die Qs. fahren dann fort: *and haply with his truncheon may strike at you.* 90) *whose* lässt sich auf *mutiny* wie auf *these of Cyprus* beziehen: die Beschwichtigung des Aufruhrs oder der Cyprioten wird erst eine wahre, aufrichtige — oder wörtlich: von ächtem Geschmack — sein, wenn Cassio seines Amtes entsetzt ist. Einfacher als *true taste*, aber weniger in Sh.'s eigenthümlichem Styl, ist die Lesart von Q. A. *true trust* = eine zuverlässige Beschwichtigung. 91) *to prefer* = fördern, befördern. 92) So die Fol., charakteristischer für den schwachen Roderigo, der sich ganz auf Iago verlässt, als die Lesart der Qs.: *if I can bring it etc.* 93) Othello's Reisegepäck. 94) Obgleich ich ihn nicht ausstehen kann. 95) So die Fol.; die Qs. *lustful.* 96) *poisonous mineral* ist, wie A. 1, Sc. 2 Brabantio *minerals* allein gebraucht, = mineralisches Gift. 97) *inwards* ist Plural, = die inneren Theile, Eingeweide. 98) So Fol. und Q. B., von *to even* = quitt machen. Q. A. liest *even* = quitt. 99) Die Fol. und

For his quick hunting, stand the putting-on, —
I 'll have our Michael Cassio on the hip; [100]
Abuse him to the Moor in the rank garb; [101] —
For I fear Cassio with my night-cap too; [102] —
Make the Moor thank me, love me, and reward me,
For making him egregiously an ass,
And practising upon his peace and quiet,
Even to madness. 'T is here, [103] but yet confus'd:
Knavery's plain face is never seen, till us'd. *[Exit.*

## SCENE II.

A Street.

*Enter a Herald, with a proclamation; people following.* [1]

*Her.* It is Othello's pleasure, our noble and valiant general, that, upon certain tidings now arrived, importing the mere [2] perdition of the Turkish fleet, every man put himself into triumph; [3] some to dance, some to make bonfires, each man to what sport and revels his addiction [4] leads him; for, besides these beneficial news, it is the celebration of his nuptial. [5] So much was his pleasure should be proclaimed. All offices [6] are open; and there is full liberty of feasting, from this present hour of five, till the bell have told [7] eleven. Heaven bless the isle of Cyprus, and our noble general, Othello! *[Exeunt.*

## SCENE III.

A Hall in the Castle. [1]

*Enter* Othello, Desdemona, Cassio, *and Attendants.*

*Oth.* Good Michael, look you to the guard to-night:
Let 's teach ourselves that honourable stop,
Not to out-sport discretion. [2]
*Cas.* Iago hath direction what to do;
But, notwithstanding, with my personal eye
Will I look to 't.
*Oth.* Iago is most honest.
Michael, good night: to-morrow, with your earliest, [3]
Let me have speech with you. — *[To* Desdemona.*]* Come, my dear love:
The purchase made, the fruits [4] are to ensue;
That profit 's yet to come 'twixt me and you. —
Good night.
*[Exeunt* Othello, Desdemona, *and Attendants.*

*Enter* Iago.

*Cas.* Welcome, Iago: we must to the watch.
*Iago.* Not this hour, lieutenant; 't is not yet ten o'clock. Our general cast [5] us thus early for the love of his Desdemona, who let us not therefore blame: he hath not yet made wanton the night with her, and she is sport for Jove.
*Cas.* She 's a most exquisite lady.
*Iago.* And, I 'll warrant her, full of game. [6]
*Cas.* Indeed, she is a most fresh and delicate creature.
*Iago.* What an eye she has! methinks it sounds a parley to provocation. [7]
*Cas.* An inviting eye, and yet methinks right modest.
*Iago.* And, when she speaks, is it not an alarum to love?
*Cas.* She is, indeed, perfection.
*Iago.* Well, happiness to their sheets! Come, lieutenant, I have a stoop of wine, and here without are a brace of Cyprus gallants, that would fain have a measure [8] to the health of black Othello.
*Cas.* Not to-night, good Iago. I have very poor and unhappy brains for drinking: I could well wish courtesy would invent some other custom of entertainment. [9]
*Iago.* O! they are our friends; but one cup: I 'll drink for you.
*Cas.* I have drunk but one cup to-night, and that was craftily qualified too, and, behold, what innovation it

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Q. B. haben *whom I trace*, Q. A. *whom I crush*, wofür Heath *cherish* vermuthete. — *whom I trash* ist eine Emendation von Steevens, der so ein Sh.'sches Wortspiel mit dem vorhergehenden *trash of Venice* = ein elender Wicht von Venedig, herstellt. — *to trash* ist in der Jagdsprache = einem Hunde ein schweres Halsband anlegen, damit er nicht zu hitzig laufe. — *to stand the putting-on* = die Hetze aushalten. — Warburton änderte *brach of Venice.* 100) Das Bild ist vom Ringkampfe entlehnt, wo man den Gegner an der Hüfte *(on the hip)* hat, um ihn zu Boden zu werfen. 101) So die Qs. Cassio soll fälschlich dem Mohren als geil, üppig dargestellt werden. — *garb* = Tracht, dann allgemeiner = Manier, Art. — Die Fol. liest *in the right garb.* 102) d. h. dass Cassio bei der Emilia dieselbe Rolle spielen könnte, welcher Iago vorher den Othello verdächtig hielt. 103) *here* geht auf Iago's Gehirn, worin der Plan noch verwirrt, nicht klar ausgearbeitet steckt.

1) Die Bühnenweisung *people following* ist modern. — Die Fol. *Enter Othello's Herald with a Proclamation;* Q. A. *Enter a gentleman reading a proclamation.* 2) *mere*, eigentlich = rein, bedeutet hier gänzlich, so dass von der türkischen Flotte nichts übrig geblieben ist. 3) *triumph* = Freudenfest, öffentliche und feierliche Freudenbezeugung jeder Art, wie deren gleich mehrere angeführt werden. 4) Q. A. hat *his mind.* 5) So die Fol.; *nuptial* wird von Sh. gewöhnlich im Singular gebraucht. Die Qs. haben den Plural *nuptials.* 6) *offices* sind die Vorrathskammern und Speisezimmer, welche Othello zur Feier seiner Hochzeit öffnen lässt. — Das folgende *of feasting* fehlt in den Qs. 7) *have told* in der Fol., *hath told* in Q. A. — Das folgende *heaven* lässt die Fol. aus.

1) Die Fol., welche das Drama in Acte und Scenen eintheilt, beginnt hier keine neue Scene. 2) Das geziemende Masshalten oder Aufhören *(stop)*, von dem sie selbst das Beispiel geben wollen, hat zum Zweck, nicht über die Vernunft und Besonnenheit hinaus sich zu belustigen. 3) So Qs. und Fol. Die meisten Hgg. setzen willkürlich *our earliest.* 4) Die Früchte sind der Genuss des gemachten Kaufes oder Erwerbes *(purchase).* 5) *to cast*, eigentlich = auswerfen, von sich geben, hier = verabschieden. 6) Vgl. A. 2, Sc. 1, Anm. 13. 7) So die Fol., ganz in Bild und Construction wie gleich nachher *an alarum to love.* Die Qs. lesen weniger gut *parley of provocation.* 8) *measure*, eigentlich ein bestimmtes Mass Wein, bedeutet dann auch den Rundtrank, in welchem dieses Mass geleert werden muss. So heisst es in Macbeth (A. 3, Sc. 4) *anon, we 'll drink a measure.* — Hier ist dieses Mass *a stoop of wine*, eine Flasche oder Kanne, die zwei englische Quart enthält. 9) *enter-*

makes here.[10] I am unfortunate in the infirmity, and dare not task my weakness with any more.

*Iago.* What, man! 't is a night of revels: the gallants[11] desire it.

*Cas.* Where are they?

*Iago.* Here at the door; I pray you, call them in.

*Cas.* I 'll do 't; but it dislikes me.[12] *[Exit.*

*Iago.* If I can fasten but one cup upon him,
With that which he hath drunk to-night already,
He 'll be as full of quarrel and offence
As my young mistress' dog.[13] Now, my sick fool, Roderigo,
Whom love has turn'd almost the wrong side
To Desdemona hath to-night carous'd
Potations pottle-deep;[14] and he 's to watch.
Three lads of Cyprus[15] — noble, swelling spirits,
That hold their honours in a wary distance,[16]
The very elements of this warlike isle[17] —
Have I to-night fluster'd with flowing cups,
And they watch too. Now, 'mongst this flock of drunkards,
Am I to put our Cassio in some action
That may offend the isle. — But here they come.
If consequence do but approve my dream,
My boat sails freely, both with wind and stream.[18]

*Re-enter* Cassio, *with him* Montano, *and Gentlemen.*

*Cas.* 'Fore heaven, they have given me a rouse[19] already.

*Mon.* Good faith, a little one; not past a pint, as I am a soldier.

*Iago.* Some wine, ho!

[Sings.] *And let me the canakin*[20] *clink, clink;*
*And let me the canakin clink:*
*A soldier 's a man;*
*O, man's life 's but a span;*[21]
*Why then let a soldier drink.*

Some wine, boys! *[Wine brought in.*[22]

*Cas.* 'Fore heaven, an excellent song.

*Iago.* I learned it in England, where, indeed, they are most potent in potting;[23] your Dane, your German, and your swag-bellied Hollander, — drink, ho! — are nothing to your English.

*Cas.* Is your Englishman so expert[24] in his drinking?

*Iago.* Why, he drinks you, with facility, your Dane dead drunk; he sweats not to overthrow your Almain;[25] he gives your Hollander a vomit, ere the next pottle can be filled.

*Cas.* To the health of our general!

*Mon.* I am for it, lieutenant; and I 'll do you justice.[26]

*Iago.* O sweet England!

*King Stephen was a worthy peer,*[27]
*His breeches cost him but a crown;*
*He held them sixpence all too dear,*
*With that he call'd the tailor — lown.*[28]
*He was a wight of high renown,*
*And thou art but of low degree:*
*'T is pride that pulls the country down,*
*Then take thine auld*[29] *cloak about thee.*

Some wine, ho!

*Cas.* Why, this is a more exquisite song than the other.

*Iago.* Will you hear 't again?

*Cas.* No; for I hold him to be unworthy of his place, that does those things. — Well, heaven 's above all; and there be souls must be saved, and there be souls[30] must not be saved.

*Iago.* It is true, good lieutenant.

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*tainment* ist im weitesten Sinne die Art, wie der Wirth den Gast aufnimmt und bewirthet. 10) Obgleich der eine Becher, den Cassio nur getrunken hatte, noch dazu klüglich verdünnt *(craftily qualified too)* war, hat er doch in Cassio's Kopfe *(here)* eine Revolution *(innovation)* hervorgebracht. 11) *gallants* sind die jungen Herren aus Cypern, die er vorher als *a brace of Cyprus gallants*, und nachher als *three lads of Cyprus* bezeichnet. 12) *to dislike* wie *to like* gebraucht Sh. bald, wie hier, impersonell mit dem Object der Person: *it likes me;* bald personell mit dem Object der Sache: *I like it.* 13) Unter *my young mistress* versteht Iago keine bestimmte Dame, sondern im Allgemeinen eine junge Dame, wie in Hamlet (A. 5, Sc. 1) *my lady* gebraucht wird: *now, get you to my lady's chamber.* 14) *pottle-deep*, eigentlich = zwei Mass enthaltend, hier aber allgemein zu verstehen: gewaltige Quantitäten Wein hat er ausgezecht *(caroused)* auf das Wohl der Desdemona. 15) *lads* in den Qs., *else* (vielleicht ist *Ls*, abgekürzt für *Lords*, gemeint) in der Fol. 16) Sie lassen vorsichtig ihrer Ehre nicht zu nahe treten. 17) Sie stellen, feurig und reizbar, wie sie sind, in sich das eigentliche Lebenselement und Naturell dieser kriegerischen Insel dar. 18) Wieder eine Metapher aus dem Seeleben, wie Iago deren so viele gebraucht. 19) *rouse* bezeichnet das Zechen und übermässige Trinken, mit den begleitenden Umständen und Folgen: sie haben mich schon mehr trinken lassen, als mir zuträglich ist. — Montano fasst das Wort freilich nicht ganz in Cassio's Sinne, wenn er versetzt *a little one* (scil. *rouse*). 20) *canakin*, was sonst bei Sh. nicht vorkommt, ist Diminutiv von *can*, = Kännchen, kleine Kanne. 21) So die Fol., deren Lesart vorzuziehen ist, weil sie den scherzhaft gebildeten logischen Folgerungssatz besser durchführt, als die Lesart der Qs. *A life 's but a span.* Ein Soldat ist ein Mann, eines Mannes Leben ist nur eine Spanne, so lasst also den Soldaten trinken. 22) Die Bühnenweisung ist modern und beruht auf der Annahme, dass Iago's Worte *Some wine, boys!* den etwaigen Aufwärtern gelten. 23) *potting* = Zechen, von *pot* = Trinkgefäss, ein Quart enthaltend. 24) So Q. A.; Fol. und Q. B. haben *exquisite.* 25) *Almain* ist ein sonst bei Sh. nicht vorkommendes Wort für *German.* 26) d. h. ich will Euch Bescheid thun. 27) Die alte Ballade, aus der Iago hier die vorletzte Strophe singt, findet sich vollständig in Percy's Reliques of Ancient English Poetry (s. Einleit. p. 492 u. 493). Auf dieselbe Sage spielt Sh.'s Zeitgenosse Greene in seinem 1592 erschienenen Pamphlet Quip for an upstart Courtier an: *King Stephen wore a pair of cloth breeches of a noble (= 8 s. 8 d.) a pair, and thought them passing costly.* — *peer* wird nicht immer im wörtlichsten Sinne = Pair, sondern auch = grosser Herr, gebraucht. — Die Fol. liest *King Stephen was and — a worthy Pear.* 28) *lown*, dasselbe Wort, das in Macbeth (A. 5, Sc. 3) *loon* heisst, = Lump. 29) So die Fol.; die Qs. haben *owd;* Beides dem schottischen Ursprung der Ballade gemäss. 30) Die Qs. haben bloss *and there be souls that must be saved* und lassen den Gegensatz aus.

*Cas.* For mine own part, — no offence to the general, nor any man of quality, — I hope to be saved.
*Iago.* And so do I too, lieutenant.
*Cas.* Ay; but, by your leave, not before me: the lieutenant is to be saved before the ancient. Let 's have no more of this; let 's to our affairs. — God forgive us our sins![31] — Gentlemen, let 's look to our business. Do not think, gentlemen, I am drunk: this is my ancient; — this is my right hand, and this is my left hand. — I am not drunk now; I can stand well enough, and speak well enough.
*All.* Excellent well.
*Cas.* Why, very well then; you must not think then, that I am drunk. *[Exit.*
*Mon.* To the platform,[32] masters: come, let 's set the watch.
*Iago.* You see this fellow, that is gone before:
He is a soldier, fit to stand by Cæsar
And give direction; and do but see his vice.
'T is to his virtue a just equinox,[33]
The one as long as the other: 't is pity of him.
I fear, the trust Othello puts him in,
On some odd time of his infirmity,[34]
Will shake this island.
*Mon.* But is he often thus?
*Iago.* 'T is evermore the prologue to his sleep:[35]
He 'll watch the horologe a double set,[36]
If drink rock not his cradle.
*Mon.* It were well,
The general were put in mind of it.
Perhaps, he sees it not; or his good nature
Prizes[37] the virtue that appears in Cassio,
And looks not on his evils. Is not this true?

*Enter* Roderigo.

*Iago.* *[Aside to him.]* How now, Roderigo?
I pray you, after the lieutenant; go. *[Exit* Roderigo.
*Mon.* And 't is great pity, that the noble Moor
Should hazard such a place, as his own second,[38]
With one of an ingraft[39] infirmity:
It were an honest action[40] to say
So to the Moor.
*Iago.* Not I, for this fair island:
I do love Cassio well, and would do much
To cure him of this evil. But hark! what noise?
*[Cry within: „Help! help!"*

*Re-enter* Cassio, *pursuing* Roderigo.

*Cas.* You rogue! you rascal!
*Mon.* What 's the matter, lieutenant?
*Cas.* A knave teach me my duty!
I 'll beat the knave into a twiggen bottle.[41]
*Rod.* Beat me!
*Cas.* Dost thou prate, rogue?
*[Striking* Roderigo.
*Mon.* Nay, good lieutenant;
*[Staying him.*[42]
I pray you, Sir, hold your hand.
*Cas.* Let me go, Sir,
Or I 'll knock you o'er the mazzard.
*Mon.* Come, come; you 're drunk.
*Cas.* Drunk! *[They fight.*
*Iago.* *[Aside to* Roderigo.*]* Away, I say! go out, and cry — a mutiny. *[Exit* Roderigo.
Nay! good lieutenant, — God's will, gentlemen! —
Help, ho! — Lieutenant, — Sir, — Montano, — Sir;[43] —
Help, masters! — Here 's a goodly watch, indeed!
*[Bell rings.*
Who 's that which[44] rings the bell? — *Diablo,*[45] ho!
The town will rise: God's will! lieutenant, hold!
You will be sham'd for ever.[46]

*Enter* Othello *and Attendants.*[47]

*Oth.* What is the matter here?
*Mon.* I bleed still: I am hurt to the death. — He dies![48]
*Oth.* Hold, for your lives!

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31) Cassio fängt in seiner Trunkenheit an zu beten. — In Q. B. und Fol. strich die Theatercensur *God.* 32) Auch in Hamlet (A. 1, Sc. 1) ist die Terrasse vor dem Schlosse *(platform)* der Ort der Wache. 33) Sein Laster verhält sich zu seiner Tugend wie eine Tag- und Nacht-Gleiche, wo Tag und Nacht gleich lang sind. So geht auch seine Tugend so weit, wie sein Laster. 34) Wenn seine Schwäche sich zu irgend einer ungelegenen Zeit *(some odd time)* geltend macht. 35) Der Sinn ist: er kann nie einschlafen, wenn er nicht getrunken hat. — Die Fol. hat *his prologue.* 36) *set* ist die auf der Stundenuhr *(horologe)* verzeichnete Reihe von zwölf Stunden. Cassio wacht also, wenn das Getränk nicht sein Gehirn zum Schlaf einwiegt, vier und zwanzig Stunden lang. 37) So die Fol.; die Qs. lesen *praises,* was Sh. auch an anderen Stellen = schätzen, in Anschlag bringen, gebraucht. 38) *second* = *lieutenant,* Stellvertreter. 39) *ingraft* = *ingrafted,* eingeimpft, eingewurzelt. Doch kennt Sh. auch das Verbum *to engraff.* 40) Bei den Wörtern auf *—ion* behandelt Sh. diese Endung je nach dem Bedürfniss des Verses einsylbig oder zweisylbig, letzteres meistens am Ende des Verses, selten in der Mitte, wie hier. — Pope zieht dafür das folgende *so* noch zu diesem Verse und setzt *Unto the Moor.* 41) So die Fol.; die Qs. lesen *wicker bottle;* Beides bedeutet dasselbe: Korbflasche. 42) Diese Bühnenweisungen sind modern. Nur *pursuing Roderigo* steht in der Fol., in den Qs. *driving in Roderigo.* Das Hülfsgeschrei hinter der Scene ist nur in den Qs. notirt. Auch von den zunächst folgenden Bühnenweisungen haben nur die Qs. *They fight* und *A bell rung,* wofür die Hgg. *Bell rings* setzen. 43) Das letzte *Sir* fehlt in der Fol. 44) So die Fol., während die Qs. *that that rings the bell* mit lästiger Wiederholung lesen. — *which* gebraucht Sh. häufig von Personen. 46) *Diablo!* als Ausruf kommt auch in Marlowe's K. Edward II. vor: *Diablo! what passions call you these?* Das Wort ist spanisch. 46) So die Qs.; die Fol. hat *You 'll be asham'd for ever.* 47) Die Qs. haben für *and Attendants* die genauere Bühnenweisung *and gentlemen with weapons.* 48) So die Fol., welche das *He dies!* nicht als eine hier absurde Bühnenweisung druckt, sondern als einen Ausruf Montano's, der hartnäckig, trotz Iago's und Othello's Dazwischentreten, auf Cassio einhaut: Er soll sterben! So rechtfertigen schon Steevens und Tollet die Lesart der Fol., und Knight stimmt ihnen bei. In Q. A., welche liest *Zouns I bleed still, I am hurt to the death,* fehlt *He dies!* und in Q. B. steht dafür die Bühnenweisung *He faints,* weil der Hg. die Lesart der Fol. irrthümlich für eine Bühnenweisung hielt und demnach umänderte. Montano fällt aber eben so wenig in Ohnmacht, wie er stirbt, sondern setzt, wie sich aus dem Folgenden ergiebt, den Kampf eifrig

*Iago.* Hold, ho! Lieutenant,[49] — Sir, — Montano, — gentlemen! —
Have you forgot all sense of place and duty?
Hold! the general speaks to you: hold, for shame!
*Oth.* Why, how now, ho! from whence ariseth this?
Are we turn'd Turks, and to ourselves do that,
Which heaven hath forbid the Ottomites?
For christian shame, put by this barbarous brawl:
He that stirs next to carve for his own rage,[50]
Holds his soul light; he dies upon his motion.
Silence that dreadful bell![51] it frights the isle
From her propriety. — What is the matter, masters? —
Honest Iago, that look'st dead with grieving,
Speak, who began this? on thy love, I charge thee.
*Iago.* I do not know: — friends all but now, even now,
In quarter, and in terms[52] like bride and groom
Devesting them for bed; and then, but now,
(As if some planet had unwitted men,)
Swords out, and tilting one at other's breast,
In opposition bloody. I cannot speak
Any beginning to this peevish odds;[53]
And would in action glorious I had lost
Those legs, that brought me to a part of it![54]
*Oth.* How came it, Michael, you are thus forgot?[55]
*Cas.* I pray you, pardon me; I cannot speak.
*Oth.* Worthy Montano, you were wont be civil;
The gravity and stillness of your youth
The world hath noted, and your name is great
In mouths of wisest censure:[56] what 's the matter,
That you unlace[57] your reputation thus,
And spend your rich opinion,[58] for the name
Of a night-brawler? give me answer to it.
*Mon.* Worthy Othello, I am hurt to danger:
Your officer, Iago, can inform you —
While I spare speech, which something now offends me, —
Of all that I do know; nor know I aught
By me[59] that 's said or done amiss this night,
Unless self-charity be sometime a vice,
And to defend ourselves it be a sin,
When violence assails us.
*Oth.* Now, by heaven,
My blood begins my safer guides to rule;
And passion, having my best judgment collied,[60]
Assays to lead the way. If I once stir,
Or do but lift this arm, the best of you
Shall sink in my rebuke. Give me to know
How this foul rout began, who set it on;
And he that is approv'd in this offence,[61]
Though he had twinn'd with me, both at a birth,
Shall lose me. — What! in a town of war,
Yet wild, the people's hearts brimful of fear,
To manage private and domestic quarrel,
In night, and on the court and guard of safety![62]
'T is monstrous.[63] — Iago, who began it?
*Mon.* If partially affin'd,[64] or leagu'd in office,
Thou dost deliver more or less than truth,
Thou art no soldier.
*Iago.* Touch me not so near:
I had rather have this tongue cut from my mouth,
Than it should do offence to Michael Cassio;
Yet, I persuade myself, to speak the truth
Shall nothing wrong him. — Thus it is, general
Montano and myself being in speech,
There comes a fellow, crying out for help,
And Cassio following him with determin'd sword
To execute[65] upon him. Sir, this gentleman[66]
Steps in to Cassio, and entreats his pause:
Myself the crying fellow did pursue,
Lest by his clamour (as it so fell out)
The town might fall in fright: he, swift of foot,
Outran my purpose; and I return'd, the rather
For that I heard the clink and fall of swords,
And Cassio high in oath,[67] which till to-night

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fort. 49) So die Fol.; die Qs. lesen zweimal dafür *hold!* — In dem folgenden Verse stellen Qs. und Fol. um: *all place of sense and duty.* 50) So Fol. und Q. B. — *to carve for his own rage* = seiner Wuth vorlegen, seine Wuth befriedigen, ist ganz gebraucht, wie in Hamlet (A. 1, Sc. 3) *He may not, as unvalu'd persons do,* || *Carve for himself.* — Viele Hgg. ziehen die unverständliche Lesart von Q. A., *carve forth his own rage,* vor. 51) Es erhellt daraus, dass die Lärmglocke noch fortwährend läutet und die Insel aus ihrer gehörigen Verfassung *(propriety)* aufzuschrecken droht. 52) *in quarter and in terms* verbindet nach Sh.'s Art durch die Copula Begriffe, die sich nicht genau coordiniren lassen: sie waren eben noch alle Freunde, eben noch in Quartier- oder Hausgenossenschaft, und in gegenseitigen Beziehungen so vertraut, wie Neuvermählte, die sich auskleiden, um zu Bett zu gehen. — *groom* steht für *bridegroom*, weil *bride* eben vorhergeht, und *them* für *themselves*, wie Sh. oft das Personalpronomen für das reflexive Pronomen setzt. 53) *peevish* ist jedes Thun, wofür sich kein vernünftiger Grund angeben lässt, = thöricht, sonderbar, launisch. 54) Die Beine, die mich herbrachten, an dem Kampfe Theil zu nehmen. — Dem *peevish odds* wird *action glorious* entgegengestellt. 55) *forgot* = seiner selbst vergessen. — Für *comes* und *are* der Fol. haben die Qs. *came* und *were*. — Zwei Zeilen weiter hat die Fol. *wont to be civil.* 56) *censure* ist bei Sh. = Urtheil, nicht bloss = Tadel. 57) *to unlace*, eigentlich = des schmückenden Saumes oder Besatzes berauben, hier = verunzieren. 58) *your rich opinion* ist der gute Ruf, der Euch reich macht, an dem Ihr reich seid. Das Adjectiv ist hier durch das Verbum *to spend* = verthun, motivirt. 59) *by me* hängt, obwohl des Nachdruckes wegen vorangestellt, doch von *said or done amiss* ab. 60) *collied* = geschwärzt, wie mit Kohlen, ist ein stärkerer Ausdruck für getrübt oder verdunkelt. — Für das *collied* der Fol. lesen die Qs. *cool'd*. 61) *this offence* bezieht sich auf *who set it on:* wer dieses Vergehens überführt wird, soll mich verlieren, wenn er auch Zwilling mit mir gewesen wäre *(twinn'd* vom Verbum Neutrum *to twin)*, so dass wir Beide zusammen geboren wären *(both at a birth)*. 62) So Fol. und Qs., in einer Construction, die bei Sh.'s freiem und eigenthümlichem Gebrauch der Copula *and* nicht befremden darf. Die Emendation mancher Hgg.: *on the court of guard and safety*, ist daher überflüssig und schon deshalb bedenklich, weil sie die nothwendige Verbindung *guard of safety* zerreisst: auf dem Hof (der Sicherheitswache) und bei der Sicherheitswache. 63) *monstrous* ist auch sonst bei Sh. dreisylbig, also *monsterous* auszusprechen. 64) Vgl. über *affined* A. 1, Sc. 1, Anm. 19. — Für *leagu'd*, Pope's Lesart, haben Qs. und Fol. *league*. Vielleicht gebraucht Sh. das Wort = Verbündeter. 65) *to execute upon him* = an ihm eine Execution zu vollziehen, hängt von *determin'd* ab. 66) Er weist dabei auf Montano. 67) *high in oath* = laut im Fluchen, laut fluchend; was ich nie vorher, bis heute, von ihm behaupten

I ne'er might say before. When I came back
(For this was brief), I found them close together,
At blow and thrust, even as again they were
When you yourself did part them.
More of this matter can I not report: —
But men are men; the best sometimes forget:[68]
Though Cassio did some little wrong to him,
As men in rage strike those that wish them best,
Yet surely Cassio, I believe, received
From him[69] that fled some strange indignity,
Which patience could not pass.
*Oth.* I know, Iago,
Thy honesty and love doth mince this matter,
Making it light to Cassio. — Cassio, I love thee;
But never more be officer of mine. —

*Re-enter* DESDEMONA, *attended.*

Look, if my gentle love be not rais'd up! —
I 'll make thee an example.
*Des.* What 's the matter?
*Oth.* All 's well now, sweeting;[70] come away to bed. —
Sir, for your hurts, myself will be your surgeon. —
Lead him off. — [MONTANO *is led off.*[71]
Iago, look with care about the town,
And silence those whom this vile[72] brawl distracted. —
Come, Desdemona; 't is the soldiers' life,
To have their balmy slumbers wak'd with strife.
[*Exeunt all but* IAGO *and* CASSIO.
*Iago.* What, are you hurt, lieutenant?
*Cas.* Ay; past all surgery.
*Iago.* Marry, heaven forbid!
*Cas.* Reputation, reputation, reputation! O! I have lost my reputation. I have lost the immortal part of myself, and what remains is bestial. — My reputation, Iago, my reputation!
*Iago.* As I am an honest man, I thought you had received some bodily wound; there is more sense[73] in that than in reputation. Reputation is an idle and most false imposition; oft got without merit, and lost without deserving: you have lost no reputation at all, unless you repute yourself such a loser. What, man! there are ways to recover the general again: you are but now cast in his mood,[74] a punishment more in policy than in malice; even so as one would beat his offenceless dog, to affright an imperious lion. Sue to him again, and he 's yours.
*Cas.* I will rather sue to be despised, than to deceive so good a commander with so slight,[75] so drunken, and so indiscreet an officer.[76] Drunk? and speak parrot?[77] and squabble? swagger? swear? and discourse fustian with one's own shadow?[78] — O thou invisible spirit of wine! if thou hast no name to be known by, let us call thee devil.
*Iago.* What was he that you followed with your sword? What had he done to you?
*Cas.* I know not.
*Iago.* Is 't possible?
*Cas.* I remember a mass of things, but nothing distinctly; a quarrel, but nothing wherefore. — O God! that men should put an enemy in their mouths, to steal away their brains! that we should, with joy, pleasance,[79] revel, and applause, transform ourselves into beasts!
*Iago.* Why, but you are now well enough: how came you thus recovered?
*Cas.* It hath pleased the devil drunkenness, to give place to the devil wrath: one unperfectness shows me another, to make me frankly despise myself.
*Iago.* Come, you are too severe a moraler.[80] As the time, the place, and the condition of this country[81] stands, I could heartily wish this had not befallen; but, since it is as it is, mend it for your own good.
*Cas.* I will ask him for my place again: he shall tell me, I am a drunkard. Had I as many mouths as Hydra,[82] such an answer would stop them all. To be now a sensible man, by and by a fool, and presently a beast! O, strange! — Every inordinate cup is unblessed, and the ingredient[83] is a devil.
*Iago.* Come, come; good wine is a good familiar creature, if it be well used: exclaim no more against it. And, good lieutenant, I think you think I love you.
*Cas.* I have well approved it,[84] Sir. — I drunk!
*Iago.* You, or any man living, may be drunk at some time, man. I 'll tell you what you shall do. Our general's wife is now the general: — I may say so in this respect, for that he hath devoted and given up himself

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konnte. 68) *forget* steht hier, wie oben *forgot* (Anm. 55): die Besten vergessen sich bisweilen. 69) d. h. von Roderigo, den Iago nicht zu kennen vorgiebt. 70) *sweeting*, eigentlich = ein süsser Apfel, kommt als Liebkosungswort wie hier noch an drei anderen Stellen bei Sh. vor. — In der Fol. fragt Desdemona: *What is the matter (Deere?)*, und Othello antwortet: *All 's well, Sweeting.* 71) Diese Bühnenweisung fehlt in Qs. und Fol. Dagegen glaubt Malone, dass die Worte *Lead him off* eine solche seien, und nicht zu Othello's Rede gehören. 72) Die Fol. liest *vild*, das gewöhnliche Sh.'sche Wort. Doch haben die Qs. hier *vile*. 73) So die Fol. In einer körperlichen Wunde, sagt Iago cynisch, steckt mehr Empfindlichkeit, als im guten Ruf. Zugleich spielt nach Sh.'s Art die andere Bedeutung von *sense* = Sinn und Verstand, mit herein. Viele Hgg. ziehen die mattere Lesart der Qs.: *there is more offence*, nach der Vermuthung eines Anonymus *of sense*, vor. — In der vorigen Zeile hat die Fol. *I had thought*. 74) Ihr seid nur für jetzt in seinem Zorn verabschiedet. Vgl. Anm. 5 dieser Scene. 75) *slight* = werthlos, nichtsnutzig, ist die Lesart der Fol. Das *light* der Qs., = leichtfertig, sagt weniger. 76) Das Folgende bis *own shadow* fehlt in Q. A. 77) *to speak parrot* = sinnlos wie ein Papagei schwatzen. Aehnlich wird *to speak* auch sonst bei Sh. construirt, z. B. in Twelfth-Night (A. 1, Sc. 5) *he speaks nothing but madman*, und in As you like it (A. 3, Sc. 2) *speak sad brow, and true maid.* 78) Bombastische Reden führen mit seinem Schatten. *fustian*, eigentlich ein weicher, aus Wolle und Leinen gewebter Kleiderstoff, wird, weil er leicht sich aufbauscht, = Bombast, pomphaft leeres Gerede oder Geschreibsel, gebraucht. 79) So die Fol.; die Qs. haben dafür das gewöhnlichere *pleasure*, und setzen es hinter *revel*. 80) *moraler*, ein von dem verbalen *to moral* gebildetes Substantiv, das Sh. nur hier anwendet, = *moralist*. 81) Unter *condition of this country* versteht Iago, was Othello vorher bezeichnet hatte: *in a town of war, || Yet wild, the people's hearts brimful of fear*. 82) Die Hydra, als Bild der Vielmündigkeit, kommt auch an anderen Stellen bei Sh. vor, so in Coriolanus (A. 3, Sc. 1) *have you thus || Given Hydra here to choose an officer?* 83) *ingredient* ist das Getränk, der Inhalt des Bechers. 84) Ich habe es wohl erprobt, dass Du mich liebst. 85) Nach Theo-

to the contemplation, mark, and denotement[85] of her parts and graces: — confess yourself freely to her; importune her; she 'll help to put you in your place again. She is of so free,[86] so kind, so apt, so blessed a disposition, that she holds it a vice in her goodness, not to do more than she is requested. This broken joint,[87] between you and her husband, entreat her to splinter; and my fortunes against any lay[88] worth naming, this crack of your love shall grow stronger than it was before.[89]

*Cas.* You advise me well.

*Iago.* I protest, in the sincerity of love, and honest kindness.

*Cas.* I think it freely; and, betimes in the morning, I will beseech the virtuous Desdemona to undertake for me.[90] I am desperate of my fortunes, if they check me here.

*Iago.* You are in the right. Good night, lieutenant; I must to the watch.

*Cas.* Good night, honest Iago. *[Exit.*

*Iago.* And what 's he then, that says I play the villain?
When this advice is free,[91] I give, and honest,
Probal[92] to thinking, and, indeed, the course
To win the Moor again? For 't is most easy,
The inclining Desdemona to subdue
In any honest suit: she 's fram'd as fruitful[93]
As the free elements. And then for her
To win the Moor, — were 't to renounce his baptism,
All seals and symbols of redeemed sin,[94] —
His soul is so enfetter'd to her love,
That she may make, unmake, do what she list,
Even as her appetite shall play the god
With his weak function. How am I then a villain,
To counsel Cassio to this parallel course,[95]
Directly to his good? Divinity of hell![96]
When devils will their blackest sins put on,
They do suggest at first with heavenly shows,
As I do now; for whiles this honest fool
Plies Desdemona to repair his fortunes,
And she for him pleads strongly to the Moor,
I 'll pour this pestilence into his ear,
That she repeals[97] him for her body's lust;
And, by how much she strives to do him good,
She shall undo her credit with the Moor.
So will I turn her virtue into pitch,[98]
And out of her own goodness make the net
That shall enmesh them all.

*Re-enter* Roderigo.

How now, Roderigo?

*Rod.* I do follow here in the chase, not like a hound that hunts, but one that fills up the cry. My money is almost spent: I have been to-night exceedingly well cudgelled; and, I think, the issue will be, I shall have so much experience for my pains; and so, with no money at all, and a little more wit, return again to Venice.[99]

*Iago.* How poor are they, that have not patience!
What wound did ever heal, but by degrees?
Thou know'st, we work by wit, and not by witchcraft;
And wit depends on dilatory time.[100]
Does 't not go well? Cassio hath beaten thee,
And thou, by that small hurt, hast cashier'd Cassio.
Though other things grow fair against the sun,
Yet fruits that blossom first will first be ripe:[101]
Content thyself awhile. — By the mass,[102] 't is morning;
Pleasure and action make the hours seem short.
Retire thee; go where thou art billeted:
Away, I say; thou shalt know more hereafter:
Nay, get thee gone.[103] *[Exit* Roderigo.*]* Two things are to be done, —
My wife must move for Cassio to her mistress;
I 'll set her on;
Myself, the while,[104] to draw the Moor apart,[105]
And bring him jump when[106] he may Cassio find
Soliciting his wife: — ay, that 's the way:
Dull not device by coldness and delay. *[Exit.*

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bald's Emendation. Qs. und Fol. lesen *devotement* oder vielmehr *deuotement.* — *denotement* ist mehr als *mark*, wie dieses mehr als *contemplation* ist. Auch kommt dasselbe Wort A. 3, Sc. 3 noch einmal vor, wenigstens in der Lesart der Qs. 86) *free* = freigebig, und = aufrichtig. Im letzteren Sinne gebraucht bald nachher Iago das Wort. 87) Q. A. hat dafür *this brawl.* 88) *lay* = Wette, und = das zur Wette Ausgesetzte. 89) d. h. Eure Freundschaft wird nach dem Bruch *(crack)* fester werden, als sie vorher war. Von dem Bruch selbst lässt sich, genau genommen, nicht sagen *shall grow stronger*, es müsste denn unter *crack* die gebrochene Stelle zu verstehen sein. 90) Sich für mich zu verwenden, für mich einzutreten. — *here* am Schluss dieser Rede fehlt in der Fol. 91) Vgl. Anm. 86. 92) Ein sonst nicht vorkommendes Wort, = *probable*, vielleicht von Sh. selbst aus metrischen Gründen gebildet. 93) *fruitful* = freigebig, auch sonst bei Sh.: wie die Elemente, die von selbst sich mittheilen. 94) *redeemed sin* steht = Sündenerlösung, *redemption.* 95) *parallel course* = entsprechendes Verfahren. 96) Die Frömmigkeit der Hölle besteht darin, dass die Teufel, um ihre schwärzesten Sünden zu fördern, zu Wege zu bringen *(put on)*, anfangs uns mit himmlischem Schein in Versuchung führen *(suggest)*. In Fol. und Qs. ist *Divinity of hell* von dem Folgenden nur durch ein Comma getrennt. 97) *to repeal* = zurückrufen, kennt Sh. fast nur in dieser jetzt veralteten Bedeutung. 98) Desdemona's reine Tugend soll in Iago's Verläumdungen zu dem, sprichwörtlich Alles besudelnden, Pech *(pitch)* verwandelt werden. 99) So die Fol. und, mit geringen Abweichungen, auch Q. B.; Q. A. liest dagegen: *for my pains as that comes to, and no money at all, and with that wit return to Venice. — to fill up the cry* = die Koppel Hunde voll machen, in der Koppel mitlaufen. 100) Die Schlauheit waltet nicht unumschränkt, sondern hängt von den Zögerungen der säumigen Zeit *(dilatory time)* ab, muss also den rechten Moment abwarten. 101) Wenn auch andere Dinge an der Sonne schön gedeihen, so werden doch Früchte, die zuerst als Blüthen erscheinen, auch zuerst reif, d. h. reif vor allem Anderen *(all other things)*, was da wächst. Der Sinn, auf Roderigo's Fall angewandt, ist, dass er früh genug die Früchte seines Planes wird reifen sehen. 102) So die Qs.; die Fol. hat *in troth*, in Folge der Theatercensur, die an der andern Betheuerung Anstoss nahm. 103) Die wiederholten Aufforderungen, zu gehen, zeigen, dass Roderigo, dem Iago's Bescheid ungenügend erscheint, noch zögert. 104) Fol. und Qs. lesen *awhile*, von Theobald verbessert. 105) Der mit *to draw* angefangene Satz bleibt unvollendet. 106) d. h. gerade in dem Augenblick, dass u. s. w.

# ACT III.

## SCENE I.

Before the Castle.

*Enter* Cassio *and some Musicians.*

*Cas.* Masters, play here; I will content your pains:
Something that 's brief; and bid, »Good morrow, general.«[1] *[Music.*

*Enter Clown.*[2]

*Clo.* Why, masters, have your instruments been in Naples, that they speak i' the nose thus?[3]
*1. Mus.* How, Sir, how?
*Clo.* Are these, I pray you, called wind-instruments?
*1. Mus.* Ay, marry, are they, Sir.
*Clo.* O! thereby hangs a tail.[4]
*1. Mus.* Whereby hangs a tale, Sir?
*Clo.* Marry, Sir, by many a wind-instrument that I know. But, masters, here 's money for you; and the general so likes your music, that he desires you, for love's sake,[5] to make no more noise[6] with it.
*1. Mus.* Well, Sir, we will not.
*Clo.* If you have any music that may not be heard, to 't again; but, as they say, to hear[7] music the general does not greatly care.
*1. Mus.* We have none such, Sir.
*Clo.* Then put up your pipes in your bag, for I 'll away. Go; vanish into air,[8] away! *[Exeunt Musicians.*
*Cas.* Dost thou hear, mine honest friend?
*Clo.* No, I hear not your honest friend;[9] I hear you.
*Cas.* Pr'ythee, keep up thy quillets. There 's a poor piece of gold for thee. If the gentlewoman that attends the general's wife be stirring, tell her there 's one Cassio entreats her a little favour of speech: wilt thou do this?
*Clo.* She is stirring, Sir: if she will stir hither, I shall seem to notify[10] unto her.
*Cas.* Do, good my friend. *[Exit Clown.*

*Enter* Iago.

In happy time,[11] Iago.
*Iago.* You have not been a-bed, then?
*Cas.* Why, no; the day had broke
Before we parted. I have made bold, Iago,
To send in to your wife: my suit to her
Is, that she will to virtuous Desdemona
Procure me some access.
*Iago.* I 'll send her to you presently;
And I 'll devise a mean to draw the Moor
Out of the way, that your converse and business
May be more free.
*Cas.* I humbly thank you for 't. *[Exit* Iago.*]* I never knew
A Florentine more kind and honest.[12]

*Enter* Emilia.

*Emil.* Good morrow, good lieutenant: I am sorry
For your displeasure;[13] but all will sure be well
The general and his wife are talking of it,
And she speaks for you stoutly: the Moor replies,
That he you hurt is of great fame in Cyprus,
And great affinity, and that in wholesome wisdom
He might not but refuse you;[14] but he protests he loves you,
And needs no other suitor but his likings,
To take the saf'st occasion by the front,[15]
To bring you in again.
*Cas.* Yet, I beseech you, —
If you think fit, or that it may be done,[16] —
Give me advantage[17] of some brief discourse
With Desdemon[18] alone.

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1) Es ist ein Morgenständchen, das Cassio dem Othello bringen will. Die Musikanten sollen ein kurzes Stück spielen und dann rufen: Guten Morgen, General! nach einem zu Sh.'s Zeit in England geltenden Brauche, dass dem mit einem Ständchen Begrüssten zugleich, indem man ihn anrief, die entsprechende Tageszeit gewünscht wurde. 2) Die stehende Theaterfigur des Clown, der lustigen Person, die so leicht in keinem Sh.'schen Drama fehlen durfte, scheint in Othello's Diensten zu sein. In dem Personenverzeichniss der Fol. wird sie einfach als *Clown* aufgeführt. 3) Die Instrumente sind so verstimmt, dass sie gleichsam durch die Nase sprechen, wie ein mit der Lustseuche Behafteter. Neapel galt für einen Hauptsitz dieser Krankheit, die Sh. deshalb in Troilus and Cressida (A. 2, Sc. 3) *the Neapolitan bone-ache* nennt. 4) Wortspiel zwischen *tail* und *tale*. Die Fol. setzt beide Male *tale*, die Qs. beide Male *tayle*. — *thereby hangs a tale* = dazu gehört eine Geschichte, ist sprichwörtlich. 5) So Fol. und Q. B.; Q. A. hat dafür *of all loves*, eine damals gebräuchliche elliptische Phrase, die bei Sh. auch in Merry Wives of Windsor (A. 2, Sc. 2) vorkommt; = von allen Liebesdiensten, die Ihr ihm erweisen mögt. 6) *noise* ist bei Sh. sowohl = Geräusch, Lärm, als auch = Musik. 7) Der Nachdruck liegt auf *hear*. 8) *into air* fehlt in Q. A. 9) Der wortklauberische Clown thut, als verstehe er *mine honest friend* als Object zu *dost thou hear*. — Die Fol. verwischt dieses Wortspiel, indem sie liest *Dost thou hear me, mine honest friend?* — In Cassio's folgender Rede hat die Fol. *the general* für *the general's wife*. 10) *to notify*, ein gesucht affectirtes Wort, gebraucht der Clown geflissentlich und in einer Weise, die es ungewiss lässt, ob er es auch verstehe. 11) *in happy time* = zur glücklichen Zeit, d. h. getroffen. — *Do, good my friend* fehlt in der Fol. 12) Cassio will damit sagen, dass er selbst unter seinen Landsleuten, den Florentinern, keine grössere Freundlichkeit und Rechtlichkeit gefunden habe, als bei Iago, dem Venetianer. *One Michael Cassio, a Florentine* hiess es A. 1, Sc. 1. 13) *displeasure* ist die Ungnade, in die Cassio gerathen ist. — Für das *sure* der Fol. lesen die Qs. *soon*. 14) Und dass er in besonnener Ueberlegung nicht anders konnte, als Euch abweisen *(refuse you)*. 15) Der Vers fehlt in der Fol. 16) Wenn Ihr es für passlich haltet, oder wenn es thunlich ist *(or that it may be done)*. — *that* steht statt des zu wiederholenden *if*. 17) *advantage* = günstige Gelegenheit, zeitlich oder örtlich 18) So die Fol., wo sich diese Abkürzung von *Desdemona* häufiger findet, und an den meisten Stellen zum besonderen Ausdrucke vertraulicher Zärtlichkeit, wie solche Namensverkürzungen im Englischen gewöhnlich sind. Allenthalben aber, wo *Desdemon* steht, zeigt der Vers, dass Sh. selbst so schrieb. Dennoch lesen die meisten Hgg. mit den Qs. überall *Desdemona*. 19) Wo Ihr Euer Herz frei aussprechen könnt. *bosom* ist Alles, was man auf dem Herzen hat, namentlich Geheimnisse. 20) Diese Worte fehlen in Q. A.

*Emil.* Pray you, come in:
I will bestow you where you shall have time
To speak your bosom freely.[19]
*Cas.* I am much bound to you.[20] *[Exeunt.*

## SCENE II.

A Room in the Castle.

*Enter* OTHELLO, IAGO, *and Gentlemen.*

*Oth.* These letters give, Iago, to the pilot,
And by him do my duties to the senate:[1]
That done, I will be walking on the works;[2]
Repair there to me.
*Iago.* Well, my good lord; I 'll do 't.
*Oth.* This fortification, gentlemen, — shall we see 't?
*Gent.* We 'll[3] wait upon your lordship. *[Exeunt.*

## SCENE III.

The Garden of the Castle.

*Enter* DESDEMONA, CASSIO, *and* EMILIA.

*Des.* Be thou assur'd, good Cassio, I will do
All my abilities in thy behalf.[1]
*Emil* Good Madam, do: I warrant[2] it grieves my husband,
As if the cause were his.
*Des.* O! that 's an honest fellow. — Do not doubt, Cassio,
But I will have my lord and you again
As friendly as you were.
*Cas.* Bounteous Madam,
Whatever shall become of Michael Cassio,
He 's never anything but your true servant.
*Des.* I know 't:[3] I thank you. You do love my lord;
You have known him long: and be you well assur'd,
He shall in strangeness[4] stand no further off
Than in a politic distance.
*Cas.* Ay, but, lady,
That policy may either last so long,
Or feed upon such nice and waterish diet,
Or breed itself so out of circumstance,
That, I being absent, and my place supplied,
My general will forget my love and service.
*Des.* Do not doubt[5] that: before Emilia here,
I give thee warrant of thy place. Assure thee,[6]
If I do vow a friendship, I 'll perform it
To the last article: my lord shall never rest;
I 'll watch him tame,[7] and talk him out of patience;
His bed shall seem a school, his board a shrift;[8]
I 'll intermingle every thing he does
With Cassio's suit. Therefore, be merry, Cassio;
For thy solicitor shall rather die,
Than give thy cause away.

*Enter* OTHELLO *and* IAGO. *at a distance.*

*Emil.* Madam, here comes my lord.
*Cas.* Madam, I 'll take my leave.
*Des.* Why, stay, and hear me speak.[9]
*Cas.* Madam, not now: I am very ill at ease,
Unfit for mine own purposes.
*Des.* Well, do your discretion. *[Exit* CASSIO
*Iago.* Ha! I like not that.
*Oth.* What dost thou say?
*Iago.* Nothing, my lord: or if — I know not what.
*Oth.* Was not that Cassio, parted from my wife?
*Iago.* Cassio, my lord? No, sure, I cannot think it,
That he would steal away so guilty-like,
Seeing you coming.
*Oth.* I do believe 't was he.
*Des.* How now, my lord?
I have been talking with a suitor here,
A man that languishes in your displeasure.
*Oth.* Who is 't you mean?
*Des.* Why, your lieutenant Cassio. Good my lord,
If I have any grace, or power to move you,
His present reconciliation take;[10]
For, if he be not one that truly loves you,
That errs in ignorance, and not in cunning,[11]
I have no judgment in an honest face.
I pr'ythee, call him back.[12]
*Oth.* Went he hence now?
*Des.* Ay, sooth;[13] so humbled,

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1) So die Fol.; die Qs. lesen *state*, dem Sinne nach dasselbe. Die Phrase: erweise Du durch ihn (d. h. den Piloten) dem Senate meine Ergebenheit, ist übrigens, obwohl verständlich, doch seltsam. Vielleicht wollte Sh. schreiben *and bid him do my duties.* 2) *works* sind die Festungswerke, was gleich nachher *this fortification* heisst. 3) So die Fol.; die Qs. *we wait:* Wir werden Euer Gnaden folgen.

1) Ich werde in Deinem Interesse *(behalf)* all mein Mögliches thun. — Dyce und Staunton verlegen diese Scene passlich in den Garten des Schlosses, Capell setzt *Before the Castle.* 2) Die Lesarten der Fol. *warrant* und *cause* sind bezeichnender, als die von den Hggn. meistens vorgezogenen der Qs.: *know* und *case.* 3) So die Fol.; die Qs. *O, Sir, I thank you.* 4) *strangeness* ist hier = Fremdthun. Othello wird gegen den Cassio nicht weiter fremd thun, als in solcher Ferne, wie sie politisch rathsam erscheint *(in a politic distance).* — Dieses politische Verfahren bezeichnet dann Cassio mit einem Worte als *that policy (the policy* in Q. A.), und fürchtet, dasselbe möge entweder so lange dauern, oder sich mit so geringfügiger *(nice)* und unkräftiger, wässeriger Nahrung hinhalten (d. h. so geringfügige, kümmerliche Gründe zu seiner Fortdauer vorschützen), oder endlich sich aus begleitenden Umständen *(circumstance)* fortpflanzen, dass er darüber ganz in Vergessenheit gerathe. — Die Fol. hat *circumstances.* 5) *to doubt* = zweifeln, und = besorgen, argwöhnen. 6) *assure thee* ist Imperativ. 7) Wie Jagdfalken unter Anderem auch damit gezähmt wurden, dass man sie nicht schlafen liess, so will Desdemona ihren Gemahl auch zähmen, indem sie ihn wach hält; sie will ihn zahm wachen *(watch him tame)* und so lange schwatzen, bis er es nicht mehr aushalten kann *(talk him out of patience).* 8) Im Bett soll er gescholten und zurechtgesetzt werden, als ob er in der Schule wäre; bei Tisch *(board)* vorgenommen, als ob er in der Beichte *(shrift)* wäre. 9) Sh. liebt es, kurze Wechselreden, wie hier, in halben Alexandrinern abzufassen. Die meisten Hgg. zerreissen sie, um Blankverse daraus zu machen. 10) *take his present reconciliation* ist eine Umschreibung für das einfache: söhnt Euch sogleich mit ihm aus. 11) *in cunning* ist = wissentlich, und steht als Gegensatz zu *in ignorance.* 12) d. h. setzt ihn wieder in sein Amt ein. 13) Für diese elliptische Affirmation

That he hath left part of his grief with me,
To suffer with him. Good love, call him back.
*Oth.* Not now, sweet Desdemon;[14] some other time.
*Des.* But shall 't be shortly?
*Oth.* The sooner, sweet, for you.[15]
*Des.* Shall 't be to-night at supper?
*Oth.* No, not to-night.
*Des.* To-morrow dinner then?
*Oth.* I shall not dine at home;
I meet the captains at the citadel.
*Des.* Why then, to-morrow night; or Tuesday morn;
On Tuesday noon, or night; on Wednesday morn:
I pr'ythee, name the time, but let it not
Exceed three days: in faith, he 's penitent;
And yet his trespass, in our common reason,
(Save that, they say, the wars must make examples
Out of her best,[16]) is not almost a fault
To incur a private check. When shall he come?
Tell me, Othello. I wonder in my soul,[17]
What you could ask me that I should deny,
Or stand so mammering on.[18] What! Michael Cassio,
That came a-wooing with you,[19] and so many a time,
When I have spoke of you dispraisingly,
Hath ta'en your part; to have so much to do
To bring him in![20] Trust me, I could do much
*Oth.* Pr'ythee, no more: let him come when he will;
I will deny thee nothing.
*Des.* Why, this is not a boon;
'T is as I should entreat you wear your gloves,
Or feed on nourishing dishes, or keep you warm,
Or sue to you to do a peculiar profit
To your own person: nay, when I have a suit
Wherein I mean to touch your love indeed,[21]
It shall be full of poise and difficult weight,[22]
And fearful to be granted.[23]
*Oth.* I will deny thee nothing:
Whereon, I do beseech thee, grant me this,
To leave me but a little to myself.
*Des.* Shall I deny you? no. Farewell, my lord.
*Oth.* Farewell, my Desdemona: I 'll come to thee straight.
*Des.* Emilia, come. — Be as your fancies teach you;
Whate'er you be, I am obedient.[24] *[Exit, with* Emilia.
*Oth.* Excellent wretch![25] Perdition catch my soul,
But I do love thee! and when I love thee not,
Chaos is come again.[26]
*Iago.* My noble lord, —
*Oth.* What dost thou say, Iago?
*Iago.* Did Michael Cassio, when you woo'd my lady,
Know of your love?
*Oth.* He did, from first to last: why dost thou ask?
*Iago.* But for a satisfaction of my thought;[27]
No further harm.
*Oth.* Why of thy thought, Iago?
*Iago.* I did not think, he had been acquainted with her.
*Oth.* O, yes; and went between us very oft.
*Iago.* Indeed?
*Oth.* Indeed! ay, indeed: — discern'st thou aught in that?
Is he not honest?
*Iago.* Honest, my lord?
*Oth.* Honest! ay, honest.
*Iago.* My lord, for aught I know.[28]
*Oth.* What dost thou think?
*Iago.* Think, my lord?
*Oth.* Think, my lord!
By heaven, he echoes me,[29]
As if there were some monster in his thought
Too hideous to be shown. — Thou dost mean something.
I heard thee say even now, — thou lik'dst not that,
When Cassio left my wife: what didst not like?
And, when I told thee, he was of my counsel[30]
In my whole course of wooing, thou criedst, »Indeed?«
And didst contract and purse thy brow together,[31]

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ist bei Sh. häufiger *in sooth* oder *good sooth.* — *sooth* ist eigentlich Substantiv, = Wahrheit, und kommt auch so öfter bei Sh. vor. — Zwei Zeilen weiter lesen manche Hgg. mit den Qs. *I suffer* für *to suffer* der Fol. 14) Vgl. A. 3, Sc. 1, Anm. 18. 15) Um so eher, um Deinetwillen, weil Du mich bittest. 16) *the wars* wird als Collectiv gefasst und hier personificirt gedacht = Heerwesen. Deshalb steht *her best* in Fol. und Qs., was die meisten Hgg. ohne Grund in *their best* veränderten: Wenn nicht, wie es heisst, die Kriegsdisciplin an ihren besten Leuten Exempel statuiren müsste, so wäre nach gewöhnlichen Begriffen *(in our common reason)* Cassio's Versehen *(trespass)* kaum ein Fehler, der auch nur eine einfache Zurechtweisung verdiente *(to incur a private check).* 17) d. h. ich frage mich verwundert. 18) Oder wobei ich so rathlos zögernd *(mammering)* dastehen würde. Für *mammering* hat Q. A. *muttering*, weit weniger treffend. 19) Cassio begleitete den Othello, da er als Freier zur Desdemona kam; er kam mit ihm zum Werben *(a-wooing).* 20) Dass ich so viele Noth habe, ihn wieder in sein Amt zu bringen. Wie *in* im Amt oder in's Amt bedeutet, so *out* das Gegentheil, aus dem Amte. So in K. Lear (A. 5, Sc. 3) *Who loses, and who wins; who 's in, who 's out.* 21) *to touch* = auf die Probe stellen, prüfen. 22) *poise* ist das abstracte, *weight* das concrete Gewicht. — *difficult* ist nicht = *heavy*, sondern = schwer zu handhaben, zu bewältigen. — Für *difficult weight* liest Q. A. *difficulty.* 23) *fearful* bezieht sich noch auf *suit:* ein Gesuch, dessen Gewährung voll Bedenklichkeiten, gefährlich ist. 24) Wie Ihr auch immer sein mögt, in Folge Eurer *fancies (be as your fancies teach you)*, ich gehorche unter allen Umständen. — Die Qs. lesen *be it as your fancies teach you.* 25) *wretch* behält als Liebkosungsausdruck für Frauen, wie Sh. es hier gebraucht, von seiner ursprünglichen Bedeutung = unglückliches Wesen, wenigstens die Nüance des Mitleidwürdigen, Hülflosen, Zarten bei. — Nach Farmer's Behauptung ist *wretch* in Staffordshire provinziell für *young woman.* 26) In dem ersten dieser beiden Sätze betheuert Othello die Wahrheit seiner Liebe: Das Verderben erfasse meine Seele, wenn ich Dich nicht liebe! — in dem zweiten malt er sich den Zustand aus, da er sie nicht mehr liebte: Und dann, wenn ich Dich nicht liebe, ist das Chaos, wie es vor Erschaffung der Welt bestand, wiedergekehrt, der Weltuntergang ist da. 27) Nur zur Bestätigung oder Versicherung *(satisfaction)* seines Gedankens fragt Iago. 28) So viel ich weiss (nach irgend Etwas, was ich weiss), ist Cassio ein Ehrenmann. 29) So Q. A.; die Fol. hat *Alas, thou echo'st me* und demgemäss in der nächsten Zeile *thy thought.* So hat auch Q. B. *Why dost thou echo me.* — Drei Zeilen weiter haben die Qs. *but now* für *even now* der Fol. 30) Er war in meinem Vertrauen, in meinem Geheimniss. 31) *to purse thy brow together* bezeichnet näher die Art des

As if thou then hadst shut up in thy brain
Some horrible conceit. If thou dost love me,
Show me thy thought.
*Iago.* My lord, you know I love you.
*Oth.* I think, thou dost;
And, — for[32] I know thou art full of love and honesty,
And weigh'st thy words before thou giv'st them breath, —
Therefore, these stops of thine fright me the more:
For such things, in a false disloyal knave,
Are tricks of custom;[33] but in a man that 's just,
They 're close delations, working from the heart,
That passion cannot rule.
*Iago.* For Michael Cassio, —
I dare be sworn,[34] I think that he is honest.
*Oth.* I think so too.
*Iago.* Men should be what they seem;
Or, those that be not, would they might seem none![35]
*Oth.* Certain, men should be what they seem.
*Iago.* Why then, I think Cassio 's an honest man.
*Oth.* Nay, yet there 's more in this.
I pray thee, speak to me as to thy thinkings,
As thou dost ruminate;[36] and give thy worst of thoughts
The worst of words.[37]
*Iago.* Good my lord, pardon me:
Though I am bound to every act of duty,
I am not bound to that all slaves are free to.[38]
Utter my thoughts? Why, say, they are vile[39] and false, —
As where 's that palace, whereinto foul things
Sometimes intrude not? who has a breast so pure,
But some uncleanly apprehensions
Keep leets, and law-days, and in sessions sit
With meditations lawful?[40]
*Oth.* Thou dost conspire against thy friend, Iago,
If thou but think'st him wrong'd, and mak'st his ear
A stranger to thy thoughts.
*Iago.* I do beseech you. —[41]
Though I, perchance, am vicious in my guess,
(As, I confess, it is my nature's plague
To spy into abuses, and oft my jealousy
Shapes faults that are not,) — that your wisdom yet.
From one that so imperfectly conceits,
Would take no notice; nor build yourself a trouble
Out of his scattering[42] and unsure observance.
It were not for your quiet, nor your good,
Nor for my manhood, honesty, and wisdom,
To let you know my thoughts.
*Oth.* What dost thou mean?
*Iago.* Good name in man and woman, dear my lord,
Is the immediate[43] jewel of their souls:
Who steals my purse, steals trash; 't is something, nothing;[44]
'T was mine, 't is his, and has been slave to thousands,
But he that filches from me my good name,
Robs me of that which not enriches him,
And makes me poor indeed.

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Zusammenziehens der Stirn *(contract)*, nämlich wie einen Beutel, der durch Zusammenziehen faltig wird, wie die Stirn beim Stirnrunzeln. 32) *for* = *because*. 33) Solches Stocken und Innehalten im Reden *(these stops)* sind bei einem falschen, untreuen Spitzbuben gewöhnliche Manieren oder Züge *(tricks of custom)*, aber bei einem gerechten, redlichen Manne sind sie heimlich anklagende Kundgebungen oder Angebereien *(close delations)*, ausgehend, wirkend von dem Herzen, das die Leidenschaft nicht lenken kann, das sich von der Leidenschaft nicht bewegen lässt, auf dessen Besonnenheit also um so mehr Gewicht zu legen ist. — Für das *dilations* der Fol. und Q. B., das Staunton möglicherweise für eine Contraction von *distillations* hält und mit *secret droppings* erklärt, während Andere es mit *delays* synonym fassen, hat Q. A. *denotements*. — Die englischen Hgg. nehmen zum Theil *passion* nicht als Subject, sondern als Object: von dem Herzen, das seines Affects nicht Herr werden kann. 34) So Fol. und Q. B.: ich darf mich darauf vereidigen lassen. Q. A. liest *I dare presume*. 35) *none* steht in ungenauer Construction, als ob ein Substantiv oder Adjectiv vorherginge, worauf es sich beziehen liesse: Die Menschen sollten sein, was sie scheinen, oder die, welche nicht so sind, die, wollte ich, möchten auch nicht als solche erscheinen. 36) *as thou dost ruminate* = wie Du Deine Gedanken innerlich verarbeitest, erklärt näher das vorhergehende *as to thy thinkings*. 37) Gieb Deinen schlimmsten Gedanken auch den schlimmsten Ausdruck. 38) Ich bin nicht verpflichtet zu dem, worin oder in Bezug worauf alle Sklaven frei sind, nämlich meine Gedanken zu äussern. — Die Fol. lässt *to* hinter *free* aus. 39) So die Qs.; die Fol. hat *vild*. — *say* ist imperativisch = setzt den Fall, nehmt einmal an. 40) Das Bild ist hergenommen von den für jeden Gau in England halbjährlich festgesetzten Gerichtstagen *(leets)*, wo über alle nicht capitale Verbrechen des Bezirks gerichtet wurde. An solchen *leets* nehmen nun in jeder noch so reinen Brust auch unreine, misstrauische Vermuthungen Theil und sitzen zu Gericht *(in session sit)* im Verein mit den, eigentlich allein dazu berechtigten, erlaubten Betrachtungen. — *law-days* ist nur die nach Sh.'s Art durch die Copula *and* damit verbundene Erklärung von *leets*. — Die Fol. hat *that breast* für *a breast*, ferner *wherein* für *but some* und *sessions* für *session* der Qs. 41) Zwischen *I do beseech you* und das dazu gehörende *that your wisdom yet would take no notice etc.* tritt der mit *though* beginnende Zwischensatz, dessen Construction durch die ihm folgende längere Parenthese: *As, I confess* bis *that are not*, unklar geworden ist: Obgleich ich in meiner Vermuthung über Cassio vielleicht einen bösen Hang habe *(vicious in my guess)*, — wie es ein Fluch meiner Natur ist, dass sie das Böse gern erforscht, und wie mein Argwohn *(jealousy)* Fehler schafft, die nicht vorhanden sind, — so bitte ich Euch doch, keine Notiz zu nehmen von Einem, der so unsichere Einbildungen hegt *(so imperfectly conceits)*. — Für *oft*, was die Qs. lesen, hat die Fol. *of* = vermöge meines Argwohns; demnach müsste sie auch *shape* für *shapes* lesen. — Für *conceits* liest Q. A. *conjects*, ein Verbum, das auch Sh.'s Zeitgenossen = *to conjecture* gebrauchen. Ausserdem hat Q. A. *I entreat you then* für *that your wisdom yet*. Die Hgg. adoptiren meistens diese Lesarten der Q. A., und lesen demgemäss auch mit ihr: *you'd take no notice* für *would take etc.* 42) *scattering*, von dem Verbum Neutrum *to scatter* = sich zerstreuen, sich verlieren, also = unzusammenhängend. — Zwei Zeilen weiter haben die Qs. *or wisdom*. 43) So gebraucht Sh. *immediate* auch in Hamlet (A. 1, Sc. 2) *the most immediate to our throne*, = unmittelbar nahe. 44) Staunton liest *something-nothing* und erklärt dieses Compositum mit der Phrase *neither*

*Oth.* By heaven, I 'll know thy thoughts.
*Iago.* You cannot, if my heart were in your hand;
Nor shall not, whilst 't is in my custody.
*Oth.* Ha![45]
*Iago.* O! beware, my lord, of jealousy;
It is the green-ey'd monster, which doth mock
The meat it feeds on:[46] that cuckold lives in bliss,
Who, certain of his fate, loves not his wronger;[47]
But, O! what damned minutes tells he o'er,
Who dotes, yet doubts; suspects, yet soundly loves![48]
*Oth.* O misery!
*Iago.* Poor, and content, is rich, and rich enough;
But riches, fineless,[49] is as poor as winter,
To him that ever fears he shall be poor. —
Good heaven, the souls of all my tribe defend
From jealousy!
*Oth.* Why? why is this?
Think'st thou, I 'd make a life of jealousy,
To follow still the changes of the moon
With fresh suspicions? No: to be once in doubt,
Is once to be resolv'd.[50] Exchange me for a goat,
When I shall turn the business of my soul
To such exsufflicate and blown surmises,[51]
Matching thy inference. 'T is not to make me jealous,
To say — my wife is fair, feeds well, loves company,
Is free of speech, sings, plays, and dances well;[52]
Where virtue is, these are more virtuous:[53]
Nor from mine own weak merits will I draw
The smallest fear, or doubt of her revolt;[54]
For she had eyes, and chose me. No, Iago;
I 'll see, before I doubt; when I doubt, prove;
And, on the proof, there is no more but this,[55] —
Away at once with love, or jealousy.

*Iago.* I am glad of it: for now I shall have reason
To show the love and duty that I bear you
With franker spirit: therefore, as I am bound,
Receive it from me. I speak not yet of proof.
Look to your wife; observe her well with Cassio;[56]
Wear your eye thus,[57] not jealous, nor secure:
I would not have your free and noble nature,
Out of self-bounty,[58] be abus'd; look to 't.
I know our country disposition[59] well:
In Venice they do let heaven see the pranks
They dare not show their husbands; their best conscience
Is, not to leave 't undone, but keep 't unknown.[60]
*Oth.* Dost thou say so?
*Iago.* She did deceive her father, marrying you;
And, when she seem'd to shake and fear your looks,[61]
She lov'd them most.
*Oth.* And so she did.
*Iago.* Why, go to, then;
She that so young could give out such a seeming,
To seel her father's eyes up, close as oak,[62] —
He thought, 't was witchcraft:[63] — but I am much to blame;
I humbly do beseech you of your pardon,
For too much loving you.
*Oth.* I am bound to thee for ever.
*Iago.* I see, this hath a little dash'd your spirits.
*Oth.* Not a jot, not a jot.
*Iago.* Trust me, I fear it has.
I hope, you will consider what is spoke
Comes from my love. — But, I do see you 're mov'd:
I am to pray you, not to strain my speech
To grosser issues, nor to larger reach,
Than to suspicion.[64]

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*here nor there.* 45) Diesen Ausruf lässt Q. A. aus, wie die Fol. in Othello's vorhergehender Rede *by heaven* auslässt. 46) So Qs. und Fol., nur dass Q. B. *a green-eyed monster* hat. Das Auge der Eifersucht sieht Alles in falschem, ungesundem, gelbgrünem Licht; daher *green-eyed.* Ferner begnügt die Eifersucht sich nicht damit, die gehässige, widerwärtige Speise, von der sie sich nährt, einfach zu verschlingen, sondern sie beschäftigt sich lange damit; sie treibt ihr Spiel damit, wie etwa ein Raubthier oder sonstiges Ungethüm mit seiner zum Frass bestimmten Beute; — daher *monster*, und *to mock* = sein Spiel mit Etwas treiben. — Viele Hgg. lesen für das *mock* der Qs. und Fol. mit Hanmer *make*, und zerstören damit das Bild eines *green-eyed monster*, von dem Sh. nicht sagen konnte, dass es seine Speise mache. 47) *wronger* ist die ungetreue Gattin, die Kränkerin ihres Gatten. 48) So die Fol., mit einem bessern Gegensatze zu *suspects*, als die von den Hggn. adoptirte Lesart der Qs.: *strongly loves.* — Dyce citirt dazu aus K. Henry V. (A. 5, Sc. 2) *O fair Katharine! if you will love me soundly with your French heart.* 49) *fineless* = endlos. 50) Einmal zweifeln heisst für mich auch eben so schnell entschlossen sein. Sobald ich einmal zweifle, weiss ich auch, was ich zu thun habe. — *resolv'd* als Gegensatz zu *in doubt* ist übrigens nicht bloss = entschlossen, sondern = klar, fest überzeugt. — Die Fol. lässt das zweite *once* aus. 51) *exsufflicate* ist wahrscheinlich ein von Sh. gebildetes Wort, dessen Sinn sich theils aus dem lateinischen *exsufflare*, theils aus dem zur Erklärung hinzugefügten *blown* ergiebt, = aufgeblasen, luftig, aus blossem Wind oder Hauch gebildet. Andere erklären es = *contemptible, despicable.* Othello will die Beschäftigung seiner Seele *(business of my soul)* nicht auf solche leere Vermuthungen richten, der Andeutung Iago's entsprechend *(matching thy inference).* — Für *blown* hat die Fol. *blow'd.* 52) *well* fehlt in der Fol. 53) *these* bezieht sich in ungenauer Construction auf keine vorhergehende Substantive, sondern auf die Verba *is fair — dances well.* Es ist also zu ergänzen: diese Eigenschaften. Steevens citirt zur Erklärung eine Stelle aus All's well that ends well (A. 1, Sc. 1) *her dispositions she inherits, which makes fair gifts fairer.* 54) *from mine own weak merits* gehört auch zu *doubt of her revolt:* wegen meiner eignen schwachen Verdienste will ich nicht einen Abfall, eine Untreue ihrerseits besorgen, argwöhnen. 55) Wenn ich die Wahrheit meines Argwohns erprobt habe *(on the proof)*, dann bleibt mir nur das Eine noch übrig, mich der Liebe wie des Argwohns auf einmal zu entledigen. 56) d. h. wenn sie mit Cassio zusammen ist. 57) Die Fol. liest *eyes.* — *secure* = in blinder Zuversicht. 58) *self-bounty* = angeborene Güte. Composita mit *self* in diesem Sinne sind bei Sh. sehr häufig. 59) Iago als Venetianer spricht von der einheimischen Art *(country disposition)* seiner Landsmänninnen. 60) So Fol. und Q. B.; Q. A. hat *leave* und *keep* ohne *it.* 61) *shake* und *fear* gehört dem Sinn nach zusammen: als sie vor Eurem Aussehen zu zittern und zu bangen schien. 62) Ueber *to seel* vgl. A. 1, Sc. 3 Anm. 55. — Unter *oak* wird hier Eichenholz als das dichteste und am wenigsten durchsichtige verstanden. 63) Anspielung auf Brabantio's Wort (A. 1, Sc. 3) *sans witchcraft could not.* 64) Missdeutet meine Reden nicht zu

*Oth.* I will not.
*Iago.* Should you do so, my lord,
My speech should fall into such vile success
As my thoughts aim not at.[65] Cassio 's my worthy friend —
My lord, I see you 're mov'd.
*Oth.* No, not much mov'd. —
I do not think but Desdemona 's honest.
*Iago.* Long live she so! and long live you to think so!
*Oth.* And yet, how nature erring from itself, —
*Iago.* Ay, there 's the point: — as, — to be bold with you, —
Not to affect many proposed matches,[66]
Of her own clime, complexion, and degree,
Whereto, we see, in all things nature tends:
Foh! one may smell, in such, a will most rank,[67]
Foul disproportion,[68] thoughts unnatural. —
But pardon me; I do not in position[69]
Distinctly speak of her, though I may fear,
Her will, recoiling to her better judgment,[70]
May fall to match you with her country forms,
And, happily,[71] repent.
*Oth.* Farewell, farewell.
If more thou dost perceive, let me know more;
Set on thy wife to observe. Leave me, Iago.
*Iago.* My lord, I take my leave. *[Going.*[72]
*Oth.* Why did I marry? — This honest creature, doubtless.
Sees and knows more, much more, than he unfolds.
*Iago.* *[Returning.]* My lord, I would I might entreat your honour
To scan this thing no further; leave it to time.
Although 't is fit that Cassio have his place,[73]
(For, sure, he fills it up with great ability,)
Yet, if you please to hold him off awhile,[74]
You shall by that perceive him and his means:[75]
Note, if your lady strain his entertainment[76]
With any strong or vehement importunity;
Much will be seen in that. In the mean time,
Let me be thought too busy in my fears
(As worthy cause I have to fear I am),[77]
And hold her free,[78] I do beseech your honour.
*Oth.* Fear not my government.[79]
*Iago.* I once more take my leave. *[Exit.*
*Oth.* This fellow 's of exceeding honesty,
And knows all qualities, with a learned spirit,
Of human dealings;[80] if I do prove her haggard,
Though that her jesses were my dear heart-strings,
I 'd whistle her off, and let her down the wind,
To prey at fortune.[81] Haply, for I am black,
And have not those soft parts of conversation
That chamberers[82] have; or, for I am declin'd
Into the vale of years; — yet that 's not much:[83]
She 's gone,[84] I am abus'd; and my relief
Must be to loathe her. O curse of marriage!
That we can call these delicate[85] creatures ours,
And not their appetites. I had rather be a toad,
And live upon the vapour of a dungeon,
Than keep a corner in the thing I love
For others' uses. Yet, 't is the plague of great ones;
Prerogativ'd are they less than the base;[86]
'T is destiny unshunnable, like death:
Even then this forked plague is fated to us,

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handgreiflicheren Folgerungen und zu weiterer Beziehung, sondern deutet sie zu blossem Verdacht. Meine Reden sollen nichts Schlimmeres und nichts Weiteres andeuten, als nur einen Verdacht. — Zu Anfang dieser Rede hat Q. A.: *i' faith* für *trust me* der Fol. und Q. B. — Die Fol. liest *comes from your love.* 65) *success* ist entweder dasselbe, was ebenvorher *issue* hiess, oder = Erfolg. Iago's Rede würde eine Deutung oder einen Erfolg haben, so schlimm, wie seine Gedanken nicht beabsichtigten. Die Fol. liest *which my thoughts aim'd not.* 66) Der Satz bezieht sich auf Desdemona: dass sie sich nicht hingezogen fühlte *(not to affect)* zu vielen Heirathsverbindungen, die sich ihr darboten u. s. w. Der Satz geht dann anakoluthisch zu *in such* über: in solchen Weibern, die so sind, u. s. w., obgleich vorher nur von Desdemona die Rede war. 67) *will* = Gelüst, *rank* = geil. 68) *foul disproportion* ist ein hässliches Missverhältniss der geistigen Organisation. 69) *in position* ist = positiv. 70) *will* = Gelüst, Trieb, wird hier dem *better judgment* entgegengestellt, als davon abspringend, zurückprallend *(recoiling to her judgment).* Dieser urtheilslose Trieb mag darauf verfallen *(fall to)*, den Othello mit den Gestalten ihres eigenen Landes zu vergleichen, und dann vielleicht die getroffene Wahl bereuen. 71) *happily*, bei Sh. = *haply.* 72) Die Bühnenweisungen *Going* und *Returning* fehlen in Fol. und Qs. 73) d. h. seine Stelle bei Othello wieder erhalte. — Q. A. hat *tho' it be fit.* 74) *to hold him off* = ihn fern halten, nämlich von seiner Stelle. 75) *means* sind die Massregeln, die er ergreift, die Mittel, die er besitzt oder anwendet, um wieder in sein Amt zu gelangen. 76) *to strain his entertainment* = seine Aufnahme oder Wiedereinsetzung übereifrig betreiben. 77) scil. *I am too busy in my fears.* 78) Und haltet sie für frei von Schuld. 79) *my government* = meine Beherrschung, Selbstbeherrschung. — *to fear* mit dem Accusativ ist bei Sh. oft = wegen Etwas besorgt sein, nicht bloss vor Etwas. 80) *all qualities of human dealings* = das Wesen alles menschlichen Thuns, gehört zusammen. — *learned* ist nicht so sehr = gelehrt, als = erfahren, ausgelernt in Etwas. 81) Das Bild ist von der Falkenjagd entlehnt. Wenn Othello die Desdemona wild, unzähmbar findet, so will er sich von ihr lossagen, wenn sie auch an seinem Herzen festgewachsen, oder, im Bilde vom Falken zu bleiben, wenn auch ihre Fussbänder *(jesses* sind Lederstreifen, mit denen man den Vogel auf der Hand festhielt) aus seinen innigsten Herznerven beständen, also sein Herz zerreissen müssten. Einen unzähmbaren und deshalb für die Jagd unbrauchbaren Falken *(haggard*, im Englischen weiblichen Geschlechts) entlässt man mit einem pfeifenden Ton *(whistle off)*, und lässt ihn mit dem Winde fliegen *(down the wind)*, so dass er die Spur verliert, nicht mehr zurückkehrt, sondern auf eigene Hand und auf gut Glück Beute macht *(to prey at fortune).* — Dem Sh.'schen Publicum war die Falkenjagd mit allen Einzelnheiten und technischen Ausdrücken bekannt, und die häufigen Anspielungen darauf deshalb leicht verständlich. 82) *chamberers* = Stutzer, die sich in den Damenzimmern *(chamber)* bewegen. — *for* = *because.* 83) d. h. *not much declined.* 84) Sie ist dahin, verloren. 85) *delicate* muss hier, in Verbindung mit *their appetites:* von verwöhntem Geschmacke, schwer zu befriedigen, bedeuten. 86) Die Grossen, zu denen Othello sich selbst zählt, haben in Bezug auf die Hahnreischaft nicht nur keine Vorrechte vor den gemeinen Leuten, sondern stehen ihnen darin sogar noch nach, sie sind *less*

When we do quicken.[87] Look, where she comes.[88]
If she be false, O! then heaven mocks itself.[89]
I 'll not believe it.

*Re-enter* DESDEMONA *and* EMILIA.

*Des.* How now, my dear Othello?
Your dinner and the generous islanders,[90]
By you invited, do attend your presence.
*Oth.* I am to blame.
*Des.* Why do you speak so faintly?[91]
Are you not well?
*Oth.* I have a pain upon my forehead[92] here.
*Des.* 'Faith, that 's with watching; 't will away again:
Let me but bind it hard, within this hour
It will be well.
*Oth.* Your napkin[93] is too little;
Let it alone. Come, I 'll go in with you.
*Des.* I am very sorry that you are not well.
*[Exeunt* OTHELLO *and* DESDEMONA.
*Emil.* I am glad I have found this napkin.
This was her first remembrance from the Moor:
My wayward[94] husband hath a hundred times
Woo'd me to steal it; but she so loves the token,
(For he conjur'd[95] her she should ever keep it,)
That she reserves it evermore about her,
To kiss, and talk to. I 'll have the work ta'en out,
And give 't Iago:[96]
What he will do with it, heaven knows, not I;
I nothing,[97] but to please his fantasy.

*Re-enter* IAGO.

*Iago.* How now! what do you here alone?
*Emil.* Do not you chide; I have a thing for you.
*Iago.* A thing for me? — it is a common thing —
*Emil.* Ha?
*Iago.* To have a foolish wife.[98]
*Emil.* O! is that all? What will you give me now
For that same handkerchief?
*Iago.* What handkerchief?
*Emil.* What handkerchief!
Why, that the Moor first gave to Desdemona;
That which so often you did bid me steal.
*Iago.* Hast stol'n it from her?
*Emil.* No, 'faith: she let it drop by negligence;
And, to the advantage, I, being here,[99] took 't up.
Look, here it is.
*Iago.* A good wench; give it me.
*Emil.* What will you do with 't, that you have been so earnest
To have me filch it?
*Iago.* Why, what 's that to you?
*[Snatching it.*[100]
*Emil.* If it be not for some purpose of import,
Give 't me again: poor lady! she 'll run mad,
When she shall lack it.
*Iago.* Be not acknown on 't;[101] I have use for it.
Go, leave me. *[Exit* EMILIA.
I will in Cassio's lodging lose this napkin,
And let him find it: trifles, light as air,
Are, to the jealous, confirmations strong
As proofs of holy writ.[102] This may do something.
The Moor already changes with my poison:[103]
Dangerous conceits are in their natures poisons,
Which at the first are scarce found to distaste;
But, with a little act upon the blood,
Burn like the mines of sulphur.[104] — I did say so:[105] —
Look, where he comes!

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*prerogativ'd.* — Die Fol. hat in der vorhergehenden Zeile *to Great-ones.* 87) Schon dann, wenn der erste Lebenskeim sich regt *(when we do quicken)*, ist uns dieser gehörnte, wie Hörner gespaltene, Fluch bestimmt. — *forked*, eigentlich zweispaltig, wird von Sh. und seinen Zeitgenossen oft für gehörnt, als Symbol des Hahnreis, gebraucht. 88) So die Fol. Die Hgg. lesen mit den Qs. *Desdemona comes.* 89) So die Qs. Wenn sie falsch ist, dann treibt der Himmel sein Spiel mit sich selbst, indem er sie äusserlich so himmlisch gebildet und innerlich, diesem Bilde zum Hohn, so schlecht hat werden lassen. — Die Fol. liest *If she be false, heaven mock'd itself.* 90) *generous* ist auch an andern Stellen = edel von Geburt oder Rang. 91) So die Fol.; die Qs. lesen *Why is your speech so faint?* 92) Die Stirn wird als Sitz der Hörner eines Hahnreis öfter bezeichnet. — Desdemona versteht die Anspielung nicht, sondern denkt an ein von Nachtwachen entstandenes Kopfweh. 93) *napkin* ist bei Sh. dasselbe wie *handkerchief*, = Taschentuch. — Eine Bühnenweisung fehlt zu diesen Worten in Fol. und Qs., und wurde zuerst von Rowe supplirt: *She drops her handkerchief*, woraus die späteren Hgg. machen *He puts the handkerchief from him, and it drops.* Collier endlich setzt nach einer alten handschriftlichen Randglosse: *Lets fall her napkin*, auf Othello bezüglich. Dass aber Desdemona das von Othello zurückgewiesene Tuch fallen lässt, erhellt aus Emilia's späteren Worten: *she let it drop by negligence.* 94) *wayward*, eigentlich der seinen eigenen Weg geht, dann = launisch, wunderlich, verkehrt. 95) *to conjure* hat bei Sh. in demselben Sinne = dringend bitten, beschwören, den Ton bald auf der ersten, bald auf der zweiten Sylbe. 96) Emilia's Absicht ist also eigentlich nicht, das gefundene Taschentuch selbst dem Iago einzuhändigen; sie will nur die Stickerei desselben nachmachen lassen *(have the work ta'en out)*, und dieses nachgemachte Tuch ihrem Gatten als das ächte geben. 97) Zu *I* ist aus dem vorigen Verse *know* zu ergänzen. — Q. A. liest *I nothing know but for his fantasy.* 98) Die Fol. lässt mit Recht, indem sie hinter *common thing* einen Gedankenstrich setzt, den Satz unvollendet, den Iago erst mit dem folgenden *to have a foolish wife* vervollständigt. — Die Fol. hat *You have a thing for me?* 99) Und da ich zu der günstigen Gelegenheit *(to the advantage)* hier war. — In der vorigen Zeile hat die Fol. *but* für *'faith.* 100) Die Bühnenweisung fügte Rowe hinzu. 101) So die Fol. und Q. B., mit bestimmterem Sinne als die von den Hggn. meist adoptirte Lesart der Q. A. *be not you known of 't.* Das veraltete *to be acknown of something, = to acknowledge something*, kommt auch bei Sh.'s Zeitgenossen vor. 102) Dem Eifersüchtigen sind luftige Kleinigkeiten so kräftige Bestätigungen seiner Eifersucht, als ob es Beweisstellen aus der heiligen Schrift wären. 103) Diese Zeile fehlt in Q. A. 104) Gefährliche Einbildungen sind wie Gifte, die zuerst kaum einen unangenehmen Geschmack haben, die aber, wenn sie nur etwas auf das Blut wirken, wie ganze Minen voll Schwefel brennen. — Q. A. hat *art* für *act* und *mindes* für *mines.* 105) *I did say so* bezieht sich schwerlich auf das Zunächststehende, sondern auf die Zeile *The Moor already changes with my poison.* Diesen Wechsel in Aussehen und Haltung Othello's findet Iago durch den Anblick des Herankommenden

*Re-enter* OTHELLO.

Not poppy, nor mandragora, [106]
Nor all the drowsy [107] syrups of the world,
Shall ever medicine thee to that sweet sleep
Which thou ow'dst yesterday. [108]
*Oth.* Ha! ha! false to me? [109]
*Iago.* Why, how now, general? no more of that.
*Oth.* Avaunt! be gone! thou hast set me on the rack. —
I swear, 't is better to be much abus'd,
Than but to know 't a little. [110]
*Iago.* How now, my lord?
*Oth.* What sense had I of [111] her stol'n hours of lust?
I saw it not, thought it not, it harm'd not me:
I slept the next night well, fed well, [112] was free and merry;
I found not Cassio's kisses on her lips:
He that is robb'd, not wanting [113] what is stolen,
Let him not know 't, and he 's not robb'd at all.
*Iago.* I am sorry to hear this.
*Oth.* I had been happy, if the general camp,
Pioners [114] and all, had tasted her sweet body,
So I had nothing known. O now, for ever,
Farewell the tranquil mind! farewell content!
Farewell the plumed troops, [115] and the big wars,
That make ambition virtue! O, farewell!
Farewell the neighing steed, and the shrill trump,
The spirit-stirring drum, the ear-piercing fife,
The royal banner, and all quality,
Pride, pomp, and circumstance [116] of glorious war!
And O you mortal engines, whose rude throats [117]
The immortal Jove's dread clamours counterfeit,
Farewell! Othello's occupation 's gone!
*Iago.* Is it possible? — My lord, —
*Oth.* Villain, be sure thou prove my love a whore;
Be sure of it: give me the ocular proof; [118]
Or, by the worth of mine eternal soul, [119]
Thou hadst been better have been born a dog,
Than answer my wak'd wrath.
*Iago.* Is it come to this?
*Oth.* Make me to see 't; or, at the least, so prove it,
That the probation bear no hinge. nor loop,
To hang a doubt on: or woe upon thy life!
*Iago.* My noble lord, —
*Oth.* If thou dost slander her, and torture me,
Never pray more; abandon all remorse; [120]
On horror's head horrors accumulate;
Do deeds to make heaven weep, all earth amaz'd:
For nothing canst thou to damnation add,
Greater than that.
*Iago.* O grace! O heaven forgive me! [121]
Are you a man? have you a soul, or sense? —
God be wi' you; [122] take mine office. — O wretched fool,
That liv'st [123] to make thine honesty a vice! —
O monstrous world! Take note, take note, O world!
To be direct and honest is not safe. —
I thank you for this profit; and, from hence,
I 'll love no friend, sith [124] love breeds such offence.
*Oth.* Nay, stay. — Thou shouldst be honest. [125]
*Iago.* I should be wise; for honesty 's a fool,
And loses that it works for.
*Oth.* By the world, [126]
I think my wife be honest, and think she is not;
I think that thou art just, and think thou art not.
I 'll have some proof. Her name, [127] that was as fresh
As Dian's visage, is now begrim'd and black
As mine own face. — If there be cords, or knives,
Poison, or fire, or suffocating streams,
I 'll not endure it. — Would I were satisfied! [128]
*Iago.* I see, Sir, you are eaten up with passion.
I do repent me that I put it [129] to you.
You would be satisfied?
*Oth.* Would! nay, I will.

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bestätigt. 106) *mandragora*, der aus Alraun bereitete Trank, wird als ein einschläferndes Mittel auch in Antony and Cleopatra (A. 1, Sc. 5) erwähnt: *Give me to drink mandragora,* || *That I might sleep out this great gap of time.* 107) *drowsy* = schläfrig machend. 108) *to owe* bedeutet bei Sh. gewöhnlich: besitzen, sein eigen nennen. 109) So die Fol.; die Qs. setzen *to me?* zweimal. 110) Als nur Etwas davon zu wissen, dass man betrogen wird *(abused).* — Der Gegensatz ist zwischen *little* und *much*, wie zwischen *know* und *abused.* 111) Die Fol. hat *in* für *of* der Qs. 112) *fed well* ist ein charakteristischer Zusatz, der nur von Sh. herrühren kann, den aber die meisten Hgg. weglassen, weil er nur in der Fol. sich findet, und den Vers, der nach ihrer Meinung durchaus ein fünffüssiger sein muss, stört. 113) *to want* = vermissen. 114) *pioners* = Schanzgräber, waren die Untersten des gesammten Lagers, meist degradirte Soldaten. — *pioner*, mit betonter erster Sylbe, und nicht *pioneer*, mit betonter dritter, wie die meisten Hgg. lesen, ist Sh.'s Wort. So in Hamlet (A. 1, Sc. 5) *A worthy pioner!* 115) So die Fol.; die Qs. *troop.* Es sind die mit Federbüschen gezierten Reiterschaaren gemeint, wie unter *big wars* die gewaltigen, stattlichen Schlachtreihen überhaupt. 116) *circumstance* = Zubehör, ist Alles, was ausser den erwähnten *quality, pride, pomp* zum ruhmreichen Kriege gehört. — *mortal* = tödtlich, steht im Gegensatz zu *immortal.* 117) So die Fol.; die Qs. haben *wide throats.* 118) Die Hgg. fügen hier die Bühnenweisung *Seizing* (oder *Taking) him by the throat* hinzu, vielleicht dazu veranlasst durch Iago's spätere Worte: *O grace! O heaven defend me!* Dass diese jedoch nicht den vermutheten Sinn haben, dass nicht etwa Iago den Othello um Gnade anfleht, sondern nur die Gnade Gottes anruft, zeigt die Lesart der Fol. *O heaven forgive me!* — Othello konnte hier seinen erwachten Zorn *(my wak'd wrath)* an Iago auf manche andere Weise bethätigen, als gerade dadurch, dass er ihn bei der Kehle ergriff. 119) So Fol. und Q. B.; Q. A. *man's eternal soul.* 120) *remorse* = Mitgefühl, Schonung. Diese Bedeutung hat das Wort zu Sh.'s Zeit gewöhnlich. 121) Vgl. Anm. 118. 122) *God be with you* sagt man beim Abschied. Iago thut, als wolle er, gekränkt, sich bei Othello verabschieden, und seine Charge als *ancient* aufgeben *(take mine office).* 123) O Thor, ruft Iago sich selbst zu, der Du es erlebst, dass Deine Redlichkeit Dir zum Verbrechen gemacht wird. — Die Fol. hat *lov'st* für *liv'st* der Qs. 124) Für das veraltete *sith* der Fol. lesen viele Hgg. mit den Qs. das gleichbedeutende *since.* — *profit* = Lehre, Unterweisung. 125) Othello bezieht sich auf das, was Iago gesagt hatte: *To be direct and honest is not safe.* 126) Diese Rede Othello's fehlt in Q. A. 127) So Q. B.; die Fol. liest *my name.* 128) Ich wollte, ich hätte Gewissheit. 129) *it* bezieht sich nicht auf *passion*, sondern steht allgemein = es, die Sache, die ich Euch mitgetheilt. — In der vorigen Zeile lässt die Fol. *Sir* aus. 130) So Q. A., wo *the supervisor* Apposition zu *you* ist.

*Iago.* And may; but how? how satisfied, my lord?
Would you, the supervisor,[130] grossly gape on, —
Behold her tupp'd?
*Oth.* Death and damnation! O!
*Iago.* It were a tedious difficulty, I think,
To bring them to that prospect. Damn them then,
If ever mortal eyes do see them bolster,[131]
More than their own! What then? how then?
What shall I say? Where 's satisfaction?[132]
It is impossible you should see this,
Were they as prime[133] as goats, as hot as monkeys,
As salt as wolves in pride,[134] and fools as gross
As ignorance[135] made drunk: but yet, I say,
If imputation, and strong circumstances,
Which lead directly to the door of truth,
Will give you satisfaction, you might[136] have it.
*Oth.* Give me a living reason[137] she 's disloyal.
*Iago.* I do not like the office;
But, sith[138] I am enter'd in this cause so far,
Prick'd to 't by foolish honesty and love,
I will go on. I lay with Cassio lately;
And, being troubled with a raging tooth,
I could not sleep.
There are a kind of men so loose of soul,[139]
That in their sleeps will mutter their affairs:
One of this kind is Cassio.
In sleep I heard him say, — »Sweet Desdemona;
Let us be wary, let us hide our loves!«
And then, Sir, would he gripe, and wring my hand,
Cry, — »O sweet creature!« and then kiss me hard,
As if he pluck'd up kisses by the roots,
That grew upon my lips:[140] then laid his leg
Over my thigh, and sigh'd, and kiss'd; and then
Cried, — »Cursed fate, that gave thee to the Moor!«
*Oth.* O monstrous! monstrous!
*Iago.* Nay, this was but his dream.
*Oth.* But this denoted a foregone conclusion:[141]
'T is a shrewd doubt, though it be but a dream.[142]
*Iago.* And this may help to thicken other proofs,
That do demonstrate thinly.[143]
*Oth.* I 'll tear her all to pieces.
*Iago.* Nay, but be wise: yet we see nothing done;
She may be honest yet. Tell me but this:
Have you not sometimes seen a handkerchief,
Spotted with strawberries,[144] in your wife's hand?
*Oth.* I gave her such a one: 't was my first gift.
*Iago.* I know not that: but such a handkerchief
(I am sure it was your wife's) did I to-day
See Cassio wipe his beard with.
*Oth.* If it be that, —
*Iago.* If it be that, or any that was hers,[145]
It speaks against her, with the other proofs.
*Oth.* O, that the slave had forty thousand[146] lives!
One is too poor, too weak for my revenge.
Now do I see 't is true.[147] — Look here, Iago;
All my fond love thus do I blow to heaven:
'T is gone. —
Arise, black vengeance, from the hollow hell![148]
Yield up, O love, thy crown and hearted throne[149]
To tyrannous hate! Swell,[150] bosom, with thy fraught,
For 't is of aspics' tongues!
*Iago.* Yet be content.[151]
*Oth.* O, blood, blood, blood![152]
*Iago.* Patience, I say; your mind perhaps may change.[153]
*Oth.* Never,[154] Iago. Like to the Pontic sea,
Whose icy current and compulsive course
Ne'er feels[155] retiring ebb, but keeps due on
To the Propontic and the Hellespont:
Even so my bloody thoughts, with violent pace,
Shall ne'er look back, ne'er ebb to humble love,
Till that a capable and wide revenge[156]

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— Q. B. und Fol. lesen *the supervision*, das, von *grossly gape on* abhängig, daneben pleonastisch stehen würde. — Für *tupp'd* lesen die alten Ausgg. *top'd* und *topt*. 131) *to bolster*, hier als neutrales Verbum, = ein Polster benutzen, auf dem Polster liegen. 132) *satisfaction* in Bezug auf *Would I were satisfied* (vgl. Anm. 128). 133) *prime*, eigentlich = in der Blüthe befindlich, daher = geil, üppig. 134) *pride* = die Brunst oder Brunstzeit weiblicher Thiere. 135) *ignorance* ist hier Collectiv = die Unwissenden, Dummen. 136) So die Fol.; die Qs. lesen *may have it*. 137) *a living reason* = ein Beweisgrund, der Leben in sich hat, ein sprechender Beweis. 138) Hier lesen Fol. und Qs. *sith*. Vgl. Anm. 124. 139) Die ihr Inneres so wenig festzuhalten wissen. 140) Die Küsse werden hier wie Blumen oder Kräuter gedacht, die auf den Lippen wurzeln. Cassio küsste so nachdrücklich, als ob er sie mit den Wurzeln ausreissen wollte. — In den nächsten Zeilen hat die Fol. *sigh*, *kiss*, und *cry*. 141) *conclusion* steht hier, wie A. 2, Sc. 1: *the incorporate conclusion* (vgl. Anm. 86 daselbst). 142) Diese Zeile theilt Q. A. dem Iago, Q. B. und die Fol., mit besserem Grunde, dem Othello zu. 143) *to thicken* = verstärken, im Gegensatze zu *thinly* = kümmerlich, schwach. — *thin*, von der Schwäche der Beweise und Wahrscheinlichkeiten, hatte Sh. schon A. 1, Sc. 3 gebraucht: *Than these thin habits and poor likelihoods*. 144) Es waren Erdbeeren hineingestickt. — Zu Anfang dieser Rede hat die Fol. *nay, yet be wise*. 145) Nach Malone's Verbesserung. Fol. und Qs. lesen *or any it was hers*. In der Handschrift stand wahrscheinlich *yt*, eine gewöhnliche Abkürzung für *that*. — Viele Hgg. lesen mit der zweiten, unauthentischen Folioausg. vom Jahre 1632: *if 't was hers*. 146) Diese Zahl wendet Sh. auch sonst als unbestimmte Grösse an; so in Hamlet (A. 5, Sc. 1) *forty thousand brothers*, und in Winter's Tale (A. 4, Sc. 3) *forty thousand fathom*. 147) Q. A. liest *time* für *true*. 148) So die Fol. Die Rache hat ihren Sitz in der Hölle, die, als unterirdisch, gewölbt, ausgehöhlt gedacht wird. Viele Hgg. ziehen dieser Lesart, welche eine bestimmte Anschauung gewährt, die vage, unbestimmte der Qs. *from thy hollow cell* vor. Auch liegt in *hell* der deutliche Gegensatz zu dem eben vorhergehenden *heaven*, zu dem Othello seine blinde Liebe *(fond love)* emporgeblasen hatte. 149) Die Liebe hat ihren Thron im Herzen. 150) Wie von Natterbissen die Wunde anschwillt, so soll Othello's Brust anschwellen von dem, was sie belastet. 151) So die Fol., deren Lesart mehr sagt als das *Pray, be content* der Qs., was viele Hgg. vorziehen. 152) Die Qs. lesen *O, blood, Iago, blood!* 153) Die Fol. lässt *perhaps* aus. 154) Das Folgende bis *marble heaven* fehlt in Q. A. — Die Notiz über die Strömung des schwarzen Meeres *(Pontic sea)* fand Sh., wie Steevens nachweist, in Holland's Uebersetzung des Plinius (1601). Er hat die Stelle theilweise wörtlich benutzt: *And the sea Pontus evermore floweth and runneth out into Propontis, but the sea never retireth back again within Pontus*. 155) So Q. B.; die Fol. hat *keeps* für *feels*. 156) *capable* = umfassend, kommt auch sonst

Swallow them up. — *[Kneeling.]* Now, by yond marble heaven, [157]
In the due reverence of a sacred vow
I here engage my words.
*Iago.* Do not rise yet. — *[Kneeling.*
Witness, [158] you ever-burning lights above!
You elements that clip us round about!
Witness, that here Iago doth give up
The execution [159] of his wit, hands, heart,
To wrong'd Othello's service! Let him command,
And to obey shall be in me remorse,
What bloody business ever. [160]
*Oth.* I greet thy love,
Not with vain thanks, but with acceptance bounteous, [161]
And will upon the instant put thee to 't:
Within these three days let me hear thee say,
That Cassio 's not alive.
*Iago.* My friend is dead; [162] 't is done at your request: [163]
But let her live.
*Oth.* Damn her, lewd minx! O, damn her! [164]
Come, go with me apart; I will withdraw,
To furnish me with some swift means of death
For the fair devil. Now art thou my lieutenant.
*Iago.* I am your own for ever. *[Exeunt.*

## SCENE IV.

Before the Castle.

*Enter* Desdemona, Emilia, *and Clown.*

*Des.* Do you know, sirrah, where lieutenant Cassio lies? [1]
*Clo.* I dare not say he lies any where.
*Des.* Why, man?
*Clo.* He is a soldier; and for one to say a soldier lies, is stabbing.
*Des.* Go to. [2] Where lodges he?
*Clo.* To tell you where he lodges, is to tell you where I lie. [3]
*Des.* Can anything be made of this?
*Clo.* I know not where he lodges; and for me to devise a lodging, and say, he lies here, or [4] he lies there, were to lie in mine own throat.
*Des.* Can you inquire him out, and be edified by report? [5]
*Clo.* I will catechize the world for him; that is, make questions, and by them answer. [6]
*Des.* Seek him; bid him come hither; tell him, I have moved my lord in his behalf, and hope, all will be well.
*Clo.* To do this is within the compass of man's wit; and therefore I will attempt the doing it. *[Exit.*
*Des.* Where should I lose that handkerchief, Emilia?
*Emil.* I know not, Madam.
*Des.* Believe me, I had rather have lost my purse
Full of cruzadoes; [7] and but [8] my noble Moor
Is true of mind, and made of no such baseness
As jealous creatures are, it were enough
To put him to ill thinking.
*Emil.* Is he not jealous?
*Des.* Who? he! I think the sun, where he was born,
Drew all such humours [9] from him.
*Emil.* Look, where he comes.
*Des.* I will not leave him now, till Cassio [10]
Be call'd to him. —

*Enter* Othello.

How is 't with you, my lord?
*Oth.* Well, my good lady. — *[Aside.]* O, hardness to dissemble! [11] —
How do you, Desdemona?
*Des.* Well, my good lord.
*Oth.* Give me your hand. This hand is moist, my lady.
*Des.* It yet has felt no age, nor known no sorrow. [12]
*Oth.* This argues fruitfulness, [13] and liberal heart:
Hot, hot, and moist: this hand of yours requires

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bei Sh. vor. 157) Das Epitheton *marble* und *marbled*, wobei an bläulichen Marmor zu denken ist, wendet Sh. auch an anderen Stellen auf das Himmelsgewölbe an; so kommt in Cymbeline (A. 5, Sc. 4) *marble mansion* und *marble pavement*, in Timon of Athens (A. 4, Sc. 3) *marbled mansion* vor. 158) *witness* ist Imperativ von *to witness*. 159) *execution*, wofür Q. A. *excellency* liest, ist bei Sh. = Thätigkeit, Thatkraft. 160) So die Fol.; die Qs. lesen *bloody work soever*. Beides hängt von *command* ab, von dem es durch den Zwischensatz getrennt wird: und das Gehorchen soll in mir eine zarte Gewissenssache *(remorse)* sein. — Die Hgg. fügen meistens die Bühnenweisung *They rise* hinzu. 161) *acceptance bounteous*, als Gegensatz zu *vain thanks*, deutet die Freigebigkeit an, mit der Othello die Annahme von Iago's Diensten begleiten wird, indem er ihn in Cassio's Stelle einsetzen wird. *Now art thou my lieutenant*, sagt er bald nachher. 162) Othello darf seiner Sache so gewiss sein, dass er Cassio schon jetzt als todt betrachten kann. In dem *my friend* liegt die Insinuation, dass Iago seine Freundschaft dem Othello zum Opfer bringt. 163) So die Fol.; die Qs. weniger gut *as you request*. 164) Die Fol. setzt *damn her* zweimal.

1) *to lie* = im Quartier liegen. Das auch hier angewandte Wortspiel zwischen den verschiedenen Bedeutungen von *to lie* = liegen, und = lügen, ist das gewöhnlichste bei Sh. 2) *go to* ist eine Art von Verweis oder Vorwurf. — In der vorhergehenden Rede liest die Fol. *for me;* beide Qs. haben *for one.* — Die Fol. hat *'tis stabbing.* 3) Diese Rede und die folgende fehlen in Q. A. 4) *he lies here, or* steht nur in der Fol. 5) Da der Narr auf Desdemona's einfache Fragen nur mit Wortverdrehungen antwortet, so versucht sie es jetzt mit gewählteren und gesuchteren Ausdrücken, wie *inquire, edified, report. — to edify* wurde zu Sh.'s Zeit häufig = *to teach* gebraucht. An dieses *to edify* knüpft dann der Narr an mit seinem *catechize*. 6) Nach den Fragen, den Fragen gemäss *(by them)* antworten, wie im Katechismus, wo Frage und Antwort auf einander folgen. 7) Eine portugiesische Goldmünze, die zu Sh.'s Zeit in England viel im Umlauf war, im Werthe von 9 Schilling. Es kam Sh. dabei besonders auf den ausländischen Namen an. 8) *but* = wenn nicht, nur dass. 9) *humour* ist zugleich = Laune und Feuchtigkeit, und beide Bedeutungen spielen hier in einander über. 10) So die Fol.; die Qs. *let Cassio.* 11) Es fällt Othello schwer, sich solche Gewalt der Verstellung anzuthun. 12) Diese Häufung der Negationen ist bei Sh. gewöhnlich. — In der Fol. fehlt *yet.* 13) *fruitfulness* ist nicht Fruchtbarkeit, welche Desdemona's feuchte Hand beweist *(argues)*, sondern Freigebigkeit, wie schon vorher *fruitful* = freigebig, vorkam (vgl. A. 2, Sc. 3, Anm. 93). 14) Dieses ungewöhnliche Substantiv bezeichnet, was Sh. gewöhnlicher *sequestration* nennt

A sequester [14] from liberty, fasting and prayer,
Much castigation, exercise devout; [15]
For here 's a young and sweating devil here, [16]
That commonly rebels. 'T is a good hand,
A frank one.
*Des.* You may, indeed, say so;
For 't was that hand that gave away my heart.
*Oth.* A liberal hand: the hearts of old gave hands;
But our new heraldry is — hands, not hearts. [17]
*Des.* I cannot speak of this. Come now, your promise.
*Oth.* What promise, chuck? [18]
*Des.* I have sent to bid Cassio come speak with you.
*Oth.* I have a salt and sorry rheum [19] offends me.
Lend me thy handkerchief.
*Des.* Here, my lord.
*Oth.* That which I gave you.
*Des.* I have it not about me.
*Oth.* Not?
*Des.* No, indeed, my lord.
*Oth.* That 's a fault. [20] That handkerchief
Did an Egyptian to my mother give;
She was a charmer, [21] and could almost read
The thoughts of people: she told her, while she kept it,
'T would make her amiable, and subdue my father
Entirely to her love; but if she lost it,
Or made a gift of it, my father's eye
Should hold her loathed, and his spirits should hunt
After new fancies. She, dying, gave it me;
And bid me, when my fate would have me wived, [22]
To give it her. I did so: and take heed on 't;
Make it a darling like your precious eye;
To lose 't [23] or give 't away, were such perdition,
As nothing else could match.
*Des.* Is 't possible?
*Oth.* 'T is true: there 's magic in the web of it.
A sibyl, that had number'd in the world
The sun to course two hundred compasses, [24]
In her prophetic fury sew'd the work; [25]
The worms were hallow'd that did breed the silk,
And it was dy'd in mummy, [26] which the skilful
Conserv'd of maidens' hearts.
*Des.* Indeed! is 't true?
*Oth.* Most veritable; therefore look to 't well.
*Des.* Then would to heaven that I had never seen 't.
*Oth.* Ha! wherefore?
*Des.* Why do you speak so startingly and rash? [27]
*Oth.* Is 't lost? is 't gone? speak, is it out o' the way?
*Des.* Heaven bless us!
*Oth.* Say you?
*Des.* It is not lost; but what an if it were?
*Oth.* How?
*Des.* I say, it is not lost.
*Oth.* Fetch 't, let me see 't.
*Des.* Why, so I can, Sir; [28] but I will not now.
This is a trick, to put me from my suit: [29]
I pray, let Cassio be receiv'd again.
*Oth.* Fetch me that handkerchief: my mind misgives.
*Des.* Come, come;
You 'll never meet a more sufficient [30] man.
*Oth.* The handkerchief!
*Des.* I pray, talk me of Cassio. [31]
*Oth.* The handkerchief!
*Des.* A man that, all his time,
Hath founded his good fortunes on your love;
Shar'd dangers with you; —
*Oth.* The handkerchief!
*Des.* In sooth, you are to blame.
*Oth.* Away! *[Exit.*
*Emil.* Is not this man jealous? [32]
*Des.* I ne'er saw this before.
Sure, there 's some wonder in this handkerchief:
I am most unhappy in the loss of it.
*Emil.* 'T is not a year or two shows us a man:
They are all but stomachs, and we all but food;
They eat us hungerly, and when they are full,
They belch us. — Look you! Cassio, and my husband.

*Enter* Iago *and* Cassio.

*Iago.* There is no other way; 't is she must do 't:
And, lo, the happiness! [33] go, and importune [34] her.
*Des.* How now, good Cassio? what 's the news with you?

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(vgl. A. 1, Sc. 3, Anm. 103). — Die Qs. haben *praying* für *prayer* der Fol. 15) *castigation* = Kasteiung; *exercise devout* = fromme Uebung. 16) *here* d. h. in der feuchten Hand. 17) Auf Desdemona's Geständniss, dass ihre Hand ihr Herz vergeben habe, dass sie das eine mit dem andern dem Othello geschenkt, versetzt dieser im Gegensatz dazu, dass vor Alters die Herzen die Hand vergeben hätten, dass aber in der neuen Wappenkunde nur Hände, keine Herzen vorkämen. Die Anspielung geht auf den Brauch, dergleichen als Symbole im Wappen anzubringen. Othello drückt sich geflissentlich dunkel aus, weshalb auch Desdemona antwortet *I cannot speak of this* = ich weiss davon nicht zu sprechen. — Dyce führt sehr passend einen Vers aus Warner's Albion's England an, der Sh. bekannt sein musste: *My hand shall never give my heart; my heart shall give my hand*, und fasst zugleich *to give* als technischen Ausdruck = *to show as armorial bearings.* 18) *chuck*, ein gewöhnlicher Liebkosungsausdruck bei Sh. 19) So die Fol., = ein salziger und verdriesslicher Schnupfen. Die Qs. lesen *sullen* für *sorry.* 20) *fault* ist bei Sh. sowohl = Fehler, als auch = Unglück, Schade. 21) *charmer* = Zauberin, von *to charm* = zaubern. 22) So die Fol.; die Qs. lesen *wive.* Aus dem verbalen *wived* oder *wive* ist das substantivische *wife* zu suppliren, worauf sich *her* in *to give it her* bezieht. — Zwei Zeilen vorher hat Q. A. *loathly* für *loathed* der Fol. und Q. B. 23) So die Fol.; die Qs. lesen *to lose.* 24) Eine Wahrsagerin, die zweihundert Jahre alt geworden war. — Für *course* = durchlaufen, hat Q. A. das matte *make.* 25) *fury* = Begeisterung, Verzückung. 26) Dem Mumiensaft wurden zu Sh.'s Zeit wunderbare geheime Kräfte zugeschrieben. Hier ist dieser Saft von der Erfahrenen *(skilful)* aus Jungfrauenherzen eingemacht *(conserved).* — Q. A. liest *with the skilful conserves of maidens' hearts.* 27) *so startingly and rash* = so auffahrend und jäh. — Das adverbiale *ly* wird bei Sh. häufig weggelassen, namentlich bei Wiederholungen. 28) *Sir* fehlt in der Fol. 29) Dies ist eine List, mich von meinem Gesuch abzubringen. 30) *sufficient*, eigentlich = genügend, ausreichend für das Erforderliche, ist bei Sh. = tüchtig. 31) Diese Worte und Othello's folgende fehlen in der Fol. und Q. B. 32) Emilia wiederholt ihre frühere Frage, die sie vor Othello's Auftreten gethan: *Is he not jealous?* 33) *the happiness:* das Glück besteht darin, dass er die Desdemona gerade antrifft, da es keinen anderen Weg als durch sie für Cassio giebt *(there is no other way)*, in Othello's Gunst wieder zu gelangen. 34) *impórtune* ist die alte

*Cas.* Madam, my former suit. I do beseech you,
That by your virtuous[35] means I may again
Exist,[36] and be a member of his love,
Whom I, with all the office of my heart,[37]
Entirely honour: I would not be delay'd.[38]
If my offence be of such mortal kind,
That nor my service past,[39] nor present sorrows,
Nor purpos'd merit in futurity,[40]
Can ransom me into his love again,
But to know so must be my benefit;[41]
So shall I clothe me in a forc'd content,
And shut myself up in some other course,
To fortune's alms.[42]
*Des.* Alas! thrice-gentle[43] Cassio,
My advocation is not now in tune;[44]
My lord is not my lord; nor should I know him,
Were he in favour,[45] as in humour, alter'd.
So help me every spirit sanctified,
As I have spoken for you all my best,
And stood within the blank[46] of his displeasure,
For my free speech. You must awhile be patient:
What I can do, I will; and more I will,
Than for myself I dare: let that suffice you.
*Iago.* Is my lord angry?
*Emil.* He went hence but now,
And, certainly, in strange unquietness.
*Iago.* Can he be angry? I have seen the cannon,
When it hath blown his ranks into the air,
And, like the devil, from his very arm[47]
Puff'd his own brother; — and can he be angry?
Something of moment, then: I will go meet him.
There 's matter in 't, indeed, if he be angry.
*Des.* I pr'ythee, do so. *[Exit* Iago*]* — Something,
sure, of state[48] —
Either from Venice, or some unhatch'd practice,[49]
Made demonstrable here in Cyprus to him —
Hath puddled his clear spirit; and, in such cases,
Men's natures wrangle with inferior things,
Though great ones are their object. 'T is even so;
For let our finger ache, and it indues
Our other healthful members ev'n to that sense
Of pain.[50] Nay, we must think, men are not gods;
Nor of them look for such observancy
As fits the bridal.[51] — Beshrew me much,[52] Emilia,
I was (unhandsome warrior as I am)[53]
Arraigning his unkindness with my soul:
But now I find, I had suborn'd the witness,
And he 's indited falsely.[54]
*Emil.* Pray heaven it be state-matters, as you think,
And no conception, nor no jealous toy,[55]
Concerning you.
*Des.* Alas the day![56] I never gave him cause.
*Emil.* But jealous souls will not be answer'd so;
They are not ever jealous for the cause,
But jealous for they are jealous: 't is a monster[57]
Begot upon itself, born on itself.
*Des.* Heaven keep that monster from Othello's mind!
*Emil.* Lady, amen.
*Des.* I will go seek him. — Cassio, walk hereabout:
If I do find him fit, I 'll move your suit,
And seek to effect it to my uttermost.
*Cas.* I humbly thank your ladyship.
*[Exeunt* Desdemona *and* Emilia.

*Enter* Bianca.

*Bian.* Save you,[58] friend Cassio!
*Cas.* What make you from home?[59]

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Betonung des Wortes, als Verbum und als Adjectiv. 35) *virtuous* ist hier = wirksam oder heilkräftig. 36) Cassio bekennt, dass er ohne Othello's Gunst nicht zu leben vermöge. 37) So Fol. und Q. B.; Q. A. hat *duty of my heart.* — Das *whom* bezieht sich auf *his:* die Liebe Desjenigen, den ich rückhaltlos *(entirely)* verehre. 38) Ich möchte mich nicht gern hinhalten lassen. 39) So Fol. und Q. B.; Q. A. *neither service past.* 40) Das Verdienst, das Cassio beabsichtigt, sich in Zukunft zu erwerben. 41) Wenn Cassio Othello's Gunst nicht wieder gewinnen kann, so muss es ihm schon eine Wohlthat sein, es nur zu wissen. 42) Cassio wird alsdann sich gezwungen zufrieden geben und sich einschliessen, beschränken *(shut myself up)* auf irgend eine andere Laufbahn, wie gerade das Glück ihm eine solche als Almosen zuweist *(to fortune's alms).* 43) Vgl. A. 1, Sc. 3, Anm. 69. 44) Meine Verwendung klingt jetzt nicht gut, wird nicht wohlgefällig angehört. 45) Vgl. A. 1, Sc. 3, Anm. 101. 46) *blank*, eigentlich das Weisse in der Zielscheibe, gebraucht Sh. für den Bereich des Schusses im Allgemeinen: ich setzte mich wegen meines rückhaltlosen Sprechens seinem Misfallen aus. 47) d. h. von seiner Seite, dicht an seinem Arm. — *to puff* wird von dem Geschütz gebraucht, wie ebenvorher *blown.* — Zu ergänzen ist dabei: und mittlerweile blieb Othello unbewegt. — Für *and can he be angry?* liest die Fol. *and is he angry?* 48) *something of state* = irgend eine Staatsangelegenheit. 49) Irgend ein Anschlag, der noch nicht ausgebrütet, an's Tageslicht gelangt ist *(unhatched)*, der ihm hier auf Cypern nachweislich, offenbar, gemacht ist. — *demonstrable* betont Sh. auf der ersten Sylbe. 50) *to indue*, zu Sh.'s Zeit eigentlich = bekleiden, dann auch = ausstatten, ist hier ungewöhnlich mit *to* construirt. Wenn unser Finger nur schmerzt, so bekleidet oder besetzt dieser partielle Schmerz *(it indues)* alle anderen gesunden Glieder mit eben diesem Schmerzgefühl. *even*, das gewöhnlich mit *to* verbunden wird, hat auch hier, ohne Rücksicht auf die eigentliche Construction von *to indue*, veranlasst, dass *even to* gesetzt wurde. — Die Fol. liest *to a sense of pain*, wobei die genauere Beziehung auf *our finger ache* verloren geht. 51) *observancy* ist die Einem erwiesene Aufmerksamkeit und Höflichkeit. Die Hgg. lesen meistens mit den Qs. *observances.* — *bridal* gebraucht Sh. nur an dieser Stelle als Substantiv, = Hochzeitsfest; sonst ist es Adjectiv bei ihm. 52) *beshrew* wird bei Sh. elliptisch gebraucht, und lässt sich bald als Imperativ auffassen, bald mit dem Pronomen *I* ergänzen, von *to beshrew* = verwünschen. 53) Sie nennt sich, in Beziehung auf Othello, der gleichsam auch ihr General ist, einen unfügsamen, subordinationswidrigen Soldaten. Vgl. A. 2, Sc. 1, Anm. 54. 54) *indi'ed* lesen Qs. und Fol. Manche Hgg. setzen *indicted* dafür. — *he 's indited falsely* geht auf Othello, den sie der Unfreundlichkeit mit Hülfe eines falschen Zeugen *(suborn'd the witness)*, d. h. ihrer Seele *(with my soul)*, beschuldigt hatte. 55) *toy* = Grille, grundlose Einbildung. 56) Ein Ausruf der Klage, des Bedauerns. 57) Aus *jealous* ist das substantivische *jealousy* zu ergänzen, worauf sich *'t is a monster* bezieht. Die Eifersucht ist ein Ungeheuer, das sich mit sich selbst erzeugt und sich aus sich selbst gebiert. 58) d. h. *God save you.* 59) So Qs. und Fol.: Was treibt Ihr draussen, was macht Ihr fern von Haus? — Viele Hgg. ändern mit der vierten Folioausg.

How is it with you, my most fair Bianca?
I' faith, sweet love, I was coming to your house.
*Bian.* And I was going to your lodging, Cassio.
What! keep a week away? seven days and nights?
Eight score eight hours? [60] and lovers' absent hours,
More tedious than the dial [61] eight score times?
O weary reckoning!
*Cas.* Pardon me, Bianca;
I have this while with leaden thoughts been press'd;
But I shall, in a more continuate time, [62]
Strike off this score [63] of absence. Sweet Bianca,
*[Giving her* Desdemona's *handkerchief.*
Take me this work out. [64]
*Bian.* O Cassio, whence came this?
This is some token from a newer friend.
To the felt absence now I feel a cause. [65]
Is it come to this? Well, well.
*Cas.* Go to, [66] woman!
Throw your vile guesses in the devil's teeth,
From whence you have them. You are jealous now,
That this is from some mistress, some remembrance:
No, in good troth, Bianca.
*Bian.* Why, whose is it?
*Cas.* I know not neither: [67] I found it in my chamber.
I like the work well: ere it be demanded
(As like enough it will), I 'd have it copied: [68]
Take it, and do 't; and leave me for this time.
*Bian.* Leave you! wherefore?
*Cas.* I do attend here on the general,
And think it no addition, [69] nor my wish,
To have him see me woman'd.
*Bian.* Why, I pray you? [70]
*Cas.* Not that I love you not.
*Bian.* But that you do not love me.
I pray you, bring me on the way [71] a little;
And say, if I shall see you soon at night.
*Cas.* 'T is but a little way, that I can bring you,
For I attend here; but I 'll see you soon.
*Bian.* 'T is very good: I must be circumstanc'd. [72]
*[Exeunt.*

# ACT IV.

## SCENE I.

Before the Castle.

*Enter* Othello *and* Iago.

*Iago.* Will you think so?
*Oth.* Think so, Iago?
*Iago.* What!
To kiss in private?
*Oth.* An unauthoriz'd kiss.
*Iago.* Or to be naked with her friend a-bed,
An hour, or more, not meaning any harm?
*Oth.* Naked a-bed, Iago, and not mean harm?
It is hypocrisy against the devil: [1]
They that mean virtuously, and yet do so, [2]
The devil their virtue tempts, and they tempt heaven.
*Iago.* If they do nothing, 't is a venial slip:
But if I give my wife a handkerchief, —
*Oth.* What then?
*Iago.* Why, then 't is hers, my lord; and, being hers,
She may, I think, bestow 't on any man.
*Oth.* She is protectress of her honour too:
May she give that?
*Iago.* Her honour is an essence that 's not seen;
They have it very oft, that have it not:
But, for the handkerchief, —
*Oth.* By heaven, I would most gladly have forgot it.
Thou saidst, — O! it comes o'er my memory,
As doth the raven o'er the infectious house, [3]
Boding to all, [4] — he had my handkerchief.
*Iago.* Ay, what of that?
*Oth.* That 's not so good, now.
*Iago.* What, if I had said, I had seen him do you wrong?
Or heard him say, — as knaves be such abroad, [5]
Who, having, by their own importunate suit,
Or voluntary dotage of some mistress,
Convinced or supplied them, cannot choose
But they must blab.

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*make* in *makes* um: Was bringt Euch von Haus? — Zwei Zeilen weiter hat die Fol. *indeed* für *i' faith.* 60) Mit *score* = zwanzig, wird bei Sh. häufig gerechnet. Ausser *three score* und *four score* kommt namentlich *eight score* und *twelve score* öfter vor. 61) Die Stunden, wo der Geliebte abwesend ist, erscheinen noch achtmal zwanzigmal so lang, als ihre wirkliche Dauer nach dem Zifferblatt. 62) *more continuate* (wofür Q. A. *more convenient* liest) ist eine besser zusammenhängende, weniger durch Unterbrechungen gestörte Zeit. 63) Das Wort *score* gebraucht Cassio in Bezug auf Bianca's Gebrauch des Wortes, aber in einem andern Sinne, = Rechnung, Schuld, die er tilgen *(strike off)* will. 64) Vgl. A. 3, Sc. 3, Anm. 96. — Die Bühnenweisung hat zuerst Rowe hinzugefügt. 65) Vorher hatte sie nur Cassio's Abwesenheit schmerzlich gefühlt; jetzt fühlt sie auch eine Ursache dieser Abwesenheit noch dazu. 66) Vgl. Anm. 2 dieser Scene. 67) So die Fol.: ich weiss es auch nicht, d. h. so wenig wie Du es weisst. Die Qs. haben *I know not, sweet.* 68) *I 'd have it copied* ist dasselbe, was vorher *take me this work out* hiess. 69) Die Construction ist nicht ganz genau, da *think it* sich nur auf *no addition* beziehen lässt — ich halte es für keine Ehre —, nicht aber auf *my wish*, wozu vielmehr *is it* hinzugedacht werden muss — noch ist es mein Wunsch, dass er mich beweibt, mit einem Frauenzimmer behaftet sieht. 70) Bianca's Frage und Cassio's Antwort fehlen in Q. A. 71) *to bring on the way* = begleiten. 72) Ich muss mich durch die Umstände bestimmen lassen; ich muss mich in die Zeit schicken.

1) Nackt mit dem Freunde im Bette zu liegen und dabei zu versichern, dass man nichts Böses im Sinne habe *(not mean harm)*, ist eine Heuchelei, die dem Teufel vorgemacht wird, die gegen den Teufel gerichtet ist. 2) Das erste *they* wird fortgesetzt in *their:* deren Tugend *(virtue* bezieht sich auf das vorhergehende *virtuously)* versucht der Teufel, und sie versuchen zugleich ihrerseits den Himmel. — *devil* und *heaven* bilden einen Gegensatz. — Bisher hatten Othello und Iago nur von möglichen Fällen, wie der Letztere sie dem Ersteren beispielsweise vorlegte, nicht von Cassio und Desdemona geredet. Auf diese führt Iago ihn erst mit der Erwähnung des Taschentuchs. 3) *infectious house* = ein Haus, in welchem ansteckende Pest herrscht, ist die Lesart der Fol., welcher die Hgg. meist die mattere der Qs.: *infected*, vorziehen. Der Volksglaube, der den Raben mit Ansteckung und nahendem Tode in Verbindung bringt, ist auch von Zeitgenossen Sh.'s dichterisch benutzt. 4) Ein böses Omen für Alle. Mit *all* ist der parenthetische Zwischensatz geschlossen, und *he had my handkerchief* bezieht

*Oth.* Hath he said anything?
*Iago.* He hath, my lord; but, be you well assur'd,
No more than he 'll unswear.
*Oth.* What hath he said?
*Iago.* 'Faith, that he did — I know not what he did.[6]
*Oth.* What? what?
*Iago.* Lie —
*Oth.* With her?
*Iago.* With her, on her; what you will.
*Oth.* Lie with her! lie on her! — We say, lie on her,[7] when they belie her. Lie with her! that 's fulsome. — Handkerchief, — confessions, — handkerchief.[8] — To confess, and be hanged[9] for his labour. — First, to be hanged, and then to confess: — I tremble at it. Nature would not invest herself in such shadowing passion, without some instruction.[10] It is not words, that shakes me thus. — Pish! — Noses, ears, and lips.[11] — Is it possible? — Confess! — Handkerchief! — O devil! —
*[Falls in a trance.*
*Iago.* Work on,
My medicine, work! Thus credulous fools are caught;
And many worthy and chaste dames, even thus,
All guiltless, meet reproach. — What, ho! my lord![12]
My lord, I say! Othello! —

*Enter* Cassio.

How now, Cassio?
*Cas.* What 's the matter?
*Iago.* My lord is fall'n into an epilepsy:
This is his second fit; he had one yesterday.
*Cas.* Rub him about the temples.
*Iago.* No, forbear.[13]
The lethargy must have his[14] quiet course;
If not, he foams at mouth; and, by and by,
Breaks out to savage madness. Look, he stirs:
Do you withdraw yourself a little while,
He will recover straight: when he is gone,
I would on great occasion speak with you. —
*[Exit* Cassio.
How is it, general? have you hurt your head?
*Oth.* Dost thou mock me?[15]
*Iago.* I mock you! no, by heaven.[16]
'Would you would bear your fortune[17] like a man.
*Oth.* A horned man 's a monster, and a beast.[18]
*Iago.* There 's many a beast then in a populous city,
And many a civil monster.[19]
*Oth.* Did he confess it?
*Iago.* Good Sir, be a man;
Think, every bearded fellow, that 's but yok'd,[20]
May draw with you: there 's millions now alive,
That nightly lie in those unproper[21] beds,
Which they dare swear peculiar: your case is better.
O! 't is the spite of hell, the fiend's arch-mock,[22]
To lip a wanton in a secure couch,
And to suppose her chaste. No, let me know;
And, knowing what I am, I know what she[23] shall be.
*Oth.* O! thou art wise; 't is certain.
*Iago.* Stand you awhile apart;
Confine yourself but in a patient list.[24]
Whilst you were here, o'erwhelmed with your grief[25]

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sich wieder auf *thou saidst.* 5) Wie es solche Schurken in der Welt *(abroad)* giebt, die, wenn sie durch ihr dringliches Werben oder durch die eigene Verliebtheit einer Geliebten sie überwältigt *(convinced)* oder befriedigt *(supplied)* haben, es nicht lassen können, zu schwatzen. — Damit ist der Satz vollständig abgeschlossen, da zu *or heard him say* aus dem vorhergehenden *I had seen him do you wrong* das Nöthige zu suppliren ist. — *to convince* und *to supply* in den angegebenen Bedeutungen kommen auch sonst bei Sh. vor, das letztere in Measure for Measure (A. 5, Sc. 1) *And did supply thee at thy garden-house.* — *them* bezieht sich nach Sh.'s Art, den Numerus zu vertauschen, auf *some mistress*, das pluralisch gefasst wird, da es theils zu *voluntary dotage*, theils aber auch zu *importunate suit* gehört. 6) Mason interpungirt den Vers so: *'Faith, that he did I know not what: — he did.* — Für *'faith* hat die Fol. *why.* 7) Wieder das Wortspiel mit *to lie* (vgl. A. 3, Sc. 4, Anm. 1), da *lie on her* sowohl = auf ihr liegen, als auch = über sie lügen *(belie her)* ist. 8) Damit schliesst Othello in Q. A., und es folgt die Bühnenweisung *He falls down*, entsprechend der Bühnenweisung der Fol. und Q. B.: *He falls in a trance*, die demnach ein wirkliches, ohnmächtiges Niederfallen Othello's bezeichnet. 9) Eine sprichwörtliche Redensart: *confess and be hanged.* 10) Othello versteht unter der *shadowing passion* seinen eigenen jetzigen Leidenszustand, mit dem Vorgefühl der nahenden Ohnmacht, und meint, die Natur würde ihn in einen solchen nicht versetzen, oder wörtlicher, die Natur würde sich in einen solchen, ihm gegenüber, nicht kleiden, wenn sie damit nicht eine Weisung beabsichtigte *(without some instruction);* d. h. der Affect, in den er körperlich wie geistig geräth, könne kein grundloser sein, sondern müsse Desdemona's Schuld darthun. 11) Nach den gewöhnlichen Deutungen malt Othello bei diesen Worten sich entweder die Vertraulichkeiten aus, die zwischen den beiden vermeintlich Schuldigen vorfielen, oder die Strafe, die er an ihnen durch Verschändung der Nasen, Ohren und Lippen vollziehen will. Vielleicht aber wollte Sh. diese Worte im Zusammenhange mit dem Vorhergehenden und Folgenden aufgefasst wissen: *Is it possible?* — Ebenvorher haben Qs. und Fol. *shakes*, wofür Rowe *shake* setzte. 12) Er sucht den Ohnmächtigen in's Bewusstsein zurückzurufen. 13) *No, forbear* fehlt in der Fol. 14) *his* für *its* ist Sh.'sch. 15) Iago fragt, ob er sich nicht beim Hinstürzen seinen Kopf verletzt habe. — Othello argwöhnt in der Frage einen Spott auf die Hörner des Hahnreis, die allerdings auch das Haupt verletzen. 16) Die Fol. liest *I mock you not, by heaven.* 17) So die Fol.; die Qs. *fortunes.* 18) Ich kann also, ist der Sinn, mein Geschick nicht *like a man* tragen. 19) Manches Ungeheuer, das doch ganz bürgerlich, manierlich *(civil)* aussieht. 20) *yoked* = im Joche, sowohl der Ehe, als auch eines Wagengespannes. 21) *unproper* findet seine Erklärung in dem Gegensatz *peculiar.* Die Betten, von denen sie zu schwören wagen, dass sie ihre eigenen sind, sind doch nicht ihre eigenen. 22) *arch-mock* = Erzspott, Hauptspott, steht in der Fol. als Compositum, in den Qs. getrennt, was nach Sh.'s Sprachgebrauch statthaft ist, da er *arch*, in dem Sinne von Haupt-, auch ausser Compositis gebraucht. — Es ist ein Hauptspass des Teufels, wenn Einer sein ausgelassenes Weib in einem sorglosen Bette (d. h. in einem Bette, das ihm keine Sorge erweckt) küsst *(lip)*, und sie dabei für keusch hält. Insofern Othello nicht in diesem Falle sich befindet, sagt Iago: *your case is better.* 23) *she* ist allgemein zu verstehen = die Frau, mein Weib. 24) *list* = Schranke; *patient list* ist die Schranke der Geduld. 25) So Fol. und Q. B.; Q. A. hat *erewhile mad with your grief*, ein offenbarer Druckfehler, den aber die

(A passion most unsuiting[26] such a man),
Cassio came hither: I shifted him away,
And laid good 'scuse[27] upon your ecstacy;
Bade him anon return, and here speak with me;
The which he promis'd. Do but encave yourself,[28]
And mark the fleers, the gibes, and notable scorns,
That dwell in every region of his face;[29]
For I will make him tell the tale anew,
Where, how, how oft, how long ago, and when
He hath,[30] and is again to cope your wife:
I say, but mark his gesture. — Marry, patience;
Or I shall say, you are all in all in spleen,
And nothing of a man.
*Oth.* Dost thou hear, Iago?
I will be found most cunning in my patience;
But (dost thou hear?) most bloody.
*Iago.* That 's not amiss;
But yet keep time in all. Will you withdraw?
[Othello *withdraws.*[31]
Now will I question Cassio of Bianca,
A housewife,[32] that by selling her desires
Buys herself bread and clothes: it is a creature,
That dotes on Cassio, as 't is the strumpets' plague,[33]
To beguile many, and be beguil'd by one.
He, when he hears of her, cannot refrain
From the excess of laughter. — Here he comes. —

*Re-enter* Cassio.

As he shall smile, Othello shall go mad;
And his unbookish[34] jealousy must construe[35]
Poor Cassio's smiles, gestures, and light behaviour
Quite in the wrong. — How do you now, lieutenant?
*Cas.* The worser, that you give me the addition,[36]
Whose want even kills me.
*Iago.* Ply Desdemona well, and you are sure on 't.
*[Speaking lower.]* Now, if this suit lay in Bianca's dower,[37]
How quickly should you speed!
*Cas.* Alas, poor caitiff!
*Oth. [Aside.]* Look, how he laughs already!
*Iago.* I never knew woman love man so.
*Cas.* Alas, poor rogue! I think, i' faith, she loves me.
*Oth. [Aside.]* Now he denies it faintly, and laughs it out.
*Iago.* Do you hear, Cassio?
*Oth. [Aside.]* Now he importunes him
To tell it o'er. Go to; well said, well said.[38]
*Iago.* She gives it out, that you shall marry her:
Do you intend it?
*Cas.* Ha, ha, ha!
*Oth. [Aside.]* Do you triumph, Roman? do you triumph?[39]
*Cas.* I marry her! — what! a customer?[40] I pr'ythee, bear some charity to my wit; do not think it so unwholesome.[41] Ha, ha, ha!
*Oth. [Aside.]* So, so, so, so. They laugh that win.
*Iago.* 'Faith, the cry goes, that you shall marry her. —
*Cas.* Pr'ythee, say true.
*Iago.* I am a very villain else.
*Oth. [Aside.]* Have you scored me?[42] Well.
*Cas.* This is the monkey's own giving out: she is persuaded I will marry her, out of her own love and flattery, not out of my promise.
*Oth. [Aside.]* Iago beckons me: now he begins the story.
*Cas.* She was here even now; she haunts me in every place. I was, the other day, talking on the sea-bank with certain Venetians, and thither comes the bauble;[43] and, by this hand, she falls me thus about my neck; —

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meisten Hgg. aufgenommen haben. Cassio hat den Othello nicht *mad*, sondern ohnmächtig, erdrückt von seinem Schmerz *(o'erwhelmed)* getroffen. Zu *grief* ist dann *a passion etc.* Apposition. 26) So Q. A.; Q. B. *unfitting;* die Fol. *resulting.* 27) Diese Abkürzung von *excuse* kommt auch in Merchant of Venice (A. 4, Sc. 1) vor. — Die Fol. hat *scuses* für *scuse* der Qs. 28) Othello soll sich in einem Versteckplatz auf die Lauer legen, um zur rechten Zeit hervorzubrechen, wie ein wildes Thier. Deshalb gebraucht Iago das Wort *encave yourself* = begebt Euch in Eure Höhle. — Die Qs. haben *But encave yourself.* 29) Das Antlitz wird wie eine Landkarte betrachtet, auf der verschiedene Gegenden *(region)* verzeichnet sind, in denen dann die Verhöhnungen u. s. w. hausen, wohnen *(dwell).* 30) Zu *hath* ist aus dem Folgenden *coped* zu suppliren. 31) Die Bühnenweisung fügte Rowe zuerst hinzu. 32) *a housewife* nennt Iago die Bianca nur in uneigentlichem Sinne, wegen ihrer Wirthschaftlichkeit im Kaufen und Verkaufen, insofern sie ihre Lüste zu einem Handelsartikel verwerthet. — Im Gegensatz mit dieser wirthschaftlich praktischen Betreibung ihres Gewerbes steht dann ihre blinde Liebe zu Cassio. — So steht in Middleton's Women, beware Women: *I have enough to buy me my desires.* 33) Die Hgg. setzen *strumpet's plague*, als ob Iago von der Bianca allein spräche, während er doch im Allgemeinen von dem gewöhnlichen Schicksal aller *strumpets* spricht. 34) *unbookish* = ungelehrt, unbelesen; das entgegengesetzte *bookish* kam A. 1, Sc. 1 vor. 35) So die Qs., oder vielmehr *conster*, eine neben *construe* zu Sh.'s Zeit gewöhnliche Wortform. — Die Fol. hat *conserue*, verdruckt aus *construe*, das allein zu dem in *unbookish* angedeuteten Bilde passt. 36) *addition* ist = Titel, Ehrentitel, und bezieht sich darauf, dass Iago ihn hier als *lieutenant* anredet. — Die Fol. lässt *now* vor *lieutenant* aus. 37) Für *dower* lesen die Qs. *power*, das die Hgg. meist adoptiren. Die Lesart der Fol. passt um so besser, da *dower* = Mitgift, schon anspielt auf das, was Iago später insinuirt: *She gives it out, that you shall marry her.* — Die Bühnenweisung fügte Rowe hinzu. 38) *well said* entspricht bei Sh. ganz unserm brav! ohne dass dabei gerade an die eigentliche Bedeutung von *said* zu denken ist. So z. B. in Hamlet (A. 1, Sc. 5) *well said, old mole!* 39) Othello hält Cassio's *Ha, ha, ha!* für ein Lachen des Triumphes über Desdemona, und sagt deshalb, weil die Feier des Triumphes eine römische war: Spielst Du den triumphirenden Römer? Triumphirst Du wie ein Römer? 40) *customer*, eigentlich ein Kunde, eine Kundschaft, ist eine Bezeichnung für *courtezan*, die auch sonst bei Sh. vorkommt. — Die Fol. lässt *her* nach *marry* aus. 41) Halte meinen Verstand nicht für so ungesund, dass ich eine solche Person heirathen könnte. 42) Habt Ihr mir meine Rechnung gemacht? Seid Ihr mit mir fertig geworden? fragt Othello, da er Iago's Worte *you shall marry her* auf Desdemona deutet, und eine Heirath mit ihr also erst möglich ist, wenn sie sich zuvor mit Othello abgefunden haben. Dies scheint die einfachste Erklärung des Satzes. — Die Qs. haben *stor'd* für *scoar'd* der Fol. 43) *bauble* entspricht in diesem übertragenen Sinne ganz unserem Puppe. Die Qs. lesen *this bauble. — by this hand* fehlt

*Oth. [Aside.]* Crying, O dear Cassio! as it were: his gesture imports it.

*Cas.* So hangs, and lolls, and weeps upon me; so hales and pulls me: ha, ha, ha! —

*Oth. [Aside.]* Now he tells, how she plucked him to my chamber. O! I see that nose of yours, but not that dog I shall throw it to.

*Cas.* Well, I must leave her company.[44]

*Iago.* Before me![45] look, where she comes.

*Cas.* 'T is such another fitchew![46] marry, a perfumed one.

*Enter* Bianca.

What do you mean by this haunting of me?

*Bian.* Let the devil and his dam haunt you! What did you mean by that same handkerchief, you gave me even now? I was a fine fool to take it. I must take out the work![47] — A likely piece of work,[48] that you should find it in your chamber, and know not who left it there! This is some minx's token, and I must take out the work! There, give it your hobby-horse:[49] wheresoever you had it, I 'll take out no work on 't.

*Cas.* How now, my sweet Bianca! how now, how now!

*Oth. [Aside.]* By heaven, that should be my handkerchief!

*Bian.* An you 'll come to supper to-night, you may, an you will not, come when you are next prepared for.

*[Exit.*

*Iago.* After her, after her.

*Cas.* 'Faith, I must; she 'll rail in the street else.

*Iago.* Will you sup there?

*Cas.* 'Faith, I intend so.

*Iago.* Well, I may chance to see you, for I would very fain speak with you.

*Cas.* Pr'ythee, come; will you?

*Iago.* Go to; say no more.[50] *[Exit* Cassio.

*Oth. [Advancing.]* How shall I murder him, Iago?

*Iago.* Did you perceive how he laughed at his vice?

*Oth.* O, Iago!

*Iago.* And did you see the handkerchief?

*Oth.* Was that mine?

*Iago.* Yours, by this hand: and to see how he prizes the foolish woman, your wife! she gave it him, and he hath given it his whore.[51]

*Oth.* I would have him nine years a-killing. — A fine woman! a fair woman! a sweet woman!

*Iago.* Nay, you must forget that.

*Oth.* Ay, let her rot, and perish, and be damned to-night; for she shall not live. No, my heart is turned to stone; I strike it, and it hurts my hand. O! the world hath not a sweeter creature: she might lie by an emperor's side, and command him tasks.[52]

*Iago.* Nay, that 's not your way.

*Oth.* Hang her! I do but say what she is. — So delicate with her needle! — An admirable musician! O! she will sing the savageness out of a bear.[53] — Of so high and plenteous wit and invention! —

*Iago.* She 's the worse for all this.

*Oth.* O! a thousand, a thousand times. And then, of so gentle a condition![54]

*Iago* Ay, too gentle.

*Oth.* Nay, that 's certain: — but yet the pity of it, Iago! — O, Iago! the pity of it, Iago!

*Iago.* If you are so fond over her iniquity, give her patent to offend: for, if it touch not you, it comes near nobody.

*Oth.* I will chop her into messes. — Cuckold me![55]

*Iago.* O! 't is foul in her.

*Oth.* With mine officer!

*Iago.* That 's fouler.

*Oth.* Get me some poison, Iago; this night: — I 'll not expostulate with her, lest her body and beauty unprovide[56] my mind again. — This night, Iago.

*Iago.* Do it not with poison, strangle her in her bed, even the bed she hath contaminated.

*Oth.* Good, good: the justice of it[57] pleases; very good.

*Iago.* And for Cassio, let me be his undertaker:[58] you shall hear more by midnight. *[A trumpet within.*

*Oth.* Excellent good. — What trumpet is that same?

*Iago.* Something from Venice, sure. 'T is Lodovico,[59] Come from the duke; and, see, your wife is with him.

*Enter* Lodovico, Desdemona, *and Attendants.*

*Lod.* God save the worthy general![60]

*Oth.* With all my heart, Sir.

*Lod.* The duke and senators of Venice greet you.

*[Giving him a packet.*

*Oth.* I kiss the instrument of their pleasures.

*[Opens the packet, and reads.*[61]

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in der Fol. 44) Ich muss den Verkehr mit ihr aufgeben. 45) *before me!* ist ein elliptischer Ausruf, zu erklären aus *God before me!* = Gott schütze mich! 46) *fitchew* = Iltis. Die Geilheit dieses Thieres deutet Sh. in K. Lear (A. 4, Sc. 6) an: *The fitchew, nor the soiled horse, goes to 't || With a more riotous appetite.* 47) Die Qs. haben *the whole work.* 48) Von solchem Stück Arbeit, sagt Bianca ironisch, ist es sehr wahrscheinlich *(likely)*, dass Ihr es in Eurer Kammer fändet. — *work* = Stickerei, und = Arbeit. 49) In ähnlich zweideutigem Sinne steht *hobby-horse* in Winter's Tale (A. 1, Sc. 2) *then say, my wife 's a hobby-horse.* 50) Es bedarf keiner Worte mehr, ich komme. 51) Diese Rede Iago's fehlt in den Qs. 52) d. h. dafür, dass er sich ihres Besitzes erfreuen dürfe. 53) Sie singt so bewundernswürdig, dass keine Wildheit in dem Bären zurückbleibt; so völlig zähmt ihn ihr Gesang. 54) *gentle condition* = freundliche Gemüthsart. — Ebenvorher haben die Qs. *A thousand, thousand times.* 55) *cuckold* ist der Infinitiv des Verbums: mich zum Hahnrei machen! 56) Wie *to provide* = besorgen, in Ordnung oder Bereitschaft bringen, so ist *to unprovide* = aus dieser Ordnung oder Bereitschaft wieder herausbringen. 57) *of it* bezieht sich im Allgemeinen auf Iago's Vorschlag: *strangle her in her bed etc.*, nicht auf ein bestimmtes Wort. 58) *undertaker* kommt noch einmal bei Sh. in demselben Sinne vor, wie hier, in Twelfth-Night (A. 3, Sc. 4) *Nay, if you be an undertaker, I am for you.* Es bezeichnet Einen, der es auf sich nimmt, die Händel eines Anderen durchzuführen. 59) Die Fol. liest: *I warrant, something from Venice: || 'Tis Lodovico, this, comes from the duke; || See, your wife 's with him.* 60) Nur Q. A. hat *God save the worthy general;* Q. B. und Fol. *'Save you, worthy general.* — Die Aenderung geschah auf Anlass der Theatercensur, wie an so vielen anderen Stellen der Dramen Sh.'s. Doch ist die Herstellung der ursprünglichen Lesart rathsam, da sie den Sinn von Othello's Antwort: Von ganzem Herzen wünsche ich, dass Gott mich behüte, deutlicher hervortreten lässt. 61) Diese beiden Bühnenweisungen fehlen in Fol. und Qs., sind aber

*Des.* And what 's the news, good cousin Lodovico?
*Iago.* I am very glad to see you, Signior:
Welcome to Cyprus.
*Lod.* I thank you. How does lieutenant Cassio?
*Iago.* Lives, Sir.
*Des.* Cousin, there 's fall'n between him and my lord
An unkind breach, but you shall make all well.
*Oth.* Are you sure of that?
*Des.* My lord?
*Oth.* *[Reading.]* »This fail you not to do, as you will« —
*Lod.* He did not call; he 's busy in the paper.[62]
Is there division 'twixt my lord and Cassio?
*Des.* A most unhappy one: I would do much
To atone[63] them, for the love I bear to Cassio.
*Oth.* Fire and brimstone!
*Des.* My lord?
*Oth.* Are you wise?
*Des.* What! is he angry?
*Lod.* May be, the letter mov'd him;
For, as I think, they do command him home,
Deputing Cassio in his government.
*Des.* Trust me[64] I am glad on 't.
*Oth.* Indeed?
*Des.* My lord?
*Oth.* I am glad to see you mad.
*Des.* How, sweet Othello?
*Oth.* Devil! *[Striking her.*[65]
*Des.* I have not deserv'd this.
*Lod.* My lord, this would not be believ'd in Venice,
Though I should swear I saw it. 'T is very much:
Make her amends, she weeps.
*Oth.* O devil, devil!
If that the earth could teem with woman's tears,
Each drop she falls would prove a crocodile.[66] —
Out of my sight!
*Des.* I will not stay to offend you. *[Going.*
*Lod.* Truly, an obedient lady. —
I do beseech your lordship, call her back.
*Oth.* Mistress!
*Des.* My lord?
*Oth.* What would you with her, Sir?
*Lod.* Who, I, my lord?
*Oth.* Ay; you did wish, that I would make her turn:[67]
Sir, she can turn, and turn, and yet go on,
And turn again; and she can weep, Sir, weep;
And she 's obedient, as you say, — obedient, —
Very obedient. — Proceed you in your tears.[68] —
Concerning this, Sir, — O well-painted passion! —
I am commanded home. — Get you away;
I 'll send for you anon. — Sir, I obey the mandate,
And will return to Venice. — Hence! avaunt! —
*[Exit* Desdemona.
Cassio shall have my place.[69] And, — Sir, to-night,
I do entreat that we may sup together:
You are welcome, Sir, to Cyprus. — Goats and monkeys![70] *[Exit.*
*Lod.* Is this the noble Moor whom our full senate[71]
Call all-in-all sufficient?[72] — Is this the nature[73]
Whom passion could not shake? whose solid virtue
The shot of accident, nor dart of chance,
Could neither graze, nor pierce?[74]
*Iago.* He is much chang'd.
*Lod.* Are his wits safe? is he not light of brain?
*Iago.* He 's that he is: I may not breathe my censure.[75]
What he might be, — if, what he might,[76] he is not, —
I would to heaven, he were!
*Lod.* What! strike his wife!
*Iago.* 'Faith, that was not so well; yet 'would I knew,
That stroke would prove the worst.[77]
*Lod.* Is it his use?
Or did the letters work upon his blood,
And new-create this fault?[78]
*Iago.* Alas, alas!
It is not honesty in me, to speak
What I have seen and known. You shall observe him,
And his own courses will denote him so,
That I may save my speech. Do but go after,
And mark how he continues.
*Lod.* I am sorry, that I am deceiv'd in him.
*[Exeunt.*

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nothwendig, und erklären auch Othello's Worte *I kiss the instrument of their pleasures.* 62) Lodovico meint, dass Othello die Worte *Are you sure of that?* nicht an Desdemona gerichtet habe, sondern dass sie ein bei der Durchlesung der Papiere ihm entfahrener Ausruf seien. 63) *to atone* = versöhnen, in Einklang bringen. 64) So die Fol. und Q. B.; Q. A. hat *by my troth.* 65) Die Richtigkeit dieser, von Theobald eingefügten, Bühnenweisung ergiebt sich aus dem Folgenden. 66) Weiberthränen sind den Krokodilsthränen an Falschheit so verwandt, dass die von jenen benetzte Erde, wenn sie davon schwanger werden könnte, nichts als Krokodile gebären würde. — *to fall* steht bei Sh. oft transitiv = fallen lassen, vergiessen. — Drei Zeilen weiter lässt die Fol. *an* vor *obedient* aus. 67) *to turn* wird hier in doppeltem Sinne gebraucht, = kehren, zurückkehren, und = sich drehen, wechseln, wankelmüthig sein. 68) *proceed you in your tears* = fahre Du nur fort zu weinen, sagt Othello zu Desdemona; *concerning this* = was das betrifft, sagt er dann, indem er auf die erhaltenen Depeschen weist, zu Lodovico, *I am commanded home* = ich bin nach Hause beschieden. — Der Satz wird unterbrochen durch die der Desdemona zugerufenen Worte *O well-painted passion!* — Für *commanded home* hat Q. A. *commanded here,* wobei der Satz unvollendet bleibt. Auch im Folgenden wird bald Desdemona, bald Lodovico angeredet. 69) Die Worte stehen in Verbindung mit *I obey the mandate etc.:* Ich werde dem Cassio mein Amt übergeben. 70) Othello erinnert sich an das, was Iago (A. 3, Sc. 3) gesagt hatte: *Were they as prime as goats, as hot as monkeys.* 71) *full senate* ist der volle, vollständig versammelte Senat, und hat hier als Collectiv den Plural des Verbums nach sich. 72) *all-in-all sufficient,* eine Steigerung von *all-sufficient,* = der allein für sich zu Allem tauglich ist. 73) So die Fol.; die Qs. haben *This the noble nature.* 74) *graze* ist auf *shot of accident* = Schuss eines unglücklichen Ereignisses, *pierce* auf *dart of chance* = Pfeil des Zufalls, zu beziehen. 75) *breathe my censure* = mein Urtheil, meine Meinung laut werden lassen. 76) scil. *might be.* 77) Doch wollte ich, ich wüsste, dass jener Schlag das Schlimmste wäre. 78) *his fault* in der Fol. — Ist es Othello's Gewohnheit, die Desdemona so zu misshandeln, oder schlug er sie zum ersten Male in Folge der bösen Nachrichten, die er von Venedig erhielt?

## SCENE II.

A Room in the Castle. [1]

*Enter* Othello *and* Emilia.

*Oth.* You have seen nothing then?
*Emil.* Nor ever heard; nor ever did suspect.
*Oth.* Yes, you have seen Cassio and she together. [2]
*Emil.* But then I saw no harm; and then I heard
Each syllable that breath made up between them.
*Oth.* What, did they never whisper?
*Emil.* Never, my lord.
*Oth.* Nor send you out o' the way?
*Emil.* Never.
*Oth.* To fetch her fan, her gloves, her mask, [3] nor nothing?
*Emil.* Never, my lord.
*Oth.* That 's strange.
*Emil.* I durst, my lord, to wager she is honest,
Lay down my soul at stake: [4] if you think other, [5]
Remove your thought; it doth abuse your bosom.
If any wretch have put this in your head,
Let heaven requite it with the serpent's curse! [6]
For, if she be not honest, chaste, and true,
There 's no man happy; the purest of their wives [7]
Is foul as slander.
*Oth.* Bid her come hither: — go. —
*[Exit* Emilia.
She says enough; — yet she 's a simple bawd,
That cannot say as much. [8] This is a subtle whore,
A closet-lock-and-key of villanous secrets: [9]
And yet she 'll kneel, and pray; [10] I have seen her do 't.

*Re-enter* Emilia, *with* Desdemona.

*Des.* My lord, what is your will?
*Oth.* Pray, chuck, come hither.
*Des.* What is your pleasure?
*Oth.* Let me see your eyes:
Look in my face.
*Des.* What horrible fancy 's this?
*Oth. [To* Emilia.*]* Some of your function, mistress; [11]
Leave procreants alone, and shut the door;
Cough, or cry hem, if any body come:
Your mystery, your mystery; [12] — nay, despatch.
*[Exit* Emilia.
*Des.* Upon my knees, what doth your speech import?
I understand a fury in your words,
But not the words. [13]
*Oth.* Why, what art thou?
*Des.* Your wife, my lord; your true and loyal wife.
*Oth.* Come, swear it, damn thyself; [14]
Lest, being like one of heaven, the devils themselves
Should fear to seize thee: therefore, be double-damn'd; [15]
Swear thou art honest.
*Des.* Heaven doth truly know it.
*Oth.* Heaven truly knows, that thou art false as hell.
*Des.* To whom, my lord? with whom? [16] how am I false?
*Oth.* Ah, Desdemon! [17] — away, away, away!
*Des.* Alas, the heavy day! — Why do you weep?
Am I the motive of these tears, my lord?
If, haply, you my father do suspect
An instrument of this your calling back, [18]
Lay not your blame on me; if you have lost him,
Why, I have lost him too.
*Oth.* Had it pleas'd heaven
To try me with affliction; had they rain'd [19]
All kinds of sores, and shames, on my bare head;
Steep'd me in poverty to the very lips;
Given to captivity me and my utmost hopes; [20]
I should have found in some place [21] of my soul
A drop of patience: but, alas! to make me
The fixed figure, for the time of scorn
To point his slow and moving finger at, [22] —

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1) Der Bestimmung einer genaueren Localität stellen sich für diese Scene, wie für einige frühere, Schwierigkeiten entgegen, die für Sh. und seine der Decorationen entbehrende Bühne nicht vorhanden waren. — Doch ist es in solchen Aeusserlichkeiten rathsam, ohne dringende Noth von der Einrichtung der Hgg. nicht abzuweichen. Rowe, der zuerst die Scenerie bestimmte, setzt hier: *An Apartment.* 2) So Fol. und Qs., dem Sh.'schen Sprachgebrauch gemäss, der die Nominativform der Personalpronomina oft statt der Accusativform setzt, sobald sie nicht unmittelbar dem Verbum nachfolgt. 3) Die Maske, gewöhnlich von schwarzem Sammt oder Atlas, vertrat bei den Damen zu Sh.'s Zeit die Stelle unseres Schleiers; sie nahmen dieselbe ausser dem Hause vor. — *nor nothing* hängt von *to fetch* ab, und die doppelte Negation ist Wiederholung des vorhergehenden *nor* in *nor send you out o' the way:* ihre Maske oder sonst irgend Etwas zu holen. 4) *I durst* gehört zu *lay down:* ich wagte meine Seele als Einsatz *(at stake)* hinzulegen, zu wetten, dass sie tugendhaft ist. 5) *other* ist bei Sh. oft Adverbium = *otherwise.* 6) Mit dem Fluche, der die Schlange im Paradiese traf. 7) *their wives* bezieht sich auf *no man.* — Q. A. liest dafür *her sex.* 8) Das ist eine einfältige Kupplerin, die nicht eben so viel betheuern kann, wie Emilia betheuert hat. 9) Emilia ist gleichsam zugleich Schlüssel und Schloss zu dem heimlichen Gewahrsam *(closet)* spitzbübischer Geheimnisse. 10) *kneel and pray* = zum Gebete niederknieen. 11) Etwas, das zu Eurem Amte gehört, Frau Kupplerin. 12) *mystery* = Handwerk, Gewerbe. 13) *but not the words* fehlt in der Fol. 14) Indem Desdemona schwört, dass sie Othello's treues Weib sei, begeht sie einen Meineid, und bringt sich so in die ewige Verdammniss *(damn thyself).* Sonst würden sich die Teufel scheuen, sie zu packen, da sie äusserlich einem Engel *(being like one of heaven)* gleicht. 15) *double-damn'd* = einmal wegen ihres Ehebruchs, zweitens wegen des Meineids verdammt. 16) *to whom* = gegen wen bin ich falsch? — *with whom* = mit wem bin ich untreu gewesen? 17) So die Fol.; die Qs. *O Desdemona* (vgl. A. 3, Sc. 3, Anm. 14). 18) *instrument of your calling back* ist hier nicht eigentlich das Werkzeug der Zurückberufung Othello's, sondern der Veranlasser, der Hebel derselben. — Zwei Zeilen vorher lesen die Qs. *occasion* für *motive.* — In der letzten Zeile dieser Rede lässt die Fol. *why* aus. 19) So die Fol., da *heaven* auch sonst als Collectivum = himmlische Mächte, gefasst wird. Andere lesen mit den Qs. *had he rain'd.* 20) Das Adjectiv *utmost* steht nur in der Fol. 21) So die Fol.; die Qs. haben *part of my soul.* 22) Othello klagt, dass der Himmel ihn zu einem Gegenstand des Spottes für die ganze Welt gemacht habe, zu einem Bilde gleichsam, hingestellt für die höhnische Zeit, die Gegenwart *(time of scorn),* damit diese ihren langsam sich bewegenden Finger dagegen ausstrecke. — *the fixed figure* der Fol. ist besser, als *a fixed figure* der Qs., weil nach Sh.'s Construction zu verbinden ist *the figure fixed for the time.* —

Yet could I bear that too; well, very well:
But there, where I have garner'd up my heart,[23]
Where either I must live, or bear no life,
The fountain from the which my current runs,
Or else dries up; to be discarded thence,
Or keep it as a cistern, for foul toads
To knot and gender in! [24] — turn thy complexion there,
Patience, thou young and rose-lipp'd cherubin; [25]
Ay, there, look grim as hell!

*Des.* I hope, my noble lord esteems me honest.

*Oth.* O! ay; as summer flies are in the shambles,
That quicken even with blowing. [26] O thou weed! [27]
Who art so lovely fair, and smell'st so sweet,
That the sense aches at thee, — 'would thou hadst ne'er been born!

*Des.* Alas! what ignorant [28] sin have I committed?

*Oth.* Was this fair paper, this most goodly book,
Made to write whore upon? What committed?
Committed! [29] — O thou public commoner! [30]
I should make very forges of my cheeks,
That would to cinders burn up modesty,
Did I but speak thy deeds. [31] — What committed?
Heaven stops the nose at it, and the moon winks;
The bawdy wind, that kisses all it meets,
Is hush'd within the hollow mine of earth,
And will not hear it. What committed? —
Impudent strumpet! [32]

*Des.* By heaven, you do me wrong.

*Oth.* Are not you a strumpet?

*Des.* No, as I am a Christian.
If to preserve this vessel for my lord, [33]
From any other [34] foul unlawful touch,
Be not to be a strumpet, I am none.

*Oth.* What, not a whore?

*Des.* No, as I shall be saved.

*Oth.* Is it possible?

*Des.* O, heaven forgive us!

*Oth.* I cry you mercy then: [35]
I took you for that cunning whore of Venice,
That married with Othello. — You, mistress,
That have the office opposite to Saint Peter,
And keep the gate of hell!

*Re-enter* Emilia.

You, you, ay, you:
We have done our course; [36] there 's money for your pains.
I pray you, turn the key, and keep our counsel. *[Exit.*

*Emil.* Alas! what does this gentleman conceive? —
How do you, Madam? how do you, my good lady?

*Des.* 'Faith, half asleep. [37]

*Emil.* Good Madam, what 's the matter with my lord?

*Des.* With who? [38]

*Emil.* Why, with my lord, Madam.

*Des.* Who is thy lord? [39]

*Emil.* He that is yours, sweet lady.

*Des.* I have none: do not talk to me, Emilia:
I cannot weep; nor answer have I none,
But what should go by water. [40] Pr'ythee, to-night
Lay on my bed my wedding sheets, — remember; —
And call thy husband hither.

*Emil.* Here 's a change, indeed! *[Exit.*

*Des.* 'T is meet I should be us'd so, very meet.
How have I been behav'd, that he might stick
The small'st opinion on my least misuse? [41]

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*slow and moving* bezeichnet, nach Sh.'s Art, die Copula anzuwenden, einen Begriff, den langsam sich ausreckenden Finger, der mit aller Musse, und ohne sich sobald abzuwenden, auf das seiner Verspottung ausgesetzte Bild deutet. Für *slow and moving* der Fol., wofür Mason *slowly moving* las, wie Rowe *hand of scorn*, haben die Qs. *slow unmoving*, zwei Epitheta, die sich kaum vereinigen lassen. — Staunton adoptirt Hunter's Conjectur: *The fixed figure of the time, for Scorn || To point his slow and moving finger at.* — Auf diesen Satz folgt in den Qs. der Schmerzesausruf *oh, oh!* 23) *to garner up* = aufspeichern. Der Ausdruck ist gewählt, weil das Aufspeichern sich vorzugsweise auf das zum Leben Nothwendigste bezieht — *Where either I must live, or bear no life.* — An dieses Gleichniss schliesst sich dann, davon unabhängig und nur coordinirt, das zweite: *The fountain etc.*, und nur auf das letztere bezieht sich *to be discarded thence, or keep it as a cistern etc.*, während das erste Gleichniss unberücksichtigt bleibt. 24) *to knot* drückt den Begattungsact der Kröten, *to gender* den Procreationsact aus. 25) Die Geduld selbst, als junger, rosenlippiger Cherub personificirt, soll bei solchem Leiden ihre Farbe wechseln *(turn thy complexion there);* ja, sie soll dabei finster wie die Hölle aussehen. — *ay, there* verbessert Theobald das *I heere* der Fol. 26) Wie die Fliegen auf der Fleischbank, die zugleich lebendig werden und sich schon aufsetzen *(quicken even with blowing).* 27) Die Qs. haben *black weed* und in der folgenden Zeile *why* für *who.* 28) *ignorant* ist bei Sh. = nicht wissend, und = nicht gewusst, unbewusst. 29) Die folgenden vier Zeilen fehlen in Q. A. — Othello fasst *to commit* in anderem Sinne auf als Desdemona; es ist sowohl = begehen im Allgemeinen *(what ignorant sin have I committed?),* als auch insbesondere = Ehebruch treiben; so in K. Lear (A. 3, Sc. 4) *commit not with man's sworn spouse.* 30) *commoner* = Hure. So in All's well that ends well (A. 5, Sc. 3) *He gave it to a commoner o' the camp.* 31) Bei dem Berichte über Desdemona's Treiben würden Othello's Wangen vor Scham so erglühen, dass sie wie Schmiedeöfen das Schamgefühl *(modesty)* zu Asche verbrennen müssten. 32) *Impudent strumpet!* steht nur in den Qs. 33) *vessel* = Gefäss, gebraucht Sh. = Körper, nach biblischen Mustern; so 1. Thessalon. (Cap. 4, V. 4) *possess his vessel in sanctification.* 34) So Fol. und Q. B. — *any other* muss hier bedeuten: irgend eines Andern Berührung. — Q. A. liest *any hated.* 35) So bitte ich Euch um Verzeihung, wenn ich mich irrte. 36) Er spricht zur Emilia, wie vorher, als ob er mit einer Kupplerin zu thun habe. — Die Cambridge Edd. fügen vor *you, mistress* die Bühnenweisung *Raising his voice* ein. 37) Sie ist betäubt und besinnungslos von dem Erlebten, wie im halben Schlafe. 38) So Qs. und Fol., nach dem mehrerwähnten Sh.'schen Sprachgebrauche. — Die meisten Hgg. setzen *whom*, mit der zweiten Folioausg. 39) Diese Worte und Emilia's folgende fehlen in Q. A. 40) Ihre Antwort kann sich nur in Thränen Luft machen. Solche Wortspiele zwischen der eigentlichen Bedeutung und der übertragenen von *water* kommen öfter vor; so in Hamlet (A. 4, Sc. 7), wo Laertes von der ertrunkenen Ophelia sagt *Too much of water hast thou, poor Ophelia, || And therefore I forbid my tears.* 41) So Fol. und Q. B. — Desdemona sinnt darüber nach, wie ihr Benehmen auch nur in dem geringsten Versehen dem Othello Gelegenheit zu dem geringsten übeln

*Re-enter* Emilia, *with* Iago.

*Iago.* What is your pleasure, Madam? How is't with you?
*Des.* I cannot tell. Those, that do teach young babes,
Do it with gentle means and easy tasks:
He might have chid me so; for, in good faith,
I am a child to chiding.
*Iago.* What 's the matter, lady?
*Emil.* Alas, Iago, my lord hath so bewhor'd her,
Thrown such despite and heavy terms upon her,
As true hearts cannot bear.
*Des.* Am I that name, Iago? [42]
*Iago.* What name, fair lady?
*Des.* Such as she says my lord did say I was.
*Emil.* He call'd her whore: a beggar in his drink
Could not have laid such terms upon his callat. [43]
*Iago.* Why did he so?
*Des.* I do not know; I am sure, I am none such.
*Iago.* Do not weep, do not weep. Alas the day!
*Emil.* Hath she forsook so many noble matches,
Her father, and her country, and her friends,
To be call'd whore? would it not make one weep?
*Des.* It is my wretched fortune.
*Iago.* Beshrew him for't!
How comes this trick upon him?
*Des.* Nay, heaven doth know.
*Emil.* I will be hang'd, if some eternal [44] villain,
Some busy and insinuating rogue,
Some cogging cozening slave, to get some office,
Have not devis'd this slander; I 'll be hang'd else.
*Iago.* Fie! there is no such man: it is impossible.
*Des.* If any such there be, heaven pardon him!
*Emil.* A halter pardon him, and hell gnaw his bones!
Why should he call her whore? who keeps her company? [45]
What place? what time? what form? what likelihood?
The Moor 's abus'd by some most villanous knave, [46]
Some base notorious [47] knave, some scurvy fellow. —
O heaven! that such companions [48] thou 'dst unfold,
And put in every honest hand a whip,
To lash the rascals [49] naked through the world,
Even from the east to the west!
*Iago.* Speak within door. [50]
*Emil.* O, fie upon them! Some such squire [51] he was,
That turn'd your wit the seamy side [52] without,
And made you to suspect me with the Moor.
*Iago.* You are a fool; go to.
*Des.* O good Iago!
What shall I do to win my lord again?
Good friend, go to him; for, by this light of heaven,
I know not how I lost him. Here I kneel: [53] —
If e'er my will did trespass 'gainst his love,
Either in discourse of thought, [54] or actual deed;
Or that mine eyes, mine ears, or any sense,
Delighted them in [55] any other form;
Or that I do not yet, and ever did,
And ever will, — though he do shake me off
To beggarly divorcement, — love him dearly,
Comfort forswear me! [56] Unkindness may do much;
And his unkindness may defeat my life,
But never taint my love. I cannot say whore:
It does abhor me, now I speak the word;
To do the act that might the addition earn,
Not the world's mass of vanity could make me. [57]
*Iago.* I pray you, be content; 't is but his humour:
The business of the state does him offence,
And he does chide with you.
*Des.* If 't were no other, —
*Iago.* 'T is but so, I warrant.
*[Trumpets.*
Hark, how these instruments summon to supper!
The messengers of Venice stay the meat. [58]
Go in, and weep not; all things shall be well.
*[Exeunt* Desdemona *and* Emilia.

*Enter* Roderigo.

How now, Roderigo?
*Rod.* I do not find that thou deal'st justly with me.
*Iago.* What in the contrary?
*Rod.* Every day thou daff'st [59] me with some device, Iago; and rather, as it seems to me now, keep'st from

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Gedanken *(small'st opinion)* habe bieten können. — Viele Hgg. lesen mit Q. A. *on my great'st abuse.* 42) Sie bezieht sich auf Emilia's Wort: *my lord hath so bewhor'd her.* — Aus dem Verbum ist das Substantiv *whore* zu entlehnen. — Die vorige Zeile lautet in der Fol. *That true hearts cannot bear it.* 43) *callat* = Metze, kommt an anderen Stellen bei Sh. als Schimpfwort vor. 44) *eternal* steht in ähnlichem uneigentlichen Sinne auch in Julius Cæsar (A. 1, Sc. 2) *eternal devil.* 45) So hatte (A. 4, Sc. 1) Cassio von der Bianca gesagt *Well, I must leave her company.* 46) Q. A. liest *by some outrageous knave.* 47) *notorious* hat bei Sh. auch an anderen Stellen diese Bedeutung, wie hier; nicht gerade = offenbar, übelberüchtigt, sondern vielmehr = solcher Blossstellung oder übeln Berüchtigung würdig. 48) *companion* gebraucht Sh. mit schimpflicher Nebenbedeutung, wie jetzt noch *fellow*, = Gesell, Cumpan, gebraucht wird. 49) So die Fol., in Uebereinstimmung mit *companions.* Die Qs. lesen *rascal.* 50) Emilia soll nicht so laut schreien, dass man es draussen hört. 51) *squire* steht ironisch und schmähend, wie sonst auch *mistress* gebraucht wird. — Staunton fügt zu dieser Stelle die Bühnenweisung *Aside to Iago* und demnach zu Iago's Antwort: *Aside to Emilia.* 52) *seamy side* ist die Seite, an der die Naht sichtbar wird, also die verkehrte Seite eines Kleidungsstückes, wenn sie nach aussen gekehrt wird *(turn'd without).* 53) *here I kneel* und das Folgende bis zum Schlusse von Desdemona's Rede fehlt in Q. A. 54) Dem *actual deed* = wirkliches Thun, ist *discourse of thought* = Richtung oder Uebung der Gedanken, entgegengestellt. Einige Hgg. lesen mit Q. B. *discourse or thought.* — *discourse of thought* entspricht dem *discourse of reason* in Hamlet (A. 1, Sc. 2) und in Troilus and Cressida (A. 2, Sc. 2). 55) Die Fol. hat *or any other form*, wofür Rowe *on any etc.* las. — *them* = *themselves.* 56) So möge aller Trost, alle Freude sich feierlich von mir lossagen. 57) Von *make me* hängt *to do the act* ab. Schon das Wort *(whore)* auszusprechen, erregt ihr einen Abscheu *(it does abhor me)*, geschweige denn, die That zu thun, die solchen Beinamen *(addition)* verdienen würde. — Die letzte Zeile von Iago's folgender Rede fehlt in der Fol. Dabei liegt der Nachdruck auf *you:* mit Euch schilt er, während die Staatsgeschäfte ihn kränken. 58) So die Fol.: die Abgesandten von Venedig warten auf das Essen. — Q. A. liest *And the great messengers of Venice stay*, was viele Hgg. vorziehen. — Q. B. liest jedenfalls verkehrt: *The meat great me sengers of Venice stay.* 59) *daffs* in

me all conveniency,[60] than suppliest me with the least advantage of hope. I will, indeed, no longer endure it; nor am I yet persuaded, to put up in peace what already I have foolishly suffered.

*Iago.* Will you hear me, Roderigo?

*Rod.* 'Faith, I have heard too much; for your words, and performances, are no kin together.

*Iago.* You charge me most injustly.

*Rod.* With nought but truth. I have wasted myself out of my means. The jewels you have had from me, to deliver to Desdemona, would half have corrupted a votarist:[61] you have told me, she hath received them, and returned me expectations and comforts of sudden respect and acquaintance;[62] but I find none.

*Iago.* Well; go to; very well.

*Rod.* Very well! go to! I cannot go to,[63] man; nor 't is not very well: by this hand, I say, it is very scurvy; and begin[64] to find myself fopped in it.

*Iago.* Very well.

*Rod.* I tell you, 't is not very well. I will make myself known to Desdemona: if she will return me my jewels, I will give over my suit, and repent my unlawful solicitation;[65] if not, assure yourself, I will seek satisfaction of you.

*Iago.* You have said now.

*Rod.* Ay, and I have said nothing, but what I protest intendment of doing.[66]

*Iago.* Why, now I see there 's mettle in thee; and even, from this instant, do build on thee a better opinion than ever before. Give me thy hand, Roderigo: thou hast taken against me a most just exception; but yet, I protest, I have dealt most directly in thy affair.

*Rod.* It hath not appeared.

*Iago.* I grant, indeed, it hath not appeared, and your suspicion is not without wit and judgment. But, Roderigo, if thou hast that within thee indeed, which I have greater reason to believe now than ever, — I mean, purpose, courage, and valour, — this night show it:[67] if thou the next night following enjoyest not Desdemona, take me from this world with treachery, and devise engines for my life.[68]

*Rod.* Well, what is it? is it within reason and compass?

*Iago.* Sir, there is especial commission[69] come from Venice, to depute Cassio in Othello's place.

*Rod.* Is that true? why, then Othello and Desdemona return again to Venice.

*Iago.* O, no! he goes into Mauritania,[70] and takes away with him the fair Desdemona, unless his abode be lingered here by some accident; wherein none can be so determinate,[71] as the removing of Cassio.

*Rod.* How do you mean, removing him?

*Iago.* Why, by making him uncapable of Othello's place; knocking out his brains.

*Rod.* And that you would have me do?

*Iago* Ay; if you dare do yourself a profit, and a right. He sups to-night with a harlotry,[72] and thither will I go to him: he knows not yet of his honourable fortune. If you will watch his going thence[73] (which I will fashion to fall out between twelve and one), you may take him at your pleasure: I will be near to second your attempt, and he shall fall between us. Come, stand not amazed at it, but go along with me; I will show you such a necessity in his death, that you shall think yourself bound to put it on him. It is now high supper-time,[74] and the night grows to waste: about it.

*Rod.* I will hear further reason for this.

*Iago.* And you shall be satisfied. *[Exeunt.*

## SCENE III.

Another Room in the Castle.[1]

*Enter* Othello, Lodovico, Desdemona, Emilia, *and Attendants.*

*Lod.* I do beseech you, Sir, trouble yourself no further.

*Oth.* O! pardon me; 't will do me good to walk.

*Lod.* Madam, good night; I humbly thank your ladyship.

*Des.* Your honour is most welcome.

*Oth.* Will you walk, Sir? — O! — Desdemona, —

*Des.* My lord?

*Oth.* Get you to bed on the instant; I will be returned forthwith: dismiss your attendant there: look it be done.

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der Fol., *dofftst* in den Qs. — *to doff* und *to daff* ist dasselbe, = abthun, abfertigen. 60) *conveniency* ist für Roderigo die günstige Gelegenheit, Desdemona zu sprechen. 61) *votarist*, eigentlich der oder die ein Gelübde abgelegt hat, hier = Nonne. 62) *expectations and comforts* sind Erwartungen und Vertröstungen auf rasche, baldige *(sudden)* freundliche Berücksichtigung *(respect)* und Vertraulichkeit *(acquaintance)*. — Für *acquaintance*, was Fol. und Q. B. haben, lesen die meisten Hgg. mit Q. A. *acquittance* = Vergeltung. 63) Roderigo versteht *go to* = fortfahren, während Iago *go to* als tadelnden Zuruf gebraucht = schäme Dich. 64) Zu *begin* ist *I* aus *I say* zu suppliren. — *fopped* setzte Dyce für das *fopt* der Qs. und Fol. 65) Meine unerlaubte Werbung. 66) Nichts, wovon ich nicht laut die Absicht erkläre *(protest intendment)*, es zu thun. 67) So zeige es in dieser Nacht. — *show* ist Imperativ. 68) *to devise engines* = Marterinstrumente, Foltern oder lebensgefährliche Anschläge erfinden. 69) So Fol. und Q. B. — Q. A. hat *command*, woraus, sowie aus der Weglassung des Artikels vor *especial*, erhellt, dass *commission* abstract, = Auftrag, nicht concret, = Commission, zu verstehen ist. 70) *Mauritania* ist das Vaterland des Mohren Othello. 71) *none* bezieht sich auf *accident; determinate* wird, nach Sh.'s freier Behandlung der Adjective, im activen Sinne gebraucht = entscheidend. — In der folgenden Zeile haben die Qs. *removing of him*. 72) So Fol. und Q. B. — *harlotry*, eigentlich ein Collectiv und Abstractum, gebraucht Sh. auch an zwei anderen Stellen, in K. Henry IV. First Part (A. 3, Sc. 1) und in Romeo and Juliet (A. 4, Sc. 2), = *harlot*, wie Q. A. hier liest. 73) Zu *thence*, wie vorher zu *thither*, ist im Gedanken zu suppliren der Ort, wo Cassio *sups to-night with a harlotry*. — Es bezieht sich auf Bianca's Einladung, in Bezug worauf Iago in der vorigen Scene gefragt hatte: *Will you sup there?* und Cassio erwiederte: *'Faith, I intend so.* 74) Es ist jetzt hohe Zeit zum Abendessen, und die Nacht vergeht *(grows to waste)*.

1) Auch hier ist eine bestimmte Localität schwer anzunehmen. Dass in demselben Gemache, in welchem der venetianische Gesandte sich von Othello und Desdemona verabschiedet, die Letztere sich auskleidet, um zu Bett zu gehen, verträgt sich eben nur mit der decorationslosen Einrichtung des alten Sh.'schen Theaters, welche dem

*Des.* I will, my lord.
[*Exeunt* Othello, Lodovico, *and Attendants.*
*Emil.* How goes it now? he looks gentler than he did.
*Des.* He says, he will return incontinent;[2]
He hath commanded me to go to bed,
And bade me to dismiss you.
*Emil.* Dismiss me!
*Des.* It was his bidding; therefore, good Emilia,
Give me my nightly wearing, and adieu:
We must not now displease him.
*Emil.* I would you had never seen him.
*Des.* So would not I: my love doth so approve him,
That even his stubbornness, his checks, and frowns, —
Pr'ythee, unpin me, — have grace and favour in them.
*Emil.* I have laid those sheets you bade me on the bed.[3]
*Des.* All 's one. — Good father![4] how foolish are our minds! —
If I do die before thee, pr'ythee, shroud me
In one of those same sheets.
*Emil.* Come, come, you talk.
*Des.* My mother had a maid call'd Barbara:[5]
She was in love; and he she lov'd prov'd mad,[6]
And did forsake her: she had a song of — willow;[7]
An old thing 't was, but it express'd her fortune,
And she died singing it: that song, to-night,
Will not go from my mind;[8] I have much to do,[9]
But to go hang my head all at one side,
And sing it like poor Barbara. Pr'ythee, despatch.[10]
*Emil.* Shall I go fetch your night-gown?
*Des.* No, unpin me here. —
This Lodovico is a proper[11] man.
*Emil.* A very handsome man.
*Des.* He speaks well.
*Emil.* I know a lady in Venice would have walked barefoot to Palestine, for a touch of his nether lip.
Des. [Singing.] *The poor soul sat sighing*[12] *by a sycamore tree;*
*Sing all a green willow;*
*Her hand on her bosom, her head on her knee;*
*Sing willow, willow, willow:*
*The fresh streams ran by her, and murmur'd her moans;*
*Sing willow, willow, willow;*
*Her salt tears fell from her, and soften'd the stones;*
Lay by these.[13] —
*Sing willow, willow, willow.*
Pr'ythee, hie thee: he 'll come anon. —
*Sing all a green willow must be my garland.*
*Let nobody blame him, his scorn I approve,* —
Nay, that 's not next.[14] — Hark! who is it that knocks?
*Emil.* It is the wind.
Des. *I call'd my love, false love; but what said he then?*
*Sing willow, willow, willow:*
*If I court moe women, you 'll couch with moe men.*[15]
So, get thee gone; good night. Mine eyes do itch;
Doth that bode weeping?
*Emil.* 'T is neither here nor there.[16]
*Des.* I have heard it said so. — O, these men, these men! —
Dost thou in conscience think, — tell me, Emilia, —
That there be women do abuse their husbands
In such gross kind?
*Emil.* There be some such, no question.
*Des.* Wouldst thou do such a deed for all the world?
*Emil.* Why, would not you?
*Des.* No, by this heavenly light!
*Emil.* Nor I neither by this heavenly light:[17] I might do 't as well i' the dark.
*Des.* Wouldst thou do such a deed for all the world?
*Emil.* The world is a huge thing: 't is a great price For a small vice.
*Des.* In troth, I think thou wouldst not.
*Emil.* In troth, I think I should, and undo 't when I had done. Marry, I would not do such a thing for a joint-ring,[18] nor for measures of lawn, nor for gowns, petticoats, nor caps, nor any petty exhibition;[19] but, for the whole world, — why,[20] who would not make her

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Dichter wie dem Publicum verstattete, von jeder bestimmten Oertlichkeit zu abstrahiren. 2) *incontinent* wird öfter von Sh. adverbialisch gebraucht, in dem jetzt veralteten Sinne = unmittelbar, sogleich. 3) Sie bezieht sich auf das, was Desdemona in der vorhergehenden Scene gesagt hatte: *to-night lay on my bed my wedding sheets.* — Das sollte nach dem Aberglauben der Zeit ein Mittel sein, ihr die Liebe ihres Gatten wieder zuzuwenden, ihn so wieder zu machen, wie er in der Hochzeitnacht gewesen war. — In dem vorigen Verse lässt die Fol. *in them* aus. 4) So Fol. und Q. B.; Q. A. hat das bei Sh. gewöhnlichere *good faith.* — In dem folgenden Verse lässt die Fol. *thee* aus. 5) *Barbarie* und *Barbary* in den alten Ausgg. 6) *mad* = ausgelassen, locker. 7) Die Weide, Baum oder Zweig, galt als ein Symbol verlassener Liebe, und wird in solcher Beziehung oft bei Sh. erwähnt. 8) Das Folgende fehlt in Q. A., die hier gleich anknüpft: *Hark, who 's that knocks.* 9) Ich habe viel zu thun, dass ich nicht u. s. w. 10) Emilia soll sich beim Auskleiden der Desdemona beeilen. 11) *proper* = hübsch, stattlich. 12) So Q. B.; die Fol. hat *singing.* 13) Sie spricht von Stücken ihres Anzuges oder Schmuckes. 14) Zerstreut, wie sie ist, verwechselt sie die Reihenfolge der Verse und verbessert sich sodann: nein, das kommt nicht zunächst. 15) Auch diese drei Verse fehlen in Q. A. — In der alten Ballade (vgl. Einleitung pag. 493) findet sich nichts ihnen Entsprechendes; sie sind also entweder von Sh. hinzugedichtet oder anderswoher entlehnt. — *moe* ist alterthümlich für *more*, und deshalb geflissentlich hier gebraucht. 16) Es ist nichts damit, erwiedert Emilia auf Desdemona's Frage, wie in Merry Wives of Windsor (A. 1, Sc. 4) die Frau Quickly sagt *my master himself is in love with Mistress Anne Page: but notwithstanding that, I know Anne's mind; that 's neither here nor there.* — Die folgende Rede Desdemona's sowie Emilia's Antwort fehlen in Q. A. 17) *by this heavenly light* ist in Desdemona's Munde eine Betheurung; Emilia versteht das Wort in Verbindung mit *do such a deed* = solche That beim Himmelslicht oder Tageslicht thun. — In Emilia's folgender Rede wird der Gegensatz *price* und *vice* durch den Reim hervorgehoben. 18) *joint-ring* ist ein Fingerring mit Fugen, die in einen entsprechenden Ring hineinpassen, so dass eigentlich erst zwei solche Ringe ein Ganzes bilden. Sie wurden von Liebespaaren gegenseitig verschenkt. 19) *exhibition*, eigentlich eine bestimmte ausgesetzte Summe (vgl. A. 1, Sc. 3, Anm. 72), ist hier soviel als Lohngehalt. 20) Q. A. hat für *why* hier *Od's pity* (entstellt aus *God's pity*), eine Betheuerung,

husband a cuckold. to make him a monarch? I should venture purgatory for 't.[21]

*Des.* Beshrew me, if I would do such a wrong
For the whole world.

*Emil.* Why, the wrong is but a wrong i' the world; and, having the world for your labour,[22] 't is a wrong in your own world, and you might quickly make it right.[23]

*Des.* I do not think there is any such woman.

*Emil.* Yes, a dozen; and as many to the vantage, as would store the world they played for.[24]
But, I do think, it is their husbands' faults,
If wives do fall. Say, that they slack their duties,
And pour our treasures[25] into foreign laps;
Or else break out in peevish jealousies,
Throwing restraint upon us;[26] or, say, they strike us,
Or scant our former having in despite:[27]
Why, we have galls; and, though we have some grace,[28]
Yet have we some revenge. Let husbands know.
Their wives have sense[29] like them: they see, and smell,
And have their palates, both for sweet and sour,
As husbands have. What is it that they do,
When they change us for others? Is it sport?
I think, it is. And doth affection breed it?[30]
I think, it doth. Is 't frailty, that thus errs?
It is so too. And have not we affections,
Desires for sport, and frailty, as men have?
Then, let them use us well; else let them know,
The ills we do, their ills instruct us so.[31]

*Des.* Good night, good night: heaven me such uses[32] send,
Not to pick bad from bad, but by bad mend![33]

*[Exeunt.*

# ACT V.

## SCENE I.

A Street.

*Enter* IAGO *and* RODERIGO.

*Iago.* Here, stand behind this bulk;[1] straight will he come:
Wear thy good rapier bare, and put it home.[2]
Quick. quick; fear nothing; I 'll be at thy elbow.
It makes us, or it mars us;[3] think on that,
And fix most firm thy resolution.

*Rod.* Be near at hand; I may miscarry in 't.

*Iago.* Here, at thy hand: be bold, and take thy stand.[4] *[Retires.*

*Rod.* I have no great devotion to the deed;
And yet he has given me satisfying reasons. —
'T is but a man gone:[5] — forth, my sword; he dies.

*Iago.* I have rubb'd this young quat[6] almost to the sense,
And he grows angry. Now, whether he kill Cassio,
Or Cassio him, or each do kill the other,
Every way makes my gain:[7] live Roderigo,[8]
He calls me to a restitution large
Of gold, and jewels, that I bobb'd[9] from him,
As gifts to Desdemona;
It must not be:[10] if Cassio do remain,
He hath a daily beauty in his life,
That makes me ugly; and, besides, the Moor
May unfold me to him: there stand I in much peril.
No, he must die: — but, so I hear him coming.[11]

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welche später der Theatercensur weichen musste. 21) *purgatory*, das Fegefeuer, wird ausser an dieser Stelle auch in Romeo and Juliet (A. 3, Sc. 3) als ein Ort zukünftiger Strafe erwähnt. 22) Wenn Ihr die Welt für Eure Mühe bekommt. — *labour* ist hier scherzhaft gebraucht. 23) *make it right* ist sowohl = das Unrecht verbessern, redressiren, als auch = das Unrecht zum Recht machen, für Recht erklären. 24) Ein Dutzend, und ausserdem *(to the vantage* = zur Zugabe) noch so viel, wie hinreichen würden, die Welt, um die sie spielten, zu bevölkern. — *to play* ist im frivolen Sinne zu verstehen. — Das Folgende, bis zum Schluss von Emilia's Rede, fehlt in Q. A., in der gerade diese Scene zur Abkürzung für die Bühnendarstellung, und gewiss nicht von Sh. selbst, sehr zusammengestrichen ist. 25) *our treasures* sind die Schätze, die uns gebühren. 26) Oder wenn sie aus thörichter, launenhafter *(peevish)* Eifersucht uns im Genuss unserer Freiheit beschränken. 27) Oder was wir früher besassen *(our former having)*, uns zum Trotz verkümmern oder beschränken. 28) Der Frömmigkeit *(grace)* wird hier die Rachsucht *(revenge)* gegenübergestellt. 29) *sense* ist hier, wie aus dem Folgenden erhellt, collectiv gebraucht von mehr als einem Sinne. 30) *it* bezieht sich auf *change us for others*. Der Affect, die Leidenschaft, erzeugt, veranlasst solchen Wechsel. 31) *so* bezieht sich in ungenauer, durch den Reim veranlasster Hinweisung auf *the ills we do*. Wenn die Männer uns nicht gut behandeln, so mögen sie wissen, das Böse, welches wir thun, darin (oder das zu thun) unterweist uns ihr Böses. 32) So Fol. und Q. B.; Q. A. hat *usage*. Der Sinn ist derselbe, = Sitten, gewohntes Handeln. 33) *to mend* lässt sich hier sowohl als transitives, wie als intransitives Verbum fassen, = besser machen, und = besser werden.

1) *bulk*, wofür die Fol. unverständlich *bark* liest, ist der vorspringende Theil eines Gebäudes zu ebener Erde, der eben so wohl zum Auslegen von Verkaufswaaren, wie zum Versteck dienen konnte. 2) Handhabe es tüchtig, so dass es zum Ziel *(home)* trifft. 3) Der Gegensatz von *to make* und *to mar*, = zum Gedeihen führen und zum Verderben führen, wiederholt sich bei Sh. oft. 4) So Fol. und Q. B. — Die meisten Hgg. lesen mit Q. A. *take thy sword*. Aber die desfallsige Weisung hatte Iago dem Roderigo vorher schon genauer ertheilt. — Die folgende Bühnenweisung findet sich nicht in den alten Ausgg. 5) Wenn ich die That gethan, so ist nur ein Mensch weniger, ein Mensch hin. 6) So Fol. und Q. B.; Q. A. hat *gnat*, was offenbar ein Druckfehler ist. — *quat* ist eine Finne oder Blatter, kommt zugleich aber in übertragener Bedeutung, = ein mit Finnen behafteter elender Wicht, bei Sh.'s Zeitgenossen vor. Iago gebraucht das Wort in diesem doppelten Sinne. — *to the sense* = bis zur Empfindlichkeit, bis er es schmerzlich fühlt. 7) So die Qs.; die Fol. hat *game*. 8) Wenn Roderigo am Leben bleibt. — *live* ist Conjunctiv, zu dem *if* zu ergänzen ist. 9) *to bob* = prellen, hier mit *from* und dem Accusativ der Sache construirt, während gewöhnlich die Person im Accusativ steht. 10) *it must not be* bezieht sich auf das Vorige. 11) So die Qs., nur dass sie *be 't* für *but* lesen. — Die Fol. hat *But so, I heard him coming*. 12) Auch diese Bühnenweisung und die folgenden fehlen in den alten Ausgg. und sind nach dem Textes inhalt von den späteren Hggn. ergänzt. 13) So Fol. und Q. B. — Die meisten Hgg. lesen mit Q. A. *think st*

*Enter* Cassio.

*Rod.* I know his gait; 't is he. — Villain, thou diest.
*[Rushing out, and making a pass at* Cassio.[12]
*Cas.* That thrust had been mine enemy indeed,
But that my coat is better than thou know'st:[13]
I will make proof of thine.
*[Draws, and wounds* Roderigo.
*Rod.* O, I am slain!
[Iago *rushes from his post, cuts* Cassio *behind in the leg, and exit.*
*Cas.* I am maim'd for ever. — Help,[14] ho! murder! murder! *[Falls.*

*Enter* Othello, *at a distance.*

*Oth.* The voice of Cassio: — Iago keeps his word.
*Rod.* O, villain that I am!
*Oth.* It is even so.[15]
*Cas.* O, help! ho! light! a surgeon!
*Oth.* 'T is he. — O brave Iago, honest, and just,
That hast such noble sense of thy friend's wrong!
Thou teachest me,[16] — Minion, your dear lies dead,
And your unblest fate hies:[17] — strumpet, I come!
Forth of[18] my heart those charms, thine eyes, are blotted;
Thy bed, lust-stain'd, shall with lust's blood be spotted.
*[Exit.*

*Enter* Lodovico *and* Gratiano, *at a distance.*

*Cas.* What, ho! no watch? no passage?[19] murder! murder!
*Gra.* 'T is some mischance; the cry is very direful.
*Cas.* O, help!
*Lod.* Hark!
*Rod.* O wretched villain!
*Lod.* Two or three groan.[20] — It is a heavy night![21]
These may be counterfeits; let 's think 't unsafe
To come in to the cry without more help.
*Rod.* Nobody come? then shall I bleed to death.
*Lod.* Hark!

*Re-enter* Iago, *with a light.*

*Gra.* Here 's one comes in his shirt, with light and weapons.
*Iago.* Who 's there? whose noise is this, that cries on murder?[22]
*Lod.* We do not know.
*Iago.* Did not you hear a cry?
*Cas.* Here, here! for heaven's sake, help me!
*Iago.* What 's the matter?
*Gra.* This is Othello's ancient, as I take it.
*Lod.* The same, indeed; a very valiant fellow.
*Iago.* What are you here, that cry so grievously?[23]
*Cas.* Iago? O! I am spoil'd, undone by villains:
Give me some help.
*Iago.* O me, lieutenant! what villains have done this?
*Cas.* I think that one of them is hereabout,
And cannot make away.
*Iago.* O treacherous villains! —
*[To* Lodovico *and* Gratiano.*]* What are you there? come in, and give some help.
*Rod.* O, help me here!
*Cas.* That 's one of them.
*Iago.* O murderous slave! O villain!
*[Stabs* Roderigo.[24]
*Rod.* O damn'd Iago! O inhuman dog![25]
*Iago.* Kill men i' the dark! — Where be these bloody thieves? —
How silent is this town![26] — Ho! murder! murder!
What may you be? are you of good, or evil?
*Lod.* As you shall prove us, praise us.[27]
*Iago.* Signior Lodovico?
*Lod.* He, Sir.
*Iago.* I cry you mercy.[28] Here 's Cassio hurt by villains.
*Gra.* Cassio?
*Iago.* How is 't, brother?
*Cas.* My leg is cut in two.[29]
*Iago.* Marry, heaven forbid! —
Light, gentlemen; I 'll bind it with my shirt.

*Enter* Bianca.

*Bian.* What is the matter, ho? who is 't that cried?
*Iago.* Who is 't that cried?
*Bian.* O my dear Cassio! my sweet Cassio!
O Cassio, Cassio, Cassio!
*Iago.* O notable strumpet! — Cassio, may you suspect
Who they should be, that have thus mangled you?
*Cas.* No.
*Gra.* I am sorry to find you thus: I have been to seek you.
*Iago.* Lend me a garter:[30] — so. — O, for a chair,
To bear him easily hence!
*Bian.* Alas! he faints. — O Cassio, Cassio, Cassio!

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14) So die Fol.; die Qs. haben *light, ho!* 15) So die Fol.; die Qs. haben *Hark, 'tis even so.* 16) Du lehrst mich, was ich zu thun habe mit der Desdemona — ist die natürliche Ergänzung des Satzes, den Othello mit der Apostrophe an die abwesende Desdemona unterbricht: *minion, your dear lies dead.* 17) So Fol. und Q. B. — Viele Hgg. lesen weniger prägnant mit Q. A. *and your fate hies apace.* 18) *forth of my heart* = aus meinem Herzen heraus. So die Qs.; die Fol. hat *for of my heart.* 19) *no passage?* = ist hier kein Verkehr auf der Strasse? geht hier Niemand vorbei? 20) So die Fol. mit Recht, da Lodovico den Cassio und den Roderigo ächzen hört. — Die meisten Hgg. lesen mit den Qs. *Two or three groans.* 21) *heavy night* = schwere, tiefe Nacht, in deren Dunkel leicht diese zwei bis drei Stöhnenden sich fälschlich so anstellen können *(these may be counterfeits)*, um Andere in einen Hinterhalt, auf ihr Geschrei hin *(to the cry)*, zu locken. 22) *to cry on murder*, eigentlich über oder wegen Mord schreien, ist Sh.'sche Phrase = Mord schreien. — In Iago's folgender Rede hat die Fol: *do* für *did.* 23) Iago thut noch, als ob er den Cassio nicht erkenne. 24) Das ist die Bühnenweisung der neueren Ausgg.; von den alten hat nur Q. B. *Thrusts him in.* 25) Die Qs. fügen noch ein dreifaches *O!* hinzu. — Die moderne Bühnenweisung *Dies* ist verkehrt, da aus den späteren Berichten Cassio's hervorgeht, dass Roderigo hier nicht stirbt, sondern nur eine Zeitlang für todt gilt. 26) Diese Worte sagen ungefähr dasselbe, was vorher *no passage?* hiess (vgl. Anm. 19). 27) Schätzt uns, taxirt uns nach dem, wie Ihr uns erprobt! erwiedert Lodovico auf Iago's Frage: Seid Ihr vom Guten oder vom Uebel? 28) Er bittet ihn um Verzeihung, dass er ihn nicht gleich erkannte. 29) *in two* = entzwei. 30) Mit dem Kniebund *(garter)* will er den Verband der Wunde, zu dem er sein Hemd zerriss *(I 'll bind it with my shirt)* befestigen. — Diese Rede Iago's fehlt in Q. A. 31) Wie er hier

*Iago.* Gentlemen all, I do suspect this trash [31]
To be a party in this injury. [32] —
Patience awhile, good Cassio. — Come, come.
Lend me a light. [33] — Know we this face, or no?
Alas! my friend, and my dear countryman,
Roderigo? no: — yes, sure. O heaven! Roderigo.
*Gra.* What, of Venice?
*Iago.* Even he, Sir; did you know him?
*Gra.* Know him? ay.
*Iago.* Signior Gratiano? I cry you gentle pardon:
These bloody accidents must excuse my manners, [34]
That so neglected you.
*Gra.* I am glad to see you.
*Iago.* How do you, Cassio? — O, a chair, a chair!
*Gra.* Roderigo!
*Iago.* He, he, 't is he. — *[A chair brought in.]* O! that 's well said; [35] — the chair. —
Some good man bear him carefully from hence;
I 'll fetch the general's surgeon. — *[To* Bianca.*]* For you, mistress,
Save you your labour. [36] — He that lies slain here, Cassio,
Was my dear friend. What malice was between you?
*Cas.* None in the world; nor do I know the man.
*Iago.* *[To* Bianca.*]* What, look you pale? — O, bear him out o' the air. —
[Cassio *and* Roderigo *are borne off.*
Stay you, good gentlemen. [37] — Look you pale, mistress? —
Do you perceive the ghastness [38] of her eye? —
Nay, if you stare, [39] we shall hear more anon. —
Behold her well; I pray you, look upon her:
Do you see, gentlemen? nay, guiltiness will speak,
Though tongues were out of use. [40]

*Enter* Emilia.

*Emil.* 'Las! [41] what 's the matter? what 's the matter, husband?
*Iago.* Cassio hath here been set on in the dark
By Roderigo, and fellows that are 'scap'd.
He 's almost slain, and Roderigo dead.
*Emil.* Alas, good gentleman! alas, good Cassio!
*Iago.* This is the fruits of whoring. — Pr'ythee, Emilia,
Go know of Cassio where he supp'd to-night. [42] —
What! do you shake at that?
*Bian.* He supp'd at my house; but I therefore shake not.
*Iago.* O, did he so? I charge you, go with me.
*Emil.* Fie, fie upon thee, strumpet!
*Bian.* I am no strumpet; but of life as honest,
As you that thus abuse me.
*Emil.* As I? foh! [43] fie upon thee!
*Iago.* Kind gentlemen, let 's go see poor Cassio dress'd. [44] —
Come, mistress, you must tell 's another tale. —
Emilia, run you to the citadel,
And tell my lord and lady what hath happ'd. —
Will you go on afore? [45] — *[Aside.]* This is the night,
That either makes me, or fordoes [46] me quite. *[Exeunt.*

## SCENE II.

A Bedchamber.

Desdemona *in bed asleep. A light burning.* [1]

*Enter* Othello.

*Oth.* It is the cause, it is the cause, my soul, —
Let me not name it to you, you chaste stars! —
It is the cause. [2] — Yet I 'll not shed her blood;
Nor scar that whiter skin of hers than snow,
And smooth as monumental alabaster. [3]
Yet she must die, else she 'll betray more men.
Put out the light, and then put out the light: [4]
If I quench thee, thou flaming minister,

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die Bianca *trash* nennt, so bezeichnete er früher Roderigo (vgl. A. 2, Sc. 1, Anm. 99). 32) So die Fol.; Q. A. hat *To bear a part in this;* Q. B. *To bear a part in this injury.* 33) Mit dem Lichte beleuchtet er das Angesicht des andern Verwundeten, der für todt daliegt, und erkennt darin seinen Landsmann, den Venetianer Roderigo (vgl. A. 3, Sc. 3, Anm. 59). — Zwei Zeilen weiter hat die Fol. *yes, 'tis* für *O heaven.* 34) *my manners* ist in dieser Verbindung = mein Mangel an Höflichkeit, meine geringe Höflichkeit. — Iago entschuldigt sich, dass er bisher, von den blutigen Ereignissen *(bloody accidents)* in Anspruch genommen, sich um Gratiano nicht bekümmert habe. 35) *that 's well said* = das ist gut! bezieht sich darauf, dass die Sänfte, die er begehrt hatte, jetzt erscheint. 36) Bianca scheint um Cassio beschäftigt zu sein. — Die folgenden Worte: *He that lies slain here etc.* gehen natürlich auf Roderigo. 37) Iago hält den Gratiano und Lodovico, die im Begriffe sind, dem in der Sänfte weggetragenen Cassio zu folgen, zurück, um ihren Verdacht auf Bianca zu lenken. Er redet sie hier *good gentlemen* an, wie vorher *gentlemen* und nachher *kind gentlemen.* — Einige Hgg. lesen mit den Qs. *good gentlewoman,* und finden darin eine höhnische Anrede an Bianca. 38) *ghastness* = Entsetzen, ist die Lesart der Fol.; die Qs. haben *gestures.* 39) So die Fol. — Iago meint, dass Bianca sich durch dieses Hinstarren verrathen habe, und dass sie bald mehr von ihrer Schuld erfahren würden. — Die Qs. lesen *nay, an you stirre.* 40) Wenn die Zunge auch nicht gebraucht würde. 41) So die Qs.; die Fol. hat *Alas! what is the matter?* 42) Iago ertheilt der Emilia diesen Auftrag nur, um die Wirkung desselben auf Bianca zu beobachten, und darin einen neuen Beweis des Schuldbewusstseins der Letzteren zu finden. — In dem vorigen Verse haben die Qs. *fruit* für *fruits* der Fol. 43) Dieser charakteristische Ausruf des Ekels steht nur in Q. A., wird aber durch den Ausruf der Verachtung: *fie,* nicht überflüssig. 44) *to dress* = wundärztlich behandeln, bezieht sich auf Cassio's Wunde. 45) So die Fol.; die Qs. haben *I pray* für *afore.* 46) *to fordo,* veraltet = verderben, vernichten, bildet zu *to make* eben solch einen Gegensatz, wie vorher *to mar* (vgl. Anm. 3 dieser Scene).

1) Nach der alten Bühnenweisung erscheint Othello mit dem Lichte. *Enter Othello with a light* hat Q. A., und Q. B. fügt hinzu: *and Desdemona in her bed.* Mit dem Lichte in der Hand tritt Othello an das Bett. 2) Othello ermuthigt sich zu der That, die er vorhat, indem er seine Seele *(my soul)* an die Sache oder Ursache *(the cause)* mahnt, die ihn dazu hergeführt hat, die er aber, Angesichts der keuschen Sterne, nicht namhaft zu machen wagt. — *the cause* ist eben Desdemona's Untreue gegen ihn. 3) *skin* hat zwei Epitheta, eines im Comparativ *(whiter),* das mit dem davon getrennten *than snow* zu verbinden ist, und eines im Positiv *(smooth),* das

I can again thy former light restore,
Should I repent me; but once put out thy light,[5]
Thou cunning'st pattern[6] of excelling nature,
I know not where is that Promethean heat
That can thy light relume.[7] When I have pluck'd thy rose,
I cannot give it vital growth again,
It needs must wither: — I 'll smell it[8] on the tree. —
*[Kissing her.*
O balmy breath, that dost almost persuade
Justice to break her sword! — One more, one more. —
Be thus when thou art dead, and I will kill thee,
And love thee after.[9] — One more, and this the last:
So sweet was ne'er so fatal. I must weep,
But they are cruel tears: this sorrow 's heavenly;[10]
It strikes where it doth love. — She wakes.

*Des.* Who 's there? Othello?

*Oth.* Ay, Desdemona.

*Des.* Will you come to bed, my lord?

*Oth.* Have you pray'd to-night, Desdemon?

*Des.* Ay, my lord.

*Oth.* If you bethink yourself of any crime,
Unreconcil'd as yet to heaven and grace,
Solicit for it straight.

*Des.* Alas, my lord! what may you mean by that?

*Oth.* Well, do it, and be brief; I will walk by:
I would not kill thy unprepared spirit;
No, — heaven forfend! — I would not kill thy soul.

*Des.* Talk you of killing?

*Oth.* Ay, I do.

*Des.* Then, heaven
Have mercy on me!

*Oth.* Amen, with all my heart!

*Des.* If you say so, I hope you will not kill me.

*Oth.* Hum!

*Des.* And yet I fear you; for you are fatal then,
When your eyes roll so. Why I should fear, I know not,
Since guiltiness I know not; but yet, I feel I fear.

*Oth.* Think on thy sins.

*Des.* They are loves I bear to you

*Oth.* Ay, and for that thou diest.[11]

*Des.* That death 's unnatural, that kills for loving. —
Alas! why gnaw you so your nether lip?
Some bloody passion shakes your very frame:
These are portents; but yet I hope, I hope,
They do not point on me.

*Oth.* Peace, and be still!

*Des.* I will so. What 's the matter?

*Oth.* That handkerchief, which I so lov'd and gave thee,
Thou gav'st to Cassio.

*Des.* No, by my life and soul!
Send for the man, and ask him.

*Oth.* Sweet soul, take heed,
Take heed of perjury: thou art on thy death-bed.

*Des.* Ay, but not yet to die.[12]

*Oth.* Yes, presently:
Therefore, confess thee freely of thy sin·
For to deny each article with oath[13]
Cannot remove, nor choke, the strong conception,
That I do groan withal. Thou art to die.

*Des.* Then Lord have mercy on me!

*Oth.* I say, amen.

*Des.* And have you mercy too! — I never did
Offend you in my life; never lov'd Cassio,
But with such general warranty of heaven
As I might love:[14] I never gave him token.

*Oth.* By heaven, I saw my handkerchief in 's hand.
O perjur'd woman! thou dost stone my heart,[15]
And mak'st me call what I intend to do,
A murder, which I thought a sacrifice:
I saw the handkerchief.

*Des.* He found it then;
I never gave it him. — Send for him hither;
Let him confess a truth.[16]

*Oth.* He hath confess'd.

*Des.* What, my lord?

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ebenfalls eine Vergleichung bei sich hat: *smooth as monumental alabaster* = glatt wie der Alabaster eines Denkmals. — Qs. und Fol. haben *alablaster*, erst die vierte Folioausg. *alabaster*. — Die Hgg. fügen hier die Bühnenweisung *Takes off his sword* bei, als Andeutung, dass Othello darauf verzichte, sie mit dem Schwert umzubringen. 4) Um nicht in dem gefassten Entschluss, Desdemona umzubringen, durch ihren Anblick beirrt zu werden, ermahnt Othello sich, das Licht, das er in Händen hält, auszulöschen, und dann erst das andere Licht, Desdemona's Leben. Das zweite *put out the light* ist eine, auch sonst bei Sh.'s Zeitgenossen für »tödten« gewöhnliche, Umschreibung der That, die er zu nennen sich scheut. So interpungiren Fol. und Qs. den Satz, während viele neuere Hgg. lesen *Put out the light and then — Put out the light!* als ob Othello, statt fortzufahren, über die gesprochenen Worte noch einmal reflectire. Andere lesen mit Hanmer: *and then put out thy light.* 5) So die Fol.; die Qs. *but once put out thine.* 6) *cunning*, dessen Superlativform nur hier bei Sh. vorkommt, ist = mit Kunst bereitet, kunstvoll. 7) So die Fol., deren Lesart Q. B. am nächsten kommt, die *relumine* liest. Q. A. hat *return.* 8) Für *it* der Qs. hat die Fol. *thee.* — Eine Bühnenweisung *Kisses her* findet sich nur in Q. B., nicht in Q. A. und Fol., ist aber unzweifelhaft richtig, da zu *One more, one more* nur *kiss* hinzugedacht werden kann. 9) Wenn Du so reizend nach dem Tode aussiehst, so werde ich Dich weiter lieben, obgleich ich Dich getödtet. 10) Der Gegensatz ist zwischen *I must weep* und *but they are cruel tears.* Othello weint wider Willen, aber seine Thränen erweichen ihn nicht, und der Schmerz, der sie ihm auspresst, ist ein Schmerz wie der des Himmels, wenn er Diejenigen schlägt, die er liebt. Genau genommen müsste *it strikes* sich nicht auf *sorrow*, sondern auf ein aus *heavenly* zu entlehnendes Substantiv *heaven* beziehen. 11) Zu *for that* ist aus dem pluralischen *loves* der Singular *love* zu ergänzen. Du stirbst wegen dieser Liebe. Dass dies der Sinn ist, geht aus Desdemona's Antwort hervor: *That death 's unnatural, that kills for loving.* 12) Desdemona glaubt wohl, dass sie auf dem Lager, auf dem sie jetzt liege, dereinst sterben würde, hält aber ihre Todesstunde noch nicht für so nahe. — Das folgende *yes* fehlt in der Fol. 13) Wenn Du auch Deine Sünden Stück für Stück *(each article)* mit einem Eide ableugnen wolltest, so könnte das doch nicht die starke Vorstellung oder Ueberzeugung, derentwegen ich stöhne *(that I do groan withal)*, entfernen oder ersticken. — *withal* steht für *with.* — Für *conception* hat Q. B. das gleichbedeutende *conceit.* 14) *as I might love* bezieht sich auf *warranty:* ich liebte Cassio nie anders, als soweit der Himmel allgemein zu lieben mir verstattete. 15) So Fol. und Q. B.; Q. A. hat *thy heart*, als ob Desdemona, welche beharrlich leugnet, ihr Herz versteinte und durch ihre Unbussfertigkeit die That Othello's, die an

*Oth.* That he hath us'd thee.[17]
*Des.* How? unlawfully?
*Oth.* Ay.
*Des.* He will not say so.
*Oth.* No; his mouth is stopp'd:
Honest Iago hath ta'en order for 't.[18]
*Des.* O, my fear interprets.[19] — What, is he dead?
*Oth.* Had all his hairs been lives, my great revenge
Had stomach for them all.
*Des.* Alas! he is betray'd, and I undone.
*Oth.* Out, strumpet! Weep'st thou for him to my face?
*Des.* O! banish me, my lord, but kill me not.
*Oth.* Down, strumpet!
*Des.* Kill me to-morrow; let me live to-night.
*Oth.* Nay, if you strive,
*Des.* But half an hour!
*Oth.* Being done, there is no pause.[20]
*Des.* But while I say one prayer.
*Oth.* It is too late. *[He smothers her.*[21]
*Emil.* *[Within.]* My lord, my lord! what, ho! my lord, my lord!
*Oth.* What noise is this? — Not dead? not yet quite dead?
I, that am cruel, am yet merciful;
I would not have thee linger in thy pain. —
So, so.[22]
*Emil.* *[Within.]* What, ho! my lord, my lord!
*Oth.* Who 's there?
*Emil.* *[Within.]* O, good my lord! I would speak a word with you.
*Oth.* Yes; — 't is Emilia: — by and by. — She 's dead. —
'T is like she comes to speak of Cassio's death;
The noise was high.[23] — Ha! no more moving?
Still as the grave.[24] — Shall she come in? Were 't good? —
I think she stirs again: — no. — What 's best to do?[25]
If she come in, she 'll sure speak to my wife:
My wife! my wife! what wife? — I have no wife:
O, insupportable! O heavy hour![26]
Methinks it should be now a huge eclipse
Of sun and moon, and that the affrighted globe
Should yawn at alteration.[27]
*Emil.* *[Within.]* I do beseech you, I may speak with you.
O, good my lord!
*Oth.* I had forgot thee. O! come in, Emilia. —
Soft, — by and by: — let me the curtains draw.[28] —
Where art thou? What 's the matter with thee now?
*[Unlocks the door.*

*Enter* Emilia.

*Emil.* O, my good lord! yonder 's foul murder done.
*Oth.* What! now?
*Emil.* But now, my lord.
*Oth.* It is the very error[29] of the moon;
She comes more nearer earth than she was wont,
And makes men mad
*Emil.* Cassio, my lord, has kill'd a young Venetian,
Call'd Roderigo.
*Oth.* Roderigo kill'd!
And Cassio kill'd!
*Emil.* No; Cassio is not kill'd.
*Oth.* Not Cassio kill'd? Then murder 's out of tune,
And sweet revenge grows harsh.[30]
*Des* O, falsely, falsely murder'd![31]

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der Bussfertigen ein Opfer, eine tromme That *(a sacrifice)* gewesen sein würde, zu einem Morde machte. — Nach der andern und bessern Lesart wird Othello's Herz versteint, so dass er die Desdemona mordet, statt sie zu opfern. 16) So Fol. und Q. B.; Q. A. hat *and let him confess a truth.* Was Cassio bekennen wird, ist eine Wahrheit, deshalb *a truth.* 17) So Fol. und Q. B. Nach Q. A. spricht Othello das verhängnissvolle Wort nicht aus, sondern unterbricht sich mit einem Fluche: *That he hath — uds death* (d. h. *God's death*). Indess verlangt Desdemona's *How? unlawfully?* durchaus das vorhergehende Verbum. 18) Iago hat dafür gesorgt, dass sein Mund verstopft ist. — *to take order* = Anstalt treffen, Massregeln nehmen. 19) So die Fol.; die Qs. lesen *My fear interprets then.* 20) Wenn es gethan ist, sagt Othello zu sich selbst, so giebt es kein zögerndes Bedenken mehr. — Diese Worte fehlen in Q. A., die dafür Desdemona, während sie erstickt wird, noch dreimal *O Lord, Lord, Lord!* ausrufen lässt. 21) Die Bühnenweisung steht in der Fol.; die Qs. haben *He stifles her.* 22) Dieses *So, so* erklären einige Hgg. dahin, dass Othello, um den Todeskampf Desdemona's zu beenden, sie ersteche. Wenn Sh. eine solche Absicht gehabt hätte, so würde er sie, da sie mit Othello's früheren Worten *I 'll not shed her blood* in directem Widerspruche stände, durch ein für das Verständniss des Zuschauers hier unentbehrliches Wort angedeutet haben, oder jedenfalls wäre zu den alten Bühnenweisungen *smothers* oder *stifles her* hier eine zweite, eben so nothwendige getreten. Da aber keines von beiden der Fall ist, so ist anzunehmen, dass Othello bei den Worten *So, so* Desdemona nochmals erdrosselt. 23) d. h. der Lärm da draussen, wie Othello vorher gefragt hatte: *What noise is this?* — Die Qs. haben *the noise was here.* 24) Er betrachtet Desdemona. 25) So die Fol. — Die Hgg. ziehen meistens die Lesart der Qs. vor: *What 's the best?* wahrscheinlich, um die Regelmässigkeit des Verses zu retten, an die sich doch Sh. in solchen Monologen der äussersten Aufregung am wenigsten bindet. 26) Nach der Interpunction der alten Ausgg. ist der Ausruf *O, insupportable!* = O, unerträglich! für sich zu fassen und nicht mit dem folgenden *O heavy hour!* zu verbinden, so dass also *hour* nur ein Epitheton, nicht zwei hat. 27) Der Erdball sollte sich vor Entsetzen aufthun, auseinanderklaffen, als ob er sich wandeln wollte. — *to yawn at* = den Mund verlangend nach Etwas aufthun. — Die Fol. hat *did yawn.* — M. Mason vermuthete *yawn out alteration.* 28) *soft, let me the curtains draw* spricht Othello für sich, indem er die Vorhänge vor Desdemona's Bette zuzieht. — *by and by* ist, wie schon vorher, an die draussen wartende Emilia gerichtet: sogleich werde ich Dir öffnen. — Die Bühnenweisung *Unlocks the door* findet sich in den alten Ausgg. nicht; sie haben nur *Enter Emilia.* 29) *error* ist hier das Abweichen des Mondes von der ihm vorgeschriebenen Bahn, wodurch der Mensch wahnsinnig und zu wahnsinnigen Thaten verführt wird. — In der folgenden Zeile haben die Qs. *more near the earth* für *more nearer earth* der Fol. 30) *harsh* wird vorzüglich vom Missklang der Stimme gebraucht, steht also hier parallel mit *out of tune.* 31) Aus dem Umstande, dass Desdemona hier noch einmal wieder auflebt, um zu erklären, dass sie sich selbst umgebracht, hat man namentlich schliessen wollen, dass sie nicht erdrosselt, sondern erstochen sei (vgl. Anm. 22). Es ist wohl anzunehmen, dass Sh selbst die Unmöglichkeit sich nicht vorstellte,

*Emil.* Alas! what cry is that?
*Oth.* That! what?
*Emil.* Out, and alas! that was my lady's voice: —
Help! help, ho! help! — O lady, speak again!
Sweet Desdemona! O, sweet mistress, speak!
*Des.* A guiltless death I die.
*Emil.* O, who hath done this deed?
*Des.* Nobody; I myself; farewell:
Commend me to my kind lord. O, farewell! *[Dies.*
*Oth.* Why, how should she be murder'd?
*Emil.* Alas, who knows?
*Oth.* You heard her say herself, it was not I.
*Emil.* She said so: I must needs report the truth. [32]
*Oth.* She 's like a liar gone to burning hell:
'T was I that kill'd her.
*Emil.* O! the more angel she,
And you the blacker devil!
*Oth.* She turn'd to folly, [33] and she was a whore.
*Emil.* Thou dost belie her, and thou art a devil.
*Oth.* She was false as water. [34]
*Emil.* Thou art rash as fire, to say
That she was false: O! she was heavenly true.
*Oth.* Cassio did tup her; ask thy husband else. [35]
O! I were damn'd beneath all depth in hell,
But that I did proceed upon just grounds
To this extremity. [36] Thy husband knew it all.
*Emil.* My husband?
*Oth.* Thy husband.
*Emil.* That she was false to wedlock?
*Oth.* Ay, with Cassio. Nay, had she been true,
If heaven would make me such another world [37]
Of one entire and perfect chrysolite,
I 'd not have sold her for it.
*Emil.* My husband?
*Oth.* Ay, 't was he that told me first: [38]
An honest man he is, and hates the slime
That sticks on filthy deeds.
*Emil.* My husband?
*Oth.* What needs this iterance, [39] woman? I say, thy husband.
*Emil.* O mistress! villany hath made mocks with love. [40] —
My husband say, that she was false?
*Oth.* He, woman;
I say, thy husband: dost understand the word?
My friend, thy husband, honest, honest Iago.
*Emil.* If he say so, may his pernicious soul [41]
Rot half a grain a day! he lies to the heart:
She was too fond of her most filthy bargain. [42]
*Oth.* Ha!
*Emil.* Do thy worst:
This deed of thine is no more worthy heaven,
Than thou wast worthy her.
*Oth.* Peace! you were best. [43]
*Emil.* Thou hast not half that power to do me harm,
As I have to be hurt. [44] O gull! O dolt!
As ignorant as dirt! [45] thou hast done a deed, —
I care not for thy sword; [46] I 'll make thee known,
Though I lost twenty lives. — Help! help, ho! help!
The Moor has kill'd my mistress! Murder! murder!

*Enter* MONTANO, GRATIANO, *and* IAGO.

*Mon.* What is the matter? — How now, general?
*Emil.* O! are you come, Iago? you have done well,
That men must lay their murders on your neck.
*Gra.* What is the matter?
*Emil.* Disprove this villain, if thou be'st a man:
He says, thou toldst him that his wife was false.
I know, thou didst not, thou 'rt not such a villain.
Speak, for my heart is full. [47]
*Iago.* I told him what I thought; and told no more
Than what he found himself was apt [48] and true.
*Emil.* But did you ever tell him, she was false?
*Iago.* I did.
*Emil.* You told a lie; an odious, damned lie;
Upon my soul, a lie; a wicked lie. —
She false with Cassio! — Did you say with Cassio?
*Iago.* With Cassio, mistress. Go to, charm your tongue. [49]

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wie eine Erdrosselte noch einmal in's Leben zurückkehren könne, und doch einige Augenblicke nachher an der Erdrosselung sterben müsse. 32) So die Fol.; die Qs. lesen *a truth.* — In der vorigen Zeile hat die Fol. *hear.* 33) *folly* wird hier in einem Sinne gebraucht, den das Wort in der englischen Bibelübersetzung hat, = Ausgelassenheit, Unkeuschheit. So heisst es im 5. Buch Mose (Cap. 22, V. 21) *she hath wrought folly in Israel, to play the whore in her father's house*, in ähnlicher Verbindung wie hier. 34) Das Wasser heisst falsch, insofern sich der Schiffer oder Schwimmer nicht darauf verlassen kann. 35) *else* bedeutet hier: wenn Du mir nicht glaubst, so frage ausser mir Deinen Gatten. 36) Wenn ich nicht auf guten und gerechten Grund hin zu dieser äussersten That geschritten wäre, so würde ich in eine tiefere Verdammniss gerathen sein, als sie in der Hölle zu finden ist. 37) *such another world* = eine zweite Welt, eben so gross wie diese. — *nay* in der vorigen Zeile lässt die Fol. aus. 38) So die Qs.; die Fol. fügt *on her* vor *first* ein. 39) So die Fol.; die Qs. haben das gewöhnliche, gleichbedeutende *iteration* = Wiederholung. 40) Iago's Schurkerei hat mit Othello's Liebe ihr Spiel getrieben. — Emilia's Rede und Othello's folgende fehlen in Q. A. 41) Seine Verderben stiftende *(pernicious)* Seele soll, um länger zu verfaulen, täglich nur um einen Gran verfaulen. 42) Unter dem schmutzigen Kauf, den Desdemona gethan, versteht Emilia den Othello selbst, in den seine Gattin zu sehr verliebt gewesen, als dass sie ihm hätte untreu werden können. — *filthy* ist eine Anspielung auf Othello's Farbe. 43) Ihr thätet am besten, still zu sein. Das fehlende Verbum ist aus dem vorhergehenden *peace!* zu suppliren. 44) Othello's Drohung weist sie mit der Versicherung zurück, dass sie es länger aushalten könnte, von ihm misshandelt zu werden, als er sie zu misshandeln. — Für *half that power* der Fol. haben die Qs. *half the power.* 45) *dirt* steht als allgemeiner Ausdruck kränkender Verachtung, ohne dass der eigentliche Begriff des Wortes zu einem Vergleiche mit *ignorant* gerade urgirt zu werden braucht. 46) Es ist anzunehmen, dass Othello hier, wenn nicht schon früher beim Anfange dieser Rede Emilia's, drohend das Schwert gegen sie zieht. — Capell hat hier die Bühnenweisung *Looking towards his sword.* 47) Mein Herz ist so voll, dass es zu brechen droht. 48) *apt* = füglich, natürlich, glaublich. So A. 2, Sc. 1: *That she loves him, 't is apt, and of great credit.* 49) *to charm the tongue* = die Zunge, wie durch einen Zauber, bändigen, zum Schweigen bringen; eine bei Sh. und seinen Zeitgenossen häufig wiederkehrende Redensart. 50) Das Folgende bis zu Emilia's Ausruf *O villany, villany!* fehlt in Q. A. 51) So die Fol.; Q. B. hat *I think,*

*Emil.* I will not charm my tongue; I am bound to speak.[50]
My mistress here lies murder'd in her bed.
*All.* O heavens forfend!
*Emil.* And your reports have set the murder on.
*Oth.* Nay, stare not, masters: it is true, indeed.
*Gra.* 'T is a strange truth.
*Mon.* O monstrous act!
*Emil.* Villany! villany! villany!
I think upon 't, — I think, — I smell 't: — O villany![51]
I thought so then: — I 'll kill myself for grief. —
O villany, villany!
*Iago.* What! are you mad? I charge you, get you home.
*Emil.* Good gentlemen, let me have leave to speak:
'T is proper I obey him, but not now. —
Perchance, Iago, I will ne'er go home.
*Oth.* O! O! O! *[Falling on the bed.*[52]
*Emil.* Nay, lay thee down, and roar;
For thou hast kill'd the sweetest innocent,
That e'er did lift up eye.
*Oth. [Rising.]*[53] O! she was foul. —
I scarce did know you, uncle. There lies your niece,
Whose breath, indeed, these hands have newly stopp'd.[54]
I know, this act shows horrible and grim.
*Gra.* Poor Desdemon![55] I am glad thy father 's dead.
Thy match was mortal to him, and pure grief
Shore his old thread in twain:[56] did he live now,
This sight would make him do a desperate turn,
Yea, curse his better angel from his side,
And fall to reprobance.[57]
*Oth.* 'T is pitiful; but yet Iago knows,
That she with Cassio hath the act of shame
A thousand times committed: Cassio confess'd it;
And she did gratify his amorous works
With that recognizance and pledge of love
Which I first gave her. I saw it in his hand;
It was a handkerchief, an antique[58] token
My father gave my mother.
*Emil.* O heaven! O heavenly powers!
*Iago.* Come, hold your peace.
*Emil.* 'T will out, 't will out: — I hold my peace, Sir? no;
No, I will speak as liberal as the north:[59]
Let heaven, and men, and devils, let them all,
All, all, cry shame against me, yet I 'll speak.
*Iago.* Be wise, and get you home.
*Emil.* I will not.
[Iago *offers to stab his wife.*[60]
*Gra.* Fie!
Your sword upon a woman?
*Emil.* O thou dull Moor! that handkerchief thou speak'st of,
I found by fortune, and did give my husband;
For often, with a solemn earnestness,
(More than, indeed, belong'd to such a trifle,)
He begg'd of me to steal it.
*Iago.* Villanous whore!
*Emil.* She give it Cassio! no, alas! I found it,
And I did give 't my husband.
*Iago.* Filth, thou liest!
*Emil.* By heaven, I do not; I do not, gentlemen. —
O murderous coxcomb! what should such a foe
Do with so good a wife?[61]
[Iago *stabs* Emilia, *then runs out.*
*Oth.* Are there no stones in heaven,
But what serve for the thunder? — Precious villain![62]
*Gra.* The woman falls: sure, he hath kill'd his wife.
*Emil.* Ay, ay. O, lay me by my mistress' side!
*Gra.* He 's gone, but his wife 's kill'd.

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*I smell a villany.* — *to smell* ist hier natürlich in uneigentlichem Sinne zu verstehen, = wittern. Was sie wittert, ist Iago's angelegter Plan zum Verderben der Desdemona. Bei *I thought so then* erinnert sie sich der Scene mit dem Taschentuch, das Iago ihr entriss. 52) *Falls on the bed* ist die Bühnenweisung der Qs. Die meisten Hgg. setzen dafür mit Capell: *Hanging over his wife.* 53) Diese Bühnenweisung fehlt in Fol. und Qs. 54) Diese Zeile lässt kaum eine andere Deutung zu, als dass Othello die Desdemona nur erdrosselt, nicht erstochen hat. — Für *horrible* in dem nächsten Verse haben die Qs. *terrible.* 55) Die Bedeutung der abgekürzten Form *Desdemon*, wie sie hier, mit dem Verse in Einklang, in der Fol. steht, als eines Ausdruckes der Zärtlichkeit, tritt an dieser Stelle besonders deutlich hervor. Vgl. A. 3, Sc. 3, Anm. 14. — Gratiano scheint nach Cypern gekommen zu sein, um der Desdemona die Nachricht von dem Tode ihres Vaters zu überbringen. 56) *to shear* steht hier in der veralteten Bedeutung = zerschneiden. — *thread* = Lebensfaden, und *pure grief* deutet an, dass nur der Kummer über Desdemona, und nichts Anderes, diesen Faden zerschnitt. 57) Hätte er Desdemona's Ermordung erlebt, so würde er in der Verzweiflung einen Selbstmord begangen, sich selbst verflucht und damit sich der ewigen Verdammniss übergeben haben. — Die Fol. hat hier *reprobance* für das *reprobation* der Qs., wie sie vorher *iterance* (vgl. Anm. 39 dieser Scene) und *pleasance* (vgl. A. 2, Sc. 3, Anm. 79) las. Sh. selbst zog diese veralteten Formen den gewöhnlichen als pathetischer vor. 58) *antique* = alterthümlich, aus alter Zeit stammend, hat zu Sh.'s Zeit noch den Ton auf der ersten Sylbe. — Sh. übersah hier, dass nach der früheren Darstellung Othello's Mutter ihrem Sohne das Taschentuch gegeben, sie selbst aber dasselbe nicht von Othello's Vater, sondern von einer Zigeunerin erhalten haben sollte, freilich in einer Beziehung auf den Vater. — Die folgenden Reden lauten in Q. A.: *O God! O heavenly God! — Zounds, hold your peace. — 'Twill out, 'twill out. — I peace? I 'll be in speaking etc.* 59) So die Fol.; Q. A. liest *I 'll be in speaking liberal as the air*, und Q. B. ebenso, nur *north* für *air.* — *liberal* ist = dreist, ausgelassen, rücksichtslos. 60) Diese aus dem Zusammenhange erhellende Bühnenweisung fügte zuerst Rowe hinzu. 61) So die Fol.; die Qs. lesen *woman.* — Die Bühnenweisung ist modern, in der Fol. ist gar keine, und die Qs. haben eine einigermassen abweichende: *The Moor runs at Iago: — Iago kills his wife.* — Iago's *Exit* ist in den Qs. erst nach Emilia's nächster Rede bezeichnet. 62) Othello, von Montano der Waffe beraubt, mit der er auf Iago eindringen wollte (vgl. Anm. 61), und verhindert, den Entrinnenden zu verfolgen, ruft die Rache des Himmels auf den Uebelthäter herab, und fragt, ob der Himmel seine Keile nur habe, um damit zu donnern, nicht um den Schuldigen damit zu treffen. — *stone* steht hier, wie in Julius Cæsar (A. 1, Sc. 3) und Cymbeline (A. 4, Sc. 2) *thunderstone*, = *thunderbolt*, nach dem Volksglauben, dass der Donner mit geschleuderten Steinmassen bewirkt werde. 63) *precious* gebraucht Sh. in ähnlicher Verbindung zweimal in Cymbeline (A. 3, Sc. 5 und A. 4, Sc. 2) *precious pander* und *precious varlet.* — Q. B. liest *pernicious villain.*

*Mon.* 'T is a notorious villain.[64] Take you this weapon,
Which I have here recover'd from the Moor.[65]
Come, guard the door without: let him not pass,
But kill him rather. I 'll after that same villain,
For 't is a damned slave. *[Exit.*[66]

*Oth.* I am not valiant neither,
But every puny whipster gets my sword.[67]
But why should honour outlive honesty?
Let it go all.

*Emil.* What did thy song bode, lady?[68]
Hark, canst thou hear me? I will play the swan,
And die in music. — *[Singing.] Willow, willow, willow.* —
Moor, she was chaste; she lov'd thee, cruel Moor:
So come my soul to bliss, as I speak true:
So speaking as I think, I die, — I die.[69] *[Dies.*

*Oth.* I have another weapon in this chamber;
It is a sword of Spain, the ice-brook's temper.[70]
O! here it is. — Uncle, I must come forth.

*Gra.* If thou attempt it, it will cost thee dear:
Thou hast no weapon, and perforce must suffer.

*Oth.* Look in upon me[71] then, and speak with me,
Or, naked[72] as I am, I will assault thee.

*Gra.* What is the matter?

*Oth.* Behold! I have a weapon;
A better never did itself sustain[73]
Upon a soldier's thigh: I have seen the day,
That with this little arm, and this good sword,
I have made my way through more impediments
Than twenty times your stop.[74] — But, O vain boast!
Who can control his fate? 't is not so now.[75] —
Be not afraid, though you do see me weapon'd:[76]
Here is my journey's end, here is my butt,
And very sea-mark of my utmost sail.[77]
Do you go back dismay'd? 't is a lost fear;
Man[78] but a rush against Othello's breast,
And he retires. — Where should Othello go? —
Now,[79] how dost thou look now? O ill-starr'd wench![80]
Pale as thy smock![81] when we shall meet at compt,
This look of thine will hurl my soul from heaven,
And fiends will snatch at it. Cold, cold, my girl!
Even like thy chastity.
O, cursed, cursed slave![82] — Whip me, ye devils,
From the possession of this heavenly sight!
Blow me about in winds! roast me in sulphur!
Wash me in steep-down[83] gulfs of liquid fire!
O Desdemon! dead, Desdemon! dead! O![84]

*Enter* Lodovico, Montano, Cassio, *carried in a chair,*[85] *and Officers, with* Iago, *prisoner*

*Lod.* Where is this rash and most unfortunate man?

*Oth.* That 's he that was Othello; — here I am.

*Lod.* Where is that viper? bring the villain forth.

*Oth.* I look down towards his feet;[86] — but that 's a fable:
If that thou be'st a devil. I cannot kill thee.
*[Wounds* Iago.[87]

*Lod.* Wrench his sword from him.

*Iago.* I bleed, Sir; but not kill'd.

*Oth.* I am not sorry neither: I 'd have thee live;
For, in my sense, 't is happiness to die.

*Lod.* O thou Othello! that wert once so good,
Fall'n in the practice[88] of a damned slave,
What shall be said to thee?[89]

*Oth.* Why, anything:
An honourable murderer, if you will;
For nought did I in hate, but all in honour.

*Lod.* This wretch hath part confess'd his villany:
Did you and he consent[90] in Cassio's death?

*Oth.* Ay.

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64) Vgl. A. 4, Sc. 2, Anm. 47. 65) Vgl. Anm. 61 und 62. — Die Fol. lässt *here* aus. 66) *Exit* in der Fol., in Uebereinstimmung mit Montano's letzten Worten, demzufolge Gratiano auf der eigentlichen Bühne bleibt, während Othello sich in den Hintergrund zurückzieht, der durch die Vorhänge, die auch Desdemona's Bett verdecken, von dem Vordergrunde der Bühne getrennt wird. — Nach der Bühnenweisung der Qs., der die meisten Hgg. folgen, gehen Montano und Gratiano hinaus, und der Letztere antwortet nachher von draussen *(within): If thou attempt it etc.* 67) Ich bin auch nicht mehr so tapfer, sagt der von Montano entwaffnete Othello, dass nicht jeder winzige Laffe mein Schwert davontrüge. Das *neither* findet seine Erklärung in dem folgenden Verse: *But why should honour outlive honesty?* 68) Diese Zeile und die beiden folgenden fehlen in Q. A. 69) So die Qs.; die Fol. hat *alas, I die.* 70) Schon den Alten war es bekannt, dass die Spanier den Stahl härteten, indem sie ihn glühend heiss, wie er aus der Schmiede kam, in eisig kaltes fliessendes Wasser *(ice-brook)* tauchten. 71) Nach der Anordnung der Fol. bezieht sich dieses *in* auf den Bühnenraum hinter dem Vorhange; nach der der Qs., welche den Gratiano draussen Wacht halten lässt, auf die ganze Bühne. 72) *naked* ist hier = waffenlos, wehrlos. — Die Hgg., welche den Qs. folgen, setzen nach Othello's Worten: *Re-enter Gratiano,* was jedoch in den Qs. selbst sich nicht findet. 73) *to sustain itself* ist = sich behaupten, sich bewähren. 74) *more,* im Sh.'schen Sinne = grösser, gehört zu *twenty times:* Hindernisse, die zwanzigmal so gross waren, als der Widerstand, den Ihr mir entgegensetzt. — Q. A. liest *you stop* für das *your stop* der Fol. 75) Die folgenden sieben Zeilen fehlen in Q. A. 76) *weaponed,* ein vom substantivischen *weapon* gebildetes Adjectiv. 77) *sail* ist hier nicht sowohl = Segel, als = Segeln, Fahrt. Othello's äusserste Fahrt hat hier ihr Fahrziel *(butt)* und ihre Bake *(sea-mark)* erreicht. 78) *to man* = rüsten, als Waffe benutzen. — Staunton findet hier eine Anspielung auf Scheinturniere, in denen die Kämpfer mit Rohrstäben, statt mit Speeren, bewaffnet waren. — Bei der Seltsamkeit des Ausdrucks liesse sich vermuthen *Run but a rush etc.* 79) Othello wendet sich mit diesen Worten zur Leiche der Desdemona. 80) *wench* wurde zu Sh.'s Zeit auch in edlerem Sinne, und nicht bloss von Unverheiratheten, gebraucht. 81) So sagt in Hamlet (A. 2, Sc. 1) Ophelia von der Erscheinung des Prinzen: *pale as his shirt.* 82) So die Fol.; die Qs. setzen *cursed* nur einmal. 83) *steep-down* = zum Untertauchen tief, eine Sh.'sche Wortbildung. 84) So die Fol., nur dass sie *O!* zweimal setzt. Die Hgg. lesen meistens mit den Qs. *O Desdemona! Desdemona! dead? O! O! O!* 85) Nach der Bühnenweisung der Qs.: *Cassio in a chair.* Die Fol. lässt die Sänfte unerwähnt. 86) Er sieht nach Iago's Füssen, ob er sich nicht auch äusserlich, durch den Pferdefuss, als Teufel ankündige. 87) Diese Bühnenweisung wurde zuerst von Rowe hinzugefügt. 88) *practice* gebraucht Sh. = Nachstellung, Hinterlist. — Die Fol. hat *cursed slave* und in der vorigen Zeile *was* für *wert.* 89) Was soll von Dir gesagt werden? — In diesem Sinne wird *to* nach *say* oft gebraucht. — In Othello's nächster Rede haben die Qs. *did I,*

*Cas.* Dear general, I never gave you cause.[91]
*Oth.* I do believe it, and I ask you pardon.
Will you, I pray, demand that demi-devil,[92]
Why he hath thus ensnar'd my soul and body?
*Iago.* Demand me nothing: what you know, you know:
From this time forth I never will speak word
*Lod.* What! not to pray?[93]
*Gra.* Torments will ope your lips.
*Oth.* Well, thou dost best.
*Lod.* Sir, you shall understand what hath befall'n,
Which, as I think, you know not. Here is a letter,
Found in the pocket of the slain Roderigo;
And here another: the one of them imports
The death of Cassio to be undertook
By Roderigo.
*Oth.* O villain!
*Cas.* Most heathenish, and most gross!
*Lod.* Now, here 's another discontented paper,[94]
Found in his pocket too; and this, it seems,
Roderigo meant to have sent this damned villain;
But that, belike, Iago in the interim[95]
Came in and satisfied him.
*Oth.* O thou pernicious caitiff! —
How came you, Cassio, by that handkerchief,
That was my wife's?
*Cas.* I found it in my chamber:
And he himself confess'd, but even now,
That there he dropp'd it, for a special purpose,
Which wrought to his desire.[96]
*Oth.* O fool! fool! fool!
*Cas.* There is, besides, in Roderigo's letter,
How he upbraids Iago, that he made him
Brave me upon the watch; whereon it came
That I was cast: and even but now he spake,
After long seeming dead,[97] — Iago hurt him,
Iago set him on.

*Lod.* You must forsake this room, and go with us:
Your power and your command is taken off,
And Cassio rules in Cyprus. For this slave, —
If there be any cunning cruelty,
That can torment him much, and hold him long,
It shall be his. You shall close prisoner rest,
Till that the nature of your fault be known
To the Venetian state. — Come, bring him away.
*Oth.* Soft you; a word or two, before you go.
I have done the state some service, and they know
No more of that. — I pray you, in your letters,
When you shall these unlucky deeds relate,
Speak of me as I am;[98] nothing extenuate,
Nor set down aught in malice: then must you s
Of one that lov'd not wisely, but too well;
Of one not easily jealous, but, being wrought,
Perplex'd in the extreme; of one, whose hand,
Like the base Indian,[99] threw a pearl away,
Richer than all his tribe; of one, whose subdu'd eyes,
Albeit unused to the melting mood,
Drop tears as fast as the Arabian trees
Their medicinable[100] gum. Set you down this;[101]
And say, besides, that in Aleppo once,
Where a malignant and a turban'd Turk[102]
Beat a Venetian, and traduc'd the state,
I took by the throat the circumcised dog,
And smote him — thus. *[Stabs himself.*[103]
*Lod.* O bloody period![104]
*Gra.* All that 's spoke is marr'd.
*Oth.* I kiss'd thee, ere I kill'd thee: — no way but
this, *[Falling upon* Desdemona.
Killing myself to die upon a kiss.[105] *[Dies.*
*Cas.* This did I fear, but thought he had no weapon;
For he was great of heart.[106]
*Lod.* *[To* Iago.*]* O Spartan dog![107]
More fell than anguish, hunger, or the sea!

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die Fol. *I did.* 90) *to consent in* = sich verabreden zu Etwas. 91) So hatte Desdemona (A. 3, Sc. 4) gesagt *Alas the day! I never gave him cause.* — In der folgenden Zeile hat die Fol. *your pardon* für das *you pardon* der beiden Qs. 92) *demi-devil,* nach der Analogie von *demi-god* gebildet. Diese bei Sh. öfter vorkommenden Zusammensetzungen mit *demi* bedeuten nicht immer, dass der oder das Bezeichnete halb die Natur des im letzten Gliede des Compositums Erwähnten besitze, sondern drücken im Allgemeinen eine Theilhaftigkeit oder Gemeinsamkeit der Art und Natur des Letzteren aus. 93) Wie, nicht einmal zum Gebete, wenn es zum Sterben geht? fragt Lodovico. — Diesem Entschlusse Iago's stimmt Othello bei, damit nicht etwa ein Gebet demselben jenseits noch nütze: *Well, thou dost best.* 94) *discontented paper* ist ein Brief, in welchem Roderigo dem Iago seinen Missmuth zu erkennen gab. 95) Q. A. hat *nick* für *interim* der Fol. und Q. B. — Othello's nächste Rede beginnt in den Qs. *O, the pernicious caitiff.* 96) Die Construction ist nicht ganz genau, da *which* sich auf den ganzen vorhergehenden Satz, nicht auf *special purpose* bezieht. Das Fallenlassen des Taschentuchs in Cassio's Zimmer zu bestimmtem Zwecke hatte die gewünschte Wirkung. 97) Vgl. A. 5, Sc. 1, Anm. 25. 98) So Fol. und Q. B.; Q. A. hat *speak of them as they are* 99) Die Qs. haben *Indian.* Die Hgg. ziehen theilweise mit Theobald die Lesart der Fol. *Iudean* vor, und verstehen unter dem Juden den Herodes, der seine Gattin Mariamne, eine Perle, wegwarf. Dazu passt indess das Epitheton *base* sehr wenig, und *tribe* bezeichnet auch nicht bloss einen jüdischen Volksstamm, wie denn Iago (A. 3, Sc. 3) von den *souls of all my tribe* geredet hatte. Bei dem *Indian* dachte Sh. wohl an keine bestimmte Geschichte, sondern an die Unwissenheit der gemeinen Indianer *(base Indian)* über den Werth der in ihrem Lande gefundenen Perlen, die kostbarer sind als Alles, was der Volksstamm, dem der Finder angehört, besitzt. 100) So die Fol. Sh. gebraucht das Wort auch an anderen Stellen = heilsam, und betont die erste Sylbe. — Viele Hgg. ziehen mit den Qs. *medicinal* vor. 101) d. h. in dem Berichte an den Senat Venedigs. 102) Die Copula verbindet hier, wie oft bei Sh., zwei nur uneigentlich zusammengehörende Begriffe. Mit *turbaned* soll der Türke wahrscheinlich als ächter, fanatischer Türke bezeichnet werden. Den Begriff des Uebermuthes scheint Sh. auch sonst mit *turban* zu verbinden; so in Cymbeline (A. 3, Sc. 3) *that giants may jet through and keep their impious turbans on.* — Dass die Scene in Aleppo, einem Sitze der türkischen Herrschaft, vorfiel, beweist um so mehr Othello's Heldenmuth und Eifer für die Ehre Venedigs. 103) Die Bühnenweisung ist in der Fol. 104) Der blutige Abschluss von Othello's Leben, dem gegenüber, wie Gratiano sagt, alles Gesprochene vergebens gesprochen war. 105) Wie ich Dich küsste, ehe ich Dich tödtete, so bleibt auch mir keine andere Todesart übrig, da ich mich selbst tödte, als unmittelbar auf einen Kuss zu sterben. — Nach Othello's Worten haben die Hgg. die in den alten Ausgg. fehlende Bühnenweisung beigefügt. 106) *for he was great of*

Look on the tragic loading[108] of this bed;
This is thy work: the object poisons sight;
Let it be hid. — Gratiano, keep the house,
And seize upon the fortunes of the Moor,
For they succeed on you.[109] — To you, lord governor,
Remains the censure of this hellish villain;
The time, the place, the torture:[110] — O, enforce it!
Myself will straight aboard, and to the state
This heavy act[111] with heavy heart relate.

*[Exeunt.*

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*heart* bezieht sich auf *this did I fear*. — Aus *but thought he had no weapon* geht hervor, dass Othello das Schwert, welches er dem Gratiano entgegenhielt, beim Eintritte der Uebrigen versteckt haben muss. 107) Die spartanischen Hunde, als besonders ingrimmig und deshalb zur Bärenhetze geeignet, erwähnt Sh. auch in Mid-summer-Night's Dream (A. 4, Sc. 1) *When in a wood of Crete they bay'd the bear || With hounds of Sparta.* 108) So die Fol.; die Qs. haben *lodging*. 109) So die Fol.; die Qs. *to you.* 110) *time* und *place* ist die Bestimmung über Zeit und Ort des Urtheils *(censure)* über Iago; zu *torture* = Bestimmung der über ihn zu verhängenden Marter, gehört dann *O, enforce it!* 111) *act* ist nicht die besondere That, sondern das ganze Ereigniss, wie es die vier letzten Acte des Dramas vorgeführt haben.

# ANTONY AND CLEOPATRA.

## Einleitung.

Die Gesammtausgabe der Shakspere'schen Dramen, welche 1623 in Folio erschien, enthält in ihrer dritten Abtheilung, den Tragedies, als das vorletzte Stück in der Reihe. The Tragedie of Anthonie and Cleopatra. — Es is dort weder in Acte noch in Scenen eingetheilt, und der Druck gehört eben nicht zu den correctesten in der Folio. Namentlich ist die Interpunction und die Versabtheilung sehr vernachlässigt. Andere Schwierigkeiten des Verständnisses beruhen jedoch nur theilweise auf Textverderbnissen und hängen eben so sehr mit dem eigenthümlichen Style Shakspere's in der letzten Periode seiner dichterischen Laufbahn zusammen, in welche, wie der Coriolanus, auch Antony and Cleopatra zu setzen ist. Wenn ein Vermerk, mit welchem Edward Blount, später ein Mitverleger der Folioausgabe, am 20. Mai 1608 a book called Anthony and Cleopatra in die Buchhändlerregister eintragen liess, sich auf Shakspere's Drama beziehen sollte, so wäre damit ein sonst fehlender Anhaltspunkt für die chronologische Bestimmung des betreffenden Schauspieles gewonnen, das dann aller Wahrscheinlichkeit nach kurz vorher zur Aufführung gelangt sein müsste. Aber die unbestimmte Fassung jener buchhändlerischen Notiz verstattet um so weniger eine sichere Bezugnahme, da im Jahre 1623 die Herausgeber der Folioausgabe unter den früher keinem Verleger zuerkannten Dramen Shakspere's auch das vorliegende namhaft machen. Gedruckt scheint es keinenfalls in einer Einzelausgabe vor 1623 zu sein, und da wir von einer Aufführung auf Shakspere's Bühne keine Kunde besitzen, lässt sich nur aus inneren Gründen ein verhältnissmässig spätes Jahr in dem Leben des Dichters als das der Abfassung des Antony and Cleopatra mit ziemlicher Sicherheit annehmen.

Wie für die beiden andern römischen Dramen, so ist auch für dieses Plutarch in der Uebersetzung des Sir Thomas North Shakspere's Quelle gewesen. Die von Plutarch verfasste Lebensbeschreibung des Marcus Antonius ist von unserm Dichter vielfach, stellenweise wörtlich benutzt, doch so, dass der Dramatiker künstlerisch zusammenfasste, was bei dem Historiker zusammenhanglos aneinander gereiht erscheint. Auszüge aus der North'schen Bearbeitung des Plutarch, mit Verweisung auf die entsprechenden Acte und Scenen des Shakspere'schen Dramas, werden das vom Dichter dabei beobachtete Verfahren am besten erläutern.

Zu A. 1, Sc. 1. Von den Ergötzlichkeiten, mit welchen Cleopatra den Antonius zu fesseln wusste, erzählt Plutarch u. A. Folgendes: *For she (were it in sport, or in matters of earnest) still devised sundry new delights to have Antonius at commandment, never leaving him night nor day, nor once letting him go out of her sight. For she would play at dice with him, drink with him, and hunt commonly with him, and also be with him when he went to any exercise or activity of body. And sometime also, when he would go up and down the city disguised like a slave in the night, and would peer into poor men's windows and their shops, and scold and brawl within the house, Cleopatra would be also in a chambermaid's array, and amble up and down the streets with him, so that oftentimes Antonius bare away both mocks and blows. Now, though most men misliked this manner, yet the Alexandrians were commonly glad of this jollity, and liked it well, saying, very gallantly and wisely, that Antonius showed them a comical face, to wit, a merry countenance; and the Romans a tragical face, that is to say, a grim look.*

Zu A. 1, Sc. 2. Die unwillkommenen Botschaften und ihre Wirkung auf den Antonius berichtet Plutarch so: *Now, Antonius delighting in these fond and childish pastimes, very ill news were brought him from two places. The first from Rome, that his brother Lucius and Fulvia his wife fell out first between themselves, and afterwards fell to open war with Cæsar, and had brought all to nought, that they were both driven to fly out of Italy. The second news as bad as the first: that Labienus conquered all Asia with the army of the Parthians, from the river of Euphrates, and from Syria, unto the country of Lydia and Ionia. Then began Antonius, with much ado, a little to rouse himself, as if he had been wakened out of a deep sleep, and, as a man may say, coming out of a great drunkenness. So, first of all, he bent himself against the Parthians, and went as far as the country of Phœnicia; but there he received lamentable letters from his wife Fulvia. Whereupon he straight returned towards Italy, with two hundred sail, and as he went took up his friends by the way that fled out of Italy to come to him. By them he was informed that his wife Fulvia was the only cause of this war; who, being of a peevish, crooked, and troublesome nature, had purposely raised this uproar in Italy, in hope thereby to draw him from Cleopatra. But by good fortune his wife Fulvia, going to meet with Antonius, sickened by the way, and died in the city of Sicyon: and therefore Octavius Cæsar and he were the easier made friends again.*

Zu A. 1, Sc. 4. Zu dem Gegensatze, welchen Octavius zwischen Antonius' jetziger Schwelgerei und ehemaliger Abhärtung aufstellt, lieferte Plutarch einige Züge: *These two consuls, together with Cæsar, who also had an army, went against Antonius, that besieged the city of Modena, and there overthrew him in battle; but both the consuls were slain there. Antonius, flying upon this overthrow, fell into great misery all at once: but the chiefest want of all other, and that which pinched him most, was famine. Howbeit he was of such a strong nature, that by patience he would overcome any adversity: and the heavier fortune lay upon him, the more constant showed he himself. Every man that feeleth want or adversity knoweth by virtue and discretion what he should do; but when indeed they are overlaid with extremity, and be sore oppressed, few have the hearts to follow that which they praise and commend, and much less to avoid that they reprove and mislike: but rather to the contrary, they yield to their accustomed easy life, and through faint heart and lack of courage do change their first mind and purpose. And therefore it was a wonderful example to the soldiers to see Antonius, that was brought up in all fineness and superfluity, so easily to drink puddle-water, and to eat wild fruits and roots: and, moreover, it is reported, that even as they passed the Alps they did eat the barks of trees, and such beasts as never man tasted of their flesh before.*

Zu A. 2, Sc. 2. Enobarbus' Schilderung von dem ersten Zusammentreffen der Cleopatra mit dem Antonius auf dem Cydnus ist zu gutem Theil aus Plutarch entlehnt: *So she furnished herself with a world of gifts, store of gold and silver, and of riches and other sumptuous ornaments, as is credible enough she might bring from so great a house and from so wealthy and rich a realm as Egypt was. But yet she carried nothing with her wherein she trusted more than in herself, and in the charms and enchantment of her passing beauty and grace. Therefore, when she was sent unto by divers letters, both from Antonius himself and also from his friends, she made so light of it, and mocked Antonius so much, that she disdained to set forward otherwise but to take her barge in the river of Cydnus; the poop whereof was of gold, the sails of purple, and the oars of silver, which kept stroke in rowing after the sound of the music of flutes, hautboys, citterns, viols, and such other instruments as they played upon in the barge. And now for the person of herself, she was laid under a pavilion of cloth of gold of tissue, apparelled and attired like the goddess Venus, commonly drawn in picture; and hard by her, on either hand of her, pretty fair boys apparelled as painters do set forth god Cupid, with little fans in their hands, with the which they fanned wind upon her. Her ladies and gentlewomen also, the fairest of them were apparelled like the Nymphs Nereides (which are the mermaids of the waters) and like the Graces; some steering the helm, others tending the tackle and ropes of the barge, out of the which there came a wonderful passing sweet savour of perfumes, that perfumed the wharf's side, pestered with innumerable multitudes of people. Some of them followed the barge all along the river-side; others also ran out of the city to see her coming in: so that in the end there ran such multitudes of people one after another to see her, that Antonius was left post alone in the market-place, in his imperial seat, to give audience; and there went a rumour in the people's mouths that the goddess Venus was come to play with the god Bacchus for the general good of all Asia. When Cleopatra landed, Antonius sent to invite her to supper to him. But she sent him word again he should do better rather to come and sup with her. Antonius, therefore, to show himself courteous unto her at her arrival, was content to obey her, and went to supper to her, where he found such passing sumptuous fare that no tongue can express it.*

Zu A. 2, Sc. 3. Der Bescheid des Wahrsagers und das Uebergewicht, welches Cäsar über den Antonius hat, wird bei Plutarch so charakterisirt: *With Antonius there was a soothsayer or astronomer of Egypt, that could cast a figure, and judge of men's nativities, to tell them what should happen to them. He, either to please Cleopatra, or else for that he found it so by his art, told Antonius plainly that his fortune (which of itself was excellent good and very great) was altogether blemished and obscured by Cæsar's fortune; and therefore he counselled him utterly to leave his company, and to get him as far from him as he could. For thy demon, said he, (that is to say, the good angel and spirit that keepeth thee,) is afraid of his; and, being courageous and high when he is alone, becometh fearful and timorous when he cometh near unto the other. Howsoever it was, the events ensuing proved the Egyptian's words true: for it is said that, as often as they two drew cuts for pastime who should have anything, or whether they played at dice, Antonius always lost. Oftentimes when they were disposed to see cock-fight, or quails that were taught to fight one with another, Cæsar's cocks or quails did ever overcome.*

Zu A. 2, Sc. 5. Die Anekdote von dem Fischfange des Antonius, worauf Charmian anspielt, berichtet Plutarch so: *On a time he went to angle for fish, and when he could take none he was as angry as could be, because Cleopatra stood by. Wherefore he secretly commanded the fishermen that when he cast in his line they should straight dive under the water and put a fish on his hook which they had taken before; and so snatched up his angling-rod, and brought up a fish twice or thrice. Cleopatra found it straight, yet she seemed not to see it, but wondered at his excellent fishing: but when she was alone by herself among her own people, she told them how it was, and bade them the next morning to be on the water to see the fishing. A number of people came to the haven, and got into the fisherboats to see this fishing. Antonius then threw in his line, and Cleopatra straight commanded one of her men to dive under water before Antonius' men, and to put some old salt-fish upon his bait, like unto those that are brought out of the country of Pont. When he had hung the fish on his hook, Antonius, thinking he had taken a fish indeed, snatched up his line presently. Then they all fell a-laughing.*

Zu A. 2, Sc. 6 und 7. Die Begegnung der Triumvirn mit dem Sextus Pompejus erzählt Plutarch folgendermassen: *Sextus Pompeius at that time kept in Sicilia, and so made many an inroad into Italy with a great number of pinnaces and other pirate-ships, of the which were captains two notable pirates, Menas and Menecrates, who so scoured all the sea thereabouts that none durst peep out with a sail. Further-*

*more, Sextus Pompeius had dealt very friendly with Antonius, for he had courteously received his mother when she fled out of Italy with Fulvia; and therefore they thought good to make peace with him. So they met all three together by the Mount of Misena, upon a hill that runneth far into the sea; Pompey having his ships riding hard by at anchor, and Antonius and Cæsar their armies upon the shore side, directly over against him. Now, after they had agreed that Sextus Pompeius should have Sicily and Sardinia, with this condition, that he should rid the sea of all thieves and pirates, and make it safe for passengers, and withal that he should send a certain quantity of wheat to Rome, one of them did feast another, and drew cuts who should begin. It was Pompeius' chance to invite them first. Whereupon Antonius asked him, And where shall we sup? There, said Pompey; and showed him his admiral galley, which had six banks of oars: That (said he) is my father's house they have left me. He spake it to taunt Antonius, because he had his father's house, that was Pompey the Great. So he cast anchors enow into the sea, to make his galley fast, and then built a bridge of wood to convey them to his galley, from the head of Mount Misena: and there he welcomed them, and made them great cheer. Now, in the midst of the feast, when they fell to be merry with Antonius' love unto Cleopatra, Menas the pirate came to Pompey, and, whispering in his ear, said unto him, Shall I cut the cables of the anchors, and make thee lord, not only of Sicily and Sardinia, but of the whole empire of Rome besides? Pompey, having paused awhile upon it, at length answered him, Thou shouldst have done it, and never have told it me; but now we must content us with that we have, as for myself, I was never taught to break my faith, nor to be counted a traitor. The other two also did likewise feast him in their camp, and then he returned into Sicily.*

Zu A. 3, Sc. 6. Die gegenseitigen Klagen und Zerwürfnisse zwischen Cäsar und Antonius stellt Plutarch so dar: *And to confess a truth, it was too arrogant and insolent a part, and done (as a man would say) in derision and contempt of the Romans; for he assembled all the people in the show-place, where young men do exercise themselves, and there upon a high tribunal silvered he set two chairs of gold, the one for himself and the other for Cleopatra, and lower chairs for his children; then he openly published before the assembly that first of all he did establish Cleopatra queen of Egypt, of Cyprus, of Lydia, and of the Lower Syria; and at that time also, Cæsarion king of the same realms. This Cæsarion was supposed to be the son of Julius Cæsar, who had left Cleopatra great with child. Secondly, he called the sons he had by her the kings of kings, and gave Alexander, for his portion, Armenia, Media, and Parthia, when he had conquered the country; and unto Ptolemy, for his portion, Phœnicia, Syria, and Cilicia. And therewithal he brought out Alexander in a long gown, after the fashion of the Medes, with a high coptanke hat on his head, narrow in the top, as the kings of the Medes and Armenians do use to wear them; and Ptolemy, apparelled in a cloak after the Macedonian manner, with slippers on his feet, and a broad hat, with a royal band or diadem. Such was the apparel and old attire of the ancient kings and successors of Alexander the Great. So after his sons had done their humble duties, and kissed their father and mother, presently a company of Armenian soldiers, set there of purpose, compassed the one about, and a like company of Macedonians the other. Now for Cleopatra, she did not only wear at that time, but at all other times else when she came abroad, the apparel of the goddess Isis, and so gave audience unto all her subjects as a new Isis. Octavius Cæsar reporting all these things unto the Senate, and oftentimes accusing him to the whole people and assembly in Rome, he thereby stirred up all the Romans against him. Antonius, on the other side, sent to Rome likewise to accuse him, and the chiefest points of his accusations he charged him with were these: — First, that, having spoiled Sextus Pompeius in Sicily, he did not give him his part of the isle; secondly, that he did detain in his hands the ships he lent him to make that war; thirdly, that having put Lepidus their companion and triumvirate out of his part of the empire, and having deprived him of all honours, he retained for himself the lands and revenues thereof which had been assigned unto him for his part; and, last of all, that he had in manner divided all Italy amongst his own soldiers, and had left no part of it for his soldiers. Octavius Cæsar answered him again, — That for Lepidus, he had indeed despoiled him, because he did over-cruelly use his authority; and, secondly, for the conquests he had made by force of arms, he was contented Antonius should have his part of them, so that he would likewise let him have his part of Armenia; and, thirdly, that for his soldiers, they should seek for nothing in Italy, because they possessed Media and Parthia, the which provinces they had added to the empire of Rome, valiantly fighting with their emperor and captain.*

Zu A. 3, Sc. 7 und 8 vgl. Plutarch in Folgendem: *So when Antonius had determined to fight by sea, he set all the other ships on fire but threescore ships of Egypt, and reserved only the best and greatest galleys, from three banks unto ten banks of oars. Into them he put two-and-twenty thousand fighting men, with two thousand darters and slingers. Now, as he was setting his men in order of battle, there was a captain, a valiant man, that had served Antonius in many battles and conflicts, and had all his body hacked and cut, who, as Antonius passed by him, cried out unto him, and said, O noble emperor, how cometh it to pass that you trust to these vile brittle ships? What, do you mistrust these wounds of mine, and this sword? Let the Egyptians and Phœnicians fight by sea, and set us on the main land, where we use to conquer, or to be slain on our feet. Antonius passed by him and said never a word, but only beckoned to him with his hand and head, as though he willed him to be of good courage, although, indeed, he had no great courage himself.*

*Howbeit the battle was yet of even hand, and the victory doubtful, being indifferent to both, when suddenly they saw the threescore ships of Cleopatra busily about their yard-masts, and hoisting sail to fly. So they fled through the midst of them that were in fight, for they had been placed behind the great ships, and did marvellously disorder the other ships, for the enemies themselves wondered much to see them sail in that sort, with full sail towards Peloponnesus. There Antonius showed plainly that he not only lost the*

*courage and heart of an emperor, but also of a valiant man; and that he was not his own man (proving that true which an old man spake in mirth, That the soul of a lover lived in another body, and not his own); he was so carried away with the vain love of this woman as if he had been glued unto her, and that she could not have removed without moving of him also: for when he saw Cleopatra's ship under sail, he forgot, forsook, and betrayed them that fought for him, and embarked upon a galley with five banks of oars to follow her that had already begun to overthrow him, and would in the end be his utter destruction.*

Zu A. 3, Sc. 11. Thyreus, wie er bei North heisst, oder Thyrsus, wie ihn das griechische Original nennt, spielt dort dieselbe Rolle, wie bei Shakspere. Auch die erhöhte Zärtlichkeit der Cleopatra für den Antonius schildert Plutarch: *Therewithal he sent Thyreus, one of his men, unto her, a very wise and discreet man, who, bringing letters of credit from a young lord unto a noble lady, and that, besides, greatly liked her beauty, might easily by his eloquence have persuaded her. He was longer in talk with her than any man else was, and the queen herself also did him great honour, insomuch as he made Antonius jealous of him. Whereupon Antonius caused him to be taken and well favouredly whipped, and so sent him unto Cæsar, and bade him tell him that he made him angry with him, because he showed himself proud and disdainful towards him; and now, specially, when he was easy to be angered by reason of his present misery. To be short, if this mislike thee (said he), thou hast Hipparchus, one of my enfranchised bondmen, with thee; hang him if thou wilt, or whip him at thy pleasure, that we may cry quittance. From henceforth, Cleopatra, to clear herself of the suspicion he had of her, made more of him than ever she did. For, first of all, where she did solemnize the day of her birth very meanly and sparingly, fit for her present misfortune, she now in contrary manner did keep it with such solemnity that she exceeded all measure of sumptuousness and magnificence, so that the guests that were bidden to the feasts, and came poor, went away rich.*

Zu A. 4, Sc. 2. Antonius' Abschied von seinem Hausgesinde: *Then Antonius seeing there was no way more honourable for him to die than fighting valiantly, he determined to set up his rest both by sea and land. So, being at supper (as it is reported), he commanded his officers and household servants that waited on him at his board that they should fill his cups full, and make as much of him as they could, For, said he, you know not whether you shall do so much for me to-morrow or not, or whether you shall serve another master; it may be you shall see me no more, but a dead body. This notwithstanding, perceiving that his friends and men fell a-weeping to hear him say so, to salve that he had spoken he added this more unto it, that he would not lead them to battle where he thought not rather safely to return with victory than valiantly to die with honour.*

Zu A. 4, Sc. 12 und 13. Cleopatra's Flucht in ihr Grabmal, Antonius' Täuschung, seine letzten Worte und sein Tod: *Then she, being afraid of his fury, fled into the tomb which she had caused to be made, and there locked the doors unto her, and shut all the springs of the locks with great bolts, and in the mean time sent unto Antonius to tell him that she was dead. Antonius, believing it, said unto himself, What dost thou look for further, Antonius, sith spiteful fortune hath taken from thee the only joy thou haddest, for whom thou yet reservedst thy life? When he had said these words, he went into a chamber and unarmed himself, and, being naked, said thus: — O, Cleopatra, it grieveth me not that I have lost thy company, for I will not be long from thee; but I am sorry that, having been so great a captain and emperor, I am indeed condemned to be judged of less courage and noble mind than a woman. Now he had a man of his, called Eros, whom he loved and trusted much, and whom he had long before caused to swear unto him that he should kill him when he did command him, and then he willed him to keep his promise. This man, drawing his sword, lift it up as though he had meant to have stricken his master; but, turning his head at one side, he thrust his sword into himself, and fell down dead at his master's foot. Then said Antonius, O noble Eros, I thank thee for this, and it is valiantly done of thee, to show me what I should do to myself, which thou couldst not do for me. Therewithal he took his sword, and thrust it into his belly, and so fell down upon a little bed. The wound he had killed him not presently, for the blood stinted a little when he was laid; and when he came somewhat to himself again, he prayed them that were about him to despatch him; but they all fled out of the chamber, and left him crying and tormenting himself, until at last there came a secretary unto him called Diomedes, who was commanded to bring him into the tomb or monument where Cleopatra was. When he heard that she was alive, he very earnestly prayed his men to carry his body thither, and so he was carried in his men's arms into the entry of the monument. Notwithstanding, Cleopatra would not open the gates, but came to the high windows, and cast out certain chains and ropes, in the which Antonius was trussed; and Cleopatra her own self, with two women only which she had suffered to come with her into these monuments, trised Antonius up. They that were present to behold it said they never saw so pitiful a sight; for they plucked up poor Antonius, all bloody as he was, and drawing on with pangs of death, who, holding up his hands to Cleopatra, raised up himself as well as he could. It was a hard thing for these women to do, to lift him up; but Cleopatra, stooping down with her head, putting to all her strength to her uttermost power, did lift him up with much ado, and never let go her hold, with the help of the women beneath that bade her be of good courage, and were as sorry to see her labour so as she herself. So when she had gotten him in after that sort, and laid him on a bed, she rent her garments upon him, clapping her breast, and scratching her face and stomach. Then she dried up his blood that had berayed his face, and called him her lord, her husband, and emperor, forgetting her own misery and calamity for the pity and compassion she took of him. Antonius made her cease her lamenting, and called for wine, either because he was athirst, or else for that he thought thereby to hasten his death. When he had drunk he earnestly prayed her and persuaded her that she would seek to save her life, if she could*

*possible, without reproach and dishonour, and that chiefly she should trust Proculeius above any man else about Cæsar; and, as for himself, that she should not lament nor sorrow for the miserable change of his fortune at the end of his days, but rather that she should think him the more fortunate for the former triumphs and honours he had received, considering that while he lived he was the noblest and greatest prince of the world, and that now he was overcome, not cowardly, but valiantly, a Roman by another Roman.*

Zu A. 5, Sc. 1 und 2. Die Aufnahme, welche die Nachricht von Antonius' Tode bei Cäsar findet, die Sendung des Proculeius an die Cleopatra, hat Plutarch in folgender Darstellung: *After Antonius had thrust his sword into himself, as they carried him into the tombs and monuments of Cleopatra, one of his guard, called Dercetæus, took his sword with which he had stricken himself and hid it; then he secretly stole away, and brought Octavius Cæsar the first news of his death, and showed him his sword that was bloodied. Cæsar, hearing these news, straight withdrew himself into a secret place of his tent, and there burst out with tears, lamenting his hard and miserable fortune, that had been his friend and brother-in-law, his equal in the empire, and companion with him in sundry great exploits and battles. Then he called for all his friends, and showed them the letters Antonius had written to him, and his answers also sent him again, during their quarrel and strife, and how fiercely and proudly the other answered him to all just and reasonable matters he wrote unto him. After this he sent Proculeius, and commanded him to do what he could possible to get Cleopatra alive, fearing lest otherwise all the treasure would be lost: and furthermore, he thought that, if he could take Cleopatra, and bring her alive to Rome, she would marvellously beautify and set out his triumph. But Cleopatra would never put herself into Proculeius' hands, although they spoke together. For Proculeius came to the gates, that were very thick and strong, and surely barred; but yet there were some crannies through the which her voice might be heard, and so they without understood that Cleopatra demanded the kingdom of Egypt for her sons; and that Proculeius answered her that she should be of good cheer, and not be afraid to refer all unto Cæsar. After he had viewed the place very well, he came and reported her answer unto Cæsar, who immediately sent Gallus to speak once again with her, and bade him purposely hold her with talk whilst Proculeius did set up a ladder against that high window by the which Antonius was trised up, and came down into the monument with two of his men, hard by the gate where Cleopatra stood to hear what Gallus said unto her. One of her women which was shut in the monument with her saw Proculeius by chance as he came down, and shrieked out, O, poor Cleopatra, thou art taken! Then when she saw Proculeius behind her as she came from the gate, she thought to have stabbed herself with a short dagger she wore of purpose by her side. But Proculeius came suddenly upon her, and, taking her by both the hands, said unto her, Cleopatra, first thou shalt do thyself great wrong, and secondly unto Cæsar, to deprive him of the occasion and opportunity openly to show his bounty and mercy, and to give his enemies cause to accuse the most courteous and noble prince that ever was, and to appeach him as though he were a cruel and merciless man that were not to be trusted. So, even as he spake the word, he took her dagger from her, and shook her clothes for fear of any poison hidden about her.*

Zu A. 5, Sc. 2. Cäsar's Besuch bei der Cleopatra und ihr Ende erzählt Plutarch so: *When Cæsar had made her lie down again, and sat by her bedside, Cleopatra began to clear and excuse herself for that she had done, laying all to the fear she had of Antonius. Cæsar, in contrary manner, reproved her in every point. Then she suddenly altered her speech, and prayed him to pardon her, as though she were afraid to die, and desirous to live. At length she gave him a brief and memorial of all the ready money and treasure she had. But by chance there stood Seleucus by, one of her treasurers, who, to seem a good servant, came straight to Cæsar to disprove Cleopatra, that she had not set in all, but kept many things back of purpose. Cleopatra was in such a rage with him, that she flew upon him, and took him by the hair of the head, and boxed him well favouredly. Cæsar fell a-laughing, and parted the fray. Alas! said she, O, Cæsar! is not this a great shame and reproach, that thou having vouchsafed to take the pains to come unto me, and hast done me this honour, poor wretch and caitiff creature, brought unto this pitiful and miserable estate; and that mine own servants should come now to accuse me, though it may be I have reserved some jewels and trifles meet for women, but not for me (poor soul) to set out myself withal, but meaning to give some pretty presents and gifts unto Octavia and Livia, that, they making means and intercession for me to thee, thou mightest yet extend thy favour and mercy upon me? Cæsar was glad to hear her say so, persuading himself thereby that she had yet a desire to save her life. So he made her answer, that he did not only give her that to dispose of at her pleasure which she had kept back, but further promised to use her more honourably and bountifully than she would think for: and so he took his leave of her, supposing he had deceived her, but indeed he was deceived himself. There was a young gentleman, Cornelius Dolabella, that was one of Cæsar's very great familiars, and besides did bear no evil will unto Cleopatra. He sent her word secretly, as she had requested him, that Cæsar determined to take his journey through Syria, and that within three days he would send her away before with her children. When this was told Cleopatra, she commanded they should prepare her bath, and when she had bathed and washed herself she fell to her meat, and was sumptuously served. Now, whilst she was at dinner, there came a countryman, and brought her a basket. The soldiers that warded at the gates asked him straight what he had in his basket. He opened the basket, and took out the leaves that covered the figs, and showed them that they were figs he brought. They all of them marvelled to see such goodly figs. The countryman laughed to hear them, and bade them take some if they would. They believed he told them truly, and so bade him carry them in. After Cleopatra had dined, she sent a certain table, written and sealed, unto Cæsar, and commanded them all to go out of the tombs where she was but the two women; then she shut the doors to her. Cæsar, when he received this table, and began to read her lamentation and petition, requesting him that he would*

*let her be buried with Antonius, found straight what she meant, and thought to have gone thither himself: howbeit he sent one before him in all haste that might be to see what it was. Her death was very sudden; for those whom Cæsar sent unto her ran thither in all haste possible, and found the soldiers standing at the gate, mistrusting nothing, nor understanding of her death. But when they had opened the doors they found Cleopatra stark dead, laid upon a bed of gold, attired and arrayed in her royal robes, and one of her two women, which was called Iras, dead at her feet; and her other woman, called Charmian, half dead, and trembling, trimming the diadem which Cleopatra wore upon her head. One of the soldiers, seeing her, angrily said unto her, Is that well done, Charmian? Very well, said she again, and meet for a princess descended from the race of so many noble kings. She said no more, but fell down dead hard by the bed. Some report that this aspic was brought unto her in the basket with figs, and that she had commanded them to hide it under the fig-leaves, that when she should think to take out the figs the aspic should bite her before she should see her. Howbeit, that, when she would have taken away the leaves from the figs, she perceived it, and said, Art thou here then? And so, her arm being naked, she put it to the aspic to be bitten. Other say again she kept it in a box, and that she did prick and thrust it with a spindle of gold, so that the aspic, being angered withal, leapt out with great fury, and bit her in the arm. Howbeit, few can tell the truth: for they report also that she had hidden poison in a hollow razor which she carried in the hair of her head; and yet was there no mark seen of her body, or any sign discerned that she was poisoned, neither also did they find this serpent in her tomb. But it was reported only that there were seen certain fresh steps or tracks where it had gone on the tomb side toward the sea, and specially by the door's side. Some say also that they found two pretty bitings in her arm, scant to be discerned: the which it seemeth Cæsar himself gave credit unto, because in his triumph he carried Cleopatra's image with an aspic biting of her arm. And thus goeth the report of her death. Now Cæsar, though he was marvellous sorry for the death of Cleopatra, yet he wondered at her noble mind and courage, and therefore commanded she should be nobly buried, and laid by Antonius; and willed also that her two women should have honourable burial.*

## DRAMATIS PERSONÆ.[1]

M. ANTONY, OCTAVIUS CÆSAR, M. ÆMIL. LEPIDUS, } Triumvirs.
SEXTUS POMPEIUS.
DOMITIUS ENOBARBUS, VENTIDIUS, EROS, SCARUS, DERCETAS, DEMETRIUS, PHILO, } Friends of Antony.
MECÆNAS, AGRIPPA, DOLABELLA, PROCULEIUS, THYREUS, GALLUS, } Friends of Cæsar.

MENAS, MENECRATES, VARRIUS, } Friends of Pompey.
TAURUS, Lieutenant-General to Cæsar.
CANIDIUS, Lieutenant-General to Antony.
SILIUS, an Officer under Ventidius.
EUPHRONIUS, an Ambassador from Antony to Cæsar.
ALEXAS, MARDIAN, SELEUCUS, and DIOMEDES, Attendants on Cleopatra.
A Soothsayer. A Clown.

CLEOPATRA, Queen of Egypt.
OCTAVIA, Sister to Cæsar, and Wife to Antony.
CHARMIAN and IRAS, Attendants on Cleopatra.

Officers, Soldiers, Messengers, and other Attendants.

SCENE, in several Parts of the Roman Empire.

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# ACT I.

## SCENE I.

Alexandria. A Room in Cleopatra's Palace.

*Enter* Demetrius *and* Philo.

*Phi.* Nay, but this dotage of our general's[2]
O'erflows the measure: those his goodly eyes,
That o'er the files and musters of the war
Have glow'd like plated Mars,[3] now bend, now turn,
The office[4] and devotion of their view
Upon a tawny front: his captain's heart,
Which in the scuffles of great fights hath burst
The buckles on his breast, reneagues[5] all temper,
And is become the bellows, and the fan,
To cool a gipsy's lust.[6] Look, where they come.

*Flourish. Enter* Antony *and* Cleopatra, *with their Trains; Eunuchs fanning her.*

Take but good note, and you shall see in him
The triple pillar[7] of the world transform'd
Into a strumpet's fool: behold and see.
*Cleo.* If it be love indeed, tell me how much.[8]
*Ant.* There 's beggary in the love that can be reckon'd.
*Cleo.* I 'll set a bourn[9] how far to be belov'd
*Ant.* Then must thou needs find out new heaven, new earth.

*Enter an Attendant.*

*Att.* News, my good lord, from Rome.
*Ant.* Grates me: — the sum.[10]
*Cleo.* Nay, hear them, Antony:
Fulvia, perchance, is angry; or, who knows

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1) Das Personenverzeichniss fehlt in der Fol. und wurde zuerst von Rowe in seiner Ausgabe (1709) hinzugefügt. 2) Die späteren Folioausgg. lesen für *Generals* der ersten Fol. *General.* Die doppelte Bezeichnung des Genitivs mit *of* und *'s* ist Sh.'sch. 3) Der Kriegsgott in seiner schimmernden Rüstung funkelt wie die Augen des Antonius, wenn er sein in Schlachtordnung aufgestelltes Heer musterte. — *to plate* gebraucht Sh. in demselben übertragenen Sinne in K. Richard II. (A. 1, Sc. 3) *Thus plated in habiliments of war.* 4) Wie Sh. hier von dem Dienst der Augen spricht, so in K. Richard II. (A. 1, Sc. 3) von dem Dienst der Zunge: *When the tongue's office should be prodigal.* — *office and devotion* ist nach Sh.'s Anwendung der Copula *and* so viel wie *devoted office.* 5) Für *reneages* las Coleridge zuerst *reneagues* als dem Verse angemessener. Vielleicht wäre auch so in K. Lear (A. 2, Sc. 2) zu lesen, wo die Fol. *reuenge* und die Qs. *reneag* haben. Es ist ein veraltetes Verbum, = leugnen. verleugnen. 6) Eben so doppelsinnig mit *gipsy* = Aegypterin, und = Zigeunerin, Vagabundin, wird Cleopatra in Romeo and Juliet (A. 2, Sc. 4) bezeichnet: *Cleopatra, a gipsy.* 7) *triple pillar of the world* = der zum Dritttheil den die Welt stützenden Pfeiler bildet, heisst Antonius als Theilhaber des aus ihm, Octavius und Lepidus gebildeten Triumvirats. — *triple* kommt in ähnlichem uneigentlichen Sinne auch in All's well that ends well (A. 2, Sc. 1) vor: *triple eye* = ein zu den beiden andern Augen hinzutretendes Auge. 8) Antonius hatte von seiner Liebe zu Cleopatra gesprochen. — Den Gedanken des folgenden Verses drückt Sh. in Romeo and Juliet (A. 2, Sc. 6) so aus: *They are but beggars that can count their worth.* 9) *bourn* = Grenzstein. — Aber für die grenzenlose Liebe des Antonius bildet Himmel und Erde keine Grenze; Cleopatra muss deshalb, um ihren Zweck zu erreichen, einen neuen Himmel ausfindig machen. 10) Antonius will von den Nachrichten aus

If the scarce-bearded Cæsar have not sent
His powerful mandate to you, »Do this, or this;
Take in [11] that kingdom, and enfranchise that;
Perform 't, or else we damn thee.«
*Ant.* How, my love!
*Cleo.* Perchance, — nay, and most like, —
You must not stay here longer; your dismission
Is come from Cæsar; therefore hear it, Antony. —
Where 's Fulvia's process? [12] Cæsar's, I would say? both? [13] —
Call in the messengers. — As I am Egypt's queen, [14]
Thou blushest, Antony, and that blood of thine
Is Cæsar's homager; else so thy cheek pays shame,
When shrill-tongu'd Fulvia scolds. — The messengers!
*Ant.* Let Rome in Tiber melt, and the wide arch
Of the rang'd empire fall! [15] Here is my space.
Kingdoms are clay; our dungy earth alike
Feeds beast as man: the nobleness of life
Is, to do thus; when such a mutual pair, [16] *[Embracing.*
And such a twain can do 't, in which I bind,
On pain of punishment, the world to weet, [17]
We stand up peerless.
*Cleo.* Excellent falsehood!
Why did he marry Fulvia, and not love her? —
I 'll seem the fool I am not; Antony
Will be himself. [18]
*Ant.* But stirr'd by Cleopatra. [19] —
Now, for the love of Love, and her soft hours, [20]
Let 's not confound the time with conference harsh: [21]
There 's not a minute of our lives should stretch
Without some pleasure now. What sport to-night?
*Cleo.* Hear the ambassadors.
*Ant.* Fie, wrangling queen!
Whom every thing becomes, to chide, to laugh,
To weep; whose every passion [22] fully strives
To make itself, in thee, fair and admir'd.
No messenger; but thine, [23] and all alone,
To-night we 'll wander through the streets, and note
The qualities of people. Come, my queen;
Last night you did desire it. — Speak not to us. [24]
*[Exeunt* Antony *and* Cleopatra, *with their Train.*
*Dem.* Is Cæsar with Antonius priz'd so slight?
*Phi.* Sir, sometimes, when he is not Antony,
He comes too short of that great property
Which still should go with Antony.
*Dem* I am full sorry,
That he approves the common liar, [25] who
Thus speaks of him at Rome; but I will hope
Of better deeds to-morrow. Rest you happy. [26]
*[Exeunt.*

## SCENE II.

The Same. Another Room.

*Enter* Charmian, Iras, Alexas, *and a Soothsayer.* [1]

*Char.* Lord Alexas, sweet Alexas, most anything Alexas, [2] almost most absolute Alexas, where 's the soothsayer that you praised so to the queen? O! that I knew this husband, which, you say, must charge [3] his horns with garlands!
*Alex.* Soothsayer!
*Sooth.* Your will?
*Char.* Is this the man? — Is 't you, Sir, that know things?
*Sooth.* In nature's infinite book of secrecy
A little I can read.
*Alex.* Show him your hand.

*Enter* Enobarbus.

*Eno.* Bring in the banquet quickly; wine enough,
Cleopatra's health to drink.

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Rom, deren Ton ihn verletzt, ihm das Ohr zerreisst, nur eine kurze Zusammenfassung anhören. 11) *to take in* = einnehmen, besetzen. 12) *process* = gerichtliche Citation. Als eine solche bezeichnet Cleopatra ironisch die dringende Mahnung zur Rückkehr von Seiten der Fulvia an ihren Gatten Antonius. 13) d. h. die Mahnung Beider, sowohl der Fulvia als des Octavius. 14) Betheuerung: so wahr ich Königin von Aegypten bin. — Das Blut in Antonius' Wange bringt entweder dem Octavius seine Huldigung dar, oder seine Wange entrichtet auf diese Weise den Zoll der Scham über die Scheltworte der Fulvia. 15) Das römische Reich wird hier als ein kunstmässiger in Bogen und Reihen aufgeführter Bau gefasst. — Aus dem *raing'd* der ersten Fol. machten die späteren Folioausgg. *raign'd*, und Rowe eben so verkehrt *rais'd*. 16) *mutual* = gegenseitig sich verstehend, mit einander verknüpft. — Die Bühnenweisung *Embracing* ist von Pope zur Erläuterung des *to do thus* hinzugefügt. 17) *to weet* = wissen, ein veraltetes, bei Sh. nur an dieser Stelle vorkommendes Wort. 18) Indem sie sich dem Antonius, den sie treulos nennt, vor den Augen der Welt hingiebt, wird sie als die Närrin erscheinen, die sie vermöge dieser Hingebung in der That ist. Antonius aber wird immer er selbst, ein Mann bleiben, wird durch diese Verbindung keinen Schaden an seinem Ruf erleiden. 19) Nur wenn ich von Cleopatra angeregt werde, bin ich Antonius, bin ich ich selbst. 20) Auch sonst personificirt Sh. *Love* als Göttin der Liebe weiblich; so in Comedy of Errors (A. 3, Sc. 2); in Love's Labour's Lost (A. 4, Sc. 3); und in Venus and Adonis heisst es: *Leaves Love upon her back deeply distress'd.* 21) Lass uns nicht die Zeit vergeuden mit Verhandlungen, die einen Missklang bilden zu der Liebe, welche unsere Stunden ausfüllen soll. — *harsh* ist Gegensatz zu *soft*. 22) *who every passion* in der Fol. Das Richtige haben die späteren Folioausgg. 23) Zu *thine* ist ein *I* hinzuzudenken, — ich will Dein sein, — wofür aber Sh. mit einem ihm geläufigen Constructionswechsel nachher *we* folgen lässt. — Andere interpungiren weniger gut: *no messenger but thine* = es soll kein Bote kommen, als von Dir. 24) Die Worte sind an den Diener gerichtet, der mit seiner Meldung noch einmal das Wort nehmen will. 25) *common liar* ist der lügnerische gemeine Mann in Rom, dessen Wort Antonius durch sein gegenwärtiges Benehmen als wahr erweist. — *to approve* = beweisen, rechtfertigen. 26) Elliptisch für *God rest you happy*, wie in As you like it (A. 5, Sc. 1) *God rest you merry.*

1) Die Fol. lässt noch einige Personen mehr auftreten: *Enter Enobarbus, Lamprius, a Soothsayer, Rannius, Lucillius, Charmian, Iras, Mardian the Eunuch, and Alexas.* — Sh. scheint anfangs mehrere Charaktere beabsichtigt zu haben, die er später wegliess und deren Namen doch in der Handschrift aus Versehen stehen blieben. 2) *anything* ist adjectivisch mit dem superlativischen *most* verbunden: Alexas, der Du Alles am meisten bist. 3) *charge* ist Theobald's Verbesserung für *change* der Fol. 4) Nach Iras' boshafter Erklä-

*Char.* Good Sir, give me good fortune.
*Sooth.* I make not, but foresee.
*Char.* Pray then, foresee me one.
*Sooth.* You shall be yet far fairer than you are.
*Char.* He means, in flesh.
*Iras.* No, you shall paint when you are old.[4]
*Char.* Wrinkles forbid!
*Alex.* Vex not his prescience;[5] be attentive.
*Char.* Hush!
*Sooth.* You shall be more beloving, than belov'd.
*Char.* I had rather heat my liver with drinking.[6]
*Alex.* Nay, hear him.
*Char.* Good now, some excellent fortune! Let me be married to three kings in a forenoon, and widow them all:[7] let me have a child at fifty, to whom Herod of Jewry may do homage:[8] find[9] me to marry me with Octavius Cæsar, and companion[10] me with my mistress.
*Sooth.* You shall outlive the lady whom you serve.
*Char.* O excellent! I love long life better than figs.[11]
*Sooth.* You have seen and prov'd a fairer former fortune,
Than that which is to approach.
*Char.* Then, belike, my children shall have no names:[12] pr'ythee, how many boys and wenches must I have?
*Sooth.* If every of your wishes had a womb,
And fertile[13] every wish, a million.
*Char.* Out, fool! I forgive thee for a witch.[14]
*Alex.* You think, none but your sheets are privy to your wishes.
*Char.* Nay, come; tell Iras hers.
*Alex.* We 'll know all our fortunes.
*Eno.* Mine, and most of our fortunes,[15] to-night, shall be — drunk to bed.
*Iras.* There 's a palm presages chastity, if nothing else.
*Char.* Even as the o'erflowing Nilus presageth famine.
*Iras.* Go, you wild bedfellow,[16] you cannot soothsay.
*Char.* Nay, if an oily palm be not a fruitful prognostication,[17] I cannot scratch mine ear. — Pr'ythee, tell her but a worky-day fortune.
*Sooth.* Your fortunes are alike.
*Iras.* But how? but how? give me particulars.
*Sooth.* I have said.
*Iras.* Am I not an inch of fortune better than she?
*Char.* Well, if you were but an inch of fortune better than I, where would you choose it?
*Iras.* Not in my husband's nose.[18]
*Char.* Our worser thoughts heavens mend! Alexas,[19] — come, his fortune, his fortune. — O! let him marry a woman that cannot go, sweet Isis, I beseech thee; and let her die too, and give him a worse; and let worse follow worse, till the worst of all follow him laughing to his grave, fifty-fold a cuckold! Good Isis, hear me this prayer, though thou deny me a matter of more weight, good Isis, I beseech thee!
*Iras.* Amen. Dear goddess, hear that prayer of the people; for, as it is a heart-breaking to see a handsome man loose-wived,[20] so it is a deadly sorrow to behold a foul knave uncuckolded: therefore, dear Isis, keep decorum, and fortune him accordingly![21]
*Char.* Amen.
*Alex.* Lo, now! if it lay in their hands to make me a cuckold, they would make themselves whores, but they 'd do 't.[22]
*Eno.* Hush! here comes Antony.
*Char.* Not he; the queen.

*Enter* Cleopatra.

*Cleo.* Saw you my lord?[23]
*Eno.* No, lady.
*Cleo.* Was he not here?
*Char.* No, Madam.
*Cleo.* He was dispos'd to mirth; but, on the sudden, A Roman thought hath struck him. — Enobarbus, —
*Eno.* Madam?

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rung würde Charmian's lichter Teint im Alter nur von der anzuwendenden Schminke herrühren. — Mit der Anspielung auf die Runzeln des Alters erwiedert Charmian darauf: *Wrinkles forbid!* wie man sonst *God forbid!* sagt. — *fair* ist doppelsinnig, = hell, licht, und = schön. 5) *his prescience* ist eine scherzhafte Titulatur, wie *his worship* und ähnliche. 6) Ihre Leber, als Sitz der Begierde, will Charmian lieber von Wein, als von Liebe heiss werden lassen. So in Merchant of Venice (A. 1, Sc. 1) *And let my liver rather heat with wine.* 7) *to widow* ist hier ungewöhnlich = als Wittwe überleben. 8) Selbst in ihrem vorgerückten Alter möchte Charmian noch ein Kind gebären, das mächtig genug würde, um einem so gewaltigen Wütherich und Tyrannen, wie ihn Herodes auf der altenglischen Bühne darstellte, Respect und Huldigung abzuzwingen. So sagt in Merry Wives of Windsor (A. 2, Sc. 1) Frau Page von dem ruchlosen, grosssprecherischen Falstaff: *What a Herod of Jewry is this!* 9) *to find* ist das Finden in den Linien der Hand, aus denen der Wahrsager das künftige Glück deutet. 10) *to companion* = zur Gefährtin machen, gleichstellen. Wie Cleopatra den Antonius hat, so würde Charmian, wenn Octavius sie heirathete, denselben Rang mit ihrer Herrin einnehmen. 11) Eine sprichwörtliche Redensart. 12) Dann werden meine Kinder wohl namenlose Bastarde sein, erklärt Steevens; dann werde ich nie einen Mann bekommen, also auch keine Kinder zu benennen haben, ist Johnson's weniger gesuchte Deutung. 13) So verbessert Warburton sinnreich das *foretell* der Fol. 14) Charmian verzeiht ihm die Beleidigung, die er ihr sagt, weil er ein Wahrsager, ein Zauberer ist. — *witch* gebraucht Sh. auch sonst von Hexenmeistern, nicht bloss von Hexen; z. B. in Cymbeline (A. 1, Sc. 7) *such a holy witch,* || *That he enchants societies unto him.* 15) d. h. mein Schicksal und das Schicksal der Meisten von uns. 16) *bedfellow* ist zweideutig, je nachdem Charmian die Lagergenossin der Iras oder Anderer ist. 17) Eine Vorbedeutung der Fruchtbarkeit, wie in Othello (A. 3, Sc. 4) *This hand is moist — —* || *This argues fruitfulness, and liberal heart.* — Wenn ich das nicht erkennen kann, sagt Charmian, so bin ich so dumm, dass ich mir nicht einmal die Ohren kratzen kann. 18) Dass also ihres Mannes Nase um einen Zoll grösser wäre, als sie sein sollte. 19) In der Fol. wird *Alexas* als der Sprecher der folgenden Worte angeführt. Die Verbesserung rührt von Theobald her. 20) *loose-wived* = mit einem lockern Weibe versehen. 21) *to fortune* = Jemanden mit einem Glücke versehen. Schon des Anstands wegen soll Isis dem Alexas das Schicksal zuwenden, das er verdient. 22) Nur um es zu thun, d. h. nur um mich zum Hahnrei zu machen. 23) So die Folioausg. von 1632; die erste hat *Save you, my lord.* 24) *to joint* = ineinanderfügen, verbinden, kommt in diesem Sinne sonst kaum bei Sh. vor. Etwas nüancirt steht in Cymbeline (A. 5, Sc. 4) *be*

*Cleo.* Seek him, and bring him hither. Where 's Alexas?

*Alex.* Here, at your service. — My lord approaches.

*Enter* ANTONY, *with a Messenger and Attendants.*

*Cleo.* We will not look upon him: go with us.

*[Exeunt* CLEOPATRA, ENOBARBUS, ALEXAS, IRAS, CHARMIAN, *Soothsayer, and Attendants.*

*Mess.* Fulvia thy wife first came into the field.

*Ant.* Against my brother Lucius?

*Mess.* Ay:
But soon that war had end, and the time's state
Made friends of them, jointing[24] their force 'gainst Cæsar;
Whose better issue in the war, from Italy,
Upon the first encounter, drave[25] them.

*Ant.* Well, what worst?

*Mess.* The nature of bad news infects the teller.[26]

*Ant.* When it concerns the fool, or coward. — On:
Things, that are past, are done with me. — 'T is thus:
Who tells me true, though in his tale lie death,
I hear him as he flatter'd.

*Mess.* Labienus
(This is stiff news)[27] hath with his Parthian force
Extended[28] Asia; from Euphrates
His conquering banner shook, from Syria,
To Lydia, and to Ionia: whilst —

*Ant.* Antony, thou wouldst say, —

*Mess.* O, my lord!

*Ant.* Speak to me home, mince not the general tongue;
Name Cleopatra as she is call'd in Rome;
Rail thou in Fulvia's phrase; and taunt my faults
With such full license, as both truth and malice
Have power to utter. O! then we bring forth weeds,
When our quick winds lie still;[29] and our ills told us,
Is as our earing.[30] Fare thee well awhile.

*Mess.* At your noble pleasure. *[Exit.*

*Ant.* From Sicyon, ho, the news! Speak there!

*1. Att.* The man from Sicyon. — Is there such an one?

*2. Att.* He stays upon your will.[31]

*Ant.* Let him appear. —
These strong Egyptian fetters I must break,
Or lose myself in dotage.

*Enter another Messenger.*

What are you?

*2. Mess.* Fulvia thy wife is dead.

*Ant.* Where died she?

*2. Mess.* In Sicyon:
Her length of sickness,[32] with what else more serious
Importeth thee to know, this bears. *[Giving a letter.*

*Ant.* Forbear me. —
*[Exit Messenger.*
There 's a great spirit gone. Thus did I desire it:
What our contempts do often hurl from us,
We wish it ours again; the present pleasure,
By revolution[33] lowering, does become
The opposite of itself: she 's good, being gone;
The hand could pluck her back, that shov'd her on.[34]
I must from this enchanting queen break off;
Ten thousand harms, more than the ills I know,
My idleness doth hatch. — How now! Enobarbus!

*Re-enter* ENOBARBUS.

*Eno.* What 's your pleasure, Sir?

*Ant.* I must with haste from hence.

*Eno.* Why, then, we kill all our women. We see how mortal an unkindness is to them: if they suffer our departure, death 's the word.

*Ant.* I must be gone.

*Eno.* Under a compelling occasion, let women die: it were pity to cast them away for nothing; though, between them and a great cause,[35] they should be esteemed nothing. Cleopatra, catching but the least noise of this, dies instantly: I have seen her die twenty times upon far poorer moment.[36] I do think, there is mettle in

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*jointed to the old stock.* 25) Dieses veraltete Präteritum von *to drive* hat Sh. auch an anderen Stellen; doch ist auch bei ihm *drove* schon häufiger. 26) Durch eine gewisse Ansteckung erscheint der Berichterstatter übler Neuigkeiten so schlimm, wie die Neuigkeiten selbst. — Damit entschuldigt der Bote das Stocken in seiner Erzählung. 27) *stiff news* erklärt Todd's Johnson's Dictionary mit *strongly maintained.* Es ist aber wohl eine Neuigkeit, die sich nicht bequem anschmiegt oder anpassen lässt, also: eine widerhaarige, unbequeme Nachricht. 28) *to extend* = in Beschlag nehmen, besetzen, ein ursprünglich gerichtlicher Ausdruck. Plutarch sagt an der entsprechenden Stelle: *The second news as bad as the first: that Labienus conquered all Asia with the army of the Parthians, from the river of Euphrates, and from Syria, unto the country of Lydia and Ionia.* (Vgl. Einleitung pag. 549.) — Die Interpunction der Fol., in besserer Uebereinstimmung mit Plutarch's Worten, verbindet *from Euphrates* mit dem Folgenden, wogegen die meisten Hgg. erst hinter *Euphrates* ein Semicolon setzen. — Zu *shook* ist *Labienus hath* aus dem Vorhergehenden zu suppliren. — *Euphrates* betonen auch Sh.'s Zeitgenossen auf der ersten Sylbe. 29) Bei schwüler Windstille bringt das Erdreich mehr Unkraut hervor, als wenn ein frischer Wind darüber hinfährt und das Wachsthum solcher Pflanzen hindert. Damit vergleicht Antonius die für ihn aus seinem Müssiggange entstandene Schmach. So in K. Henry VI. Third Part (A. 2, Sc. 6) *For what doth cherish weeds but gentle air?* — Für *winds* las Warburton, dem viele Hgg. folgen, *minds.* Andere erklären *winds* = Ackerfurche. 30) Das Bild von dem wuchernden Unkraut wird hier fortgeführt. Wenn man uns auf unsern Schaden aufmerksam macht, so ist es, als ob man uns cultivirte, pflügte. — *to ear* = pflügen, urbar machen. 31) Dieselbe Construction ist in Macbeth (A. 1, Sc. 3) *Worthy Macbeth, we stay upon your leisure.* 32) Wie lange sie krank war u. s. w. enthält dieses, d. h. dieser Brief. 33) *revolution* = Umschwung der Zeiten oder der Umstände. Durch einen solchen sinkt das, was eben noch unser Genuss war, in seinem Werthe und wird zum Gegentheil. — Zwei Zeilen vorher hat die Fol. *our contempts doth,* von den späteren Folioausgg. in *our contempts do* verbessert. — Staunton liest *our contempt doth.* 34) *could* drückt hier ein moralisches Können aus, das von der thatsächlichen Möglichkeit ganz absieht: die Hand wäre im Stande, könnte es über sich gewinnen, sie zurückzuziehen in's Leben, dieselbe Hand, welche sie vorwärts stiess in den Tod. 35) Wenn es sich um die Weiber einerseits und auf der andern Seite um eine wichtige Sache handelt, so sollten die Ersteren für nichts gelten. — Die Fol. hat *Under a compelling an occasion etc.,* wofür ein Anonymus *Under as compelling etc.*

death, which commits some loving act upon her, she hath such a celerity in dying.

*Ant.* She is cunning past man's thought.

*Eno.* Alack, Sir! no; her passions are made of nothing but the finest part of pure love. We cannot call her winds and waters sighs and tears;[37] they are greater storms and tempests than almanacs can report: this cannot be cunning in her; if it be, she makes a shower of rain as well as Jove.

*Ant.* 'Would I had never seen her!

*Eno.* O, Sir! you had then left unseen a wonderful piece of work; which not to have been blessed withal, would have discredited your travel.

*Ant.* Fulvia is dead.

*Eno.* Sir?

*Ant.* Fulvia is dead.

*Eno.* Fulvia?

*Ant.* Dead.

*Eno.* Why, Sir, give the gods a thankful sacrifice. When it pleaseth their deities[38] to take the wife of a man from him, it shows to man the tailors of the earth: comforting therein, that when old robes are worn out, there are members[39] to make new. If there were no more women but Fulvia, then had you indeed a cut, and the case to be lamented: this grief is crowned with consolation; your old smock brings forth a new petticoat; and, indeed, the tears live in an onion, that should water this sorrow.[40]

*Ant.* The business she hath broached in the state
Cannot endure my absence.

*Eno.* And the business you have broached[41] here cannot be without you; especially that of Cleopatra's, which wholly depends on your abode.

*Ant.* No more light answers. Let our officers
Have notice what we purpose. I shall break
The cause of our expedience[42] to the queen,
And get her love[43] to part. For not alone
The death of Fulvia, with more urgent touches,[44]
Do strongly speak to us, but the letters too
Of many our contriving friends in Rome
Petition us at home.[45] Sextus Pompeius
Hath given the dare to Cæsar, and commands
The empire of the sea: our slippery people
(Whose love is never link'd to the deserver,
Till his deserts are past) begin to throw
Pompey the Great, and all his dignities,[46]
Upon his son: who, high in name and power,
Higher than both in blood and life, stands up
For the main soldier; whose quality, going on,
The sides o' the world may danger.[47] Much is breeding,
Which, like the courser's hair, hath yet but life,
And not a serpent's poison.[48] Say, our pleasure,
To such whose place is under us, requires
Our quick remove from hence.

*Eno.* I shall do it. [*Exeunt.*

## SCENE III.

The Same. Another Room.

*Enter* CLEOPATRA, CHARMIAN, IRAS, *and* ALEXAS.

*Cleo.* Where is he?

*Char.* I did not see him since.

*Cleo.* See where he is, who 's with him, what he does: —
I did not send you.[1] — If you find him sad,[2]
Say, I am dancing; if in mirth, report
That I am sudden sick: quick, and return.

[*Exit* ALEXAS.

*Char.* Madam, methinks, if you did love him dearly,
You do not hold the method to enforce
The like from him.

*Cleo.* What should I do, I do not?

*Char.* In each thing give him way, cross him in nothing.

*Cleo.* Thou teachest like a fool: the way to lose him.

*Char.* Tempt him not so too far; I wish, forbear:
In time we hate that which we often fear.[3]

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vermuthete. 36) Aus weit ärmlicherem, geringfügigerem Beweggrunde oder Anlasse. 37) Wenn Cleopatra seufzt und weint, so sind das Winde und Wasser — so heftig —, und nicht blosse Seufzer und Thränen. 38) *their deities* in Bezug auf *the gods* ist eine scherzhafte Titulatur, nach Analogie von *their majesties* u. s. w. — Das folgende *it* bezieht sich auf den ganzen Vordersatz: Das Wegraffen einer Frau führt den verwittweten Mann zum Trost auf die Schneider hienieden, von denen man sich für einen abgetragenen Rock einen neuen machen lassen kann. 39) *members*, das in der Fol. mit einem kleinen Anfangsbuchstaben steht, ist vielleicht verdruckt für *numbers*, scil. *numbers of tailors* = Massen von Schneidern. 40) Die Thränen um Fulvia's Tod müssen künstlich mit Hülfe einer Zwiebel erzeugt werden, weil sie von Natur nicht fliessen. So in Taming of the Shrew (Induction Sc. 1) *if the boy have not a woman's gift,* || *To rain a shower of commanded tears,* || *An onion will do well.* 41) Enobarbus fasst *to broach* mit obscönem Nebensinn. — Zu *of Cleopatra's* vgl. A. 1, Sc. 1, Anm. 2. 42) *expedience* und *expedition* gebraucht Sh. synonym. 43) Für *love* wollte Pope *leave* lesen; *love* ist indess hier = Gunst; ich muss sehen, dass Cleopatra mich in Güte scheiden lässt. 44) *more urgent touches* = andere dringende Antriebe oder Einflüsse. 45) *at home* bezieht sich auf die *contriving friends*, die berathenden Freunde, die von Rom her mit ihren Bitten den Antonius bestürmen. — Johnson erklärt dagegen: *wish us at home.* 46) Das römische Volk, das den Verdienstvollen erst liebt, wenn sein Verdienst vorüber ist, hängt sich jetzt so an den Sohn des alten längst verstorbenen Pompejus und ehrt in ihm den Vater, den es bei Lebzeiten nicht geehrt hat. 47) Wenn Pompejus in dieser Rolle des Soldaten par excellence fortschreitet, so gefährdet das den Weltenbau. — *to danger* = in Gefahr bringen. 48) Der Aberglaube, dass Pferdehaar, in Mistwasser gelegt, sich in Gewürm verwandle, kommt bei Sh.'s Zeitgenossen öfter vor. — Denselben Gedanken, wie hier, spricht Sh. in Macbeth (A. 3, Sc. 4) aus: *the worm, that 's fled,* || *Hath nature that in time will venom breed,* || *No teeth for the present.* — In dem folgenden Satze ist die Construction etwas verwirrt: er fängt an, als ob *say our pleasure to such etc.* zu verbinden wäre, und doch hängt das Verbum *requires* nur von einem Subject *our pleasure* ab. — Die Fol. hat *places* für *place is* und *require* für *requires*. Das richtige *place is* und *requires* findet sich schon in der zweiten Folioausg.

1) d. h. sage, dass ich Dich nicht ausgeschickt habe, nach ihm zu sehen. 2) *sad* = nachdenklich, ernst gestimmt, nicht gerade = traurig. 3) Die Personen, die uns zu oft Furcht oder Scheu einflössen, fangen wir

*Enter* Antony.

But here comes Antony.
*Cleo.* I am sick and sullen.
*Ant.* I am sorry to give breathing to my purpose.[4]
*Cleo.* Help me away, dear Charmian; I shall fall:
It cannot be thus long, the sides of nature[5]
Will not sustain it.
*Ant.* Now, my dearest queen, —
*Cleo.* Pray you, stand further from me.
*Ant.* What 's the matter?
*Cleo.* I know, by that same eye, there 's some good news.
What says the married woman?[6] — You may go:
'Would she had never given you leave to come!
Let her not say, 't is I that keep you here:
I have no power upon you; hers you are.
*Ant.* The gods best know, —
*Cleo.* O! never was there queen
So mightily betray'd; yet at the first
I saw the treasons planted.
*Ant.* Cleopatra, —
*Cleo.* Why should I think, you can be mine, and true,
Though you in swearing shake the throned gods,[7]
Who have been false to Fulvia? Riotous madness,
To be entangled with those mouth-made vows,
Which break themselves in swearing!
*Ant.* Most sweet queen, —
*Cleo.* Nay, pray you, seek no colour for your going,
But bid farewell, and go: when you sued staying,
Then was the time for words;[8] no going then: —
Eternity was in our lips[9] and eyes;
Bliss in our brows' bent; none our parts so poor,
But was a race of heaven:[10] they are so still,
Or thou, the greatest soldier of the world,
Art turn'd the greatest liar.
*Ant.* How now, lady!
*Cleo.* I would I had thy inches;[11] thou shouldst know,
There were a heart in Egypt.
*Ant.* Hear me, queen.
The strong necessity of time commands
Our services awhile; but my full heart
Remains in use with you.[12] Our Italy
Shines o'er with civil swords:[13] Sextus Pompeius
Makes his approaches to the port of Rome:
Equality of two domestic powers
Breed[14] scrupulous faction. The hated, grown to strength,
Are newly grown to love: the condemn'd Pompey,
Rich in his father's honour, creeps apace
Into the hearts of such as have not thriv'd
Upon the present state, whose numbers threaten;
And quietness, grown sick of rest, would purge
By any desperate change.[15] My more particular,
And that which most with you should safe[16] my going,
Is Fulvia's death.
*Cleo.* Though age from folly could not give me freedom,
It does from childishness.[17] — Can Fulvia die?
*Ant.* She 's dead, my queen.
Look here, and, at thy sovereign leisure, read
The garboils[18] she awak'd; at the last, best,
See, when and where she died.
*Cleo.* O most false love!
Where be the sacred vials thou shouldst fill
With sorrowful water?[19] Now I see, I see,
In Fulvia's death, how mine receiv'd shall be.
*Ant.* Quarrel no more, but be prepar'd to know
The purposes I bear; which are, or cease,
As you shall give the advice. By the fire[20]
That quickens Nilus' slime, I go from hence,
Thy soldier, servant; making peace, or war,
As thou affect'st.
*Cleo.* Cut my lace, Charmian, come; —
But let it be. — I am quickly ill, and well:
So Antony loves.[21]
*Ant.* My precious queen, forbear;

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mit der Zeit an zu hassen. — *to wish* in dem vorhergehenden Verse steht, wie öfter bei Sh., = anrathen, anempfehlen. 4) Die Hgg. interpungiren diese bei Seite gesprochenen Worte des Antonius, als ob der Satz unvollendet bliebe. 5) *sides of nature* ist der natürliche, leibliche Bau des Menschen, wie in übertragenem Sinne vorher *sides o' the world* vorkam (vgl. A. 1, Sc. 2, Anm. 47). 6) *married woman* ist hier ironisch = die ihm angetraute Frau, die als solche ein legitimes Anrecht auf ihn hat. 7) Dass die Götter als Hüter des Eides durch die falschen Schwüre des Menschen, der sie zu Zeugen anruft, in ihrem Himmel erschüttert werden, drückt Sh. noch stärker aus in Timon of Athens (A. 4, Sc. 3) *you'll swear, terribly swear,* || *Into strong shudders, and to heavenly agues,* || *The immortal gods that hear you.* 8) Als Du um die Erlaubniss batest, bei mir bleiben zu dürfen, da fehlte es Dir nicht an Worten, wie jetzt. 9) Cleopatra als Königin spricht von sich im Plural, indem sie die ehemaligen Betheuerungen des Antonius anführt. 10) Damals war kein Theil, keine Eigenschaft an der Cleopatra so gering, dass Antonius darin nicht eine Himmelsabstammung entdeckt hätte. 11) Ich wollte, ich hätte Dein Mass, ich wäre so viele Zolle gross, wie Du, um Dir beherzt entgegenzutreten. 12) Cleopatra soll auch in Antonius' Abwesenheit sein Herz zum Niessbrauch behalten. 13) Italien schimmert überall von den im Bürgerkrieg gezückten Schwertern. 14) Nach einer Sh. geläufigen Construction steht *breed*, als ob das zunächst vorhergehende *two domestic powers* das Subject wäre. Zwei einheimische Gewalten, wenn sie gleich mächtig sind, erzeugen eine bedenkliche, gefährliche Parteiung. — Im Folgenden entspricht das *grown to strength* = stark geworden, dem *grown to love* = beliebt, populär geworden. 15) Die ruhige Stimmung im Lande ist des langen Friedens überdrüssig, am Frieden gleichsam krank, und möchte sich durch irgend einen tollkühnen Wechsel von dieser Krankheit heilen. — *to purge* ist hier intransitives Verbum = sich heilen, genesen. 16) *to safe* = sichern, sicher stellen. — Das ungebräuchliche Wort kommt A. 4, Sc. 6 noch einmal vor. 17) Cleopatra ist trotz ihres Alters thöricht genug, den Antonius zu lieben, aber nicht so kindisch, den Worten, mit denen er sie beschwichtigen will, zu glauben. 18) *garboils* = Wirren, Aufruhr. — Cleopatra soll in den Briefen von den Unruhen lesen, die Fulvia erregte, und zu guter Letzt, zuletzt als das Beste, darin sehen, wann und wo sie starb. — Staunton hält dagegen *best* für die Anrede an Cleopatra = Du Beste! 19) Unter den geweihten Gefässen, die Antonius mit Thränen füllen sollte, versteht Sh. vielleicht nicht die eigentlichen antiken Thränengefässe, wie Johnson erklärt, sondern die Augen des Antonius. 20) Die Sonne belebt oder macht fruchtbar den von der Ueberschwemmung des Nils zurückbleibenden Schlamm. — Für *soldier, servant* wäre vielleicht ein Compositum

And give true evidence to his[22] love, which stands
An honourable trial.
*Cleo.* So Fulvia told me.[23]
I pr'ythee, turn aside, and weep for her;
Then bid adieu to me, and say, the tears
Belong to Egypt:[24] good now, play one scene
Of excellent dissembling, and let it look
Like perfect honour.
*Ant.* You 'll heat my blood: no more.
*Cleo.* You can do better yet,[25] but this is meetly.
*Ant.* Now, by my[26] sword, —
*Cleo.* And target. — Still he mends;
But this is not the best. Look, pr'ythee, Charmian,
How this Herculean Roman[27] does become
The carriage of his chafe.
*Ant.* I 'll leave you, lady.
*Cleo.* Courteous lord,[28] one word.
Sir, you and I must part, — but that 's not it:
Sir, you and I have lov'd, — but there 's not it;
That you know well: something it is I would, —
O! my oblivion[29] is a very Antony,
And I am all forgotten.
*Ant.* But that your royalty
Holds idleness[30] your subject, I should take you
For idleness itself.
*Cleo.* 'T is sweating labour
To bear such idleness so near the heart,
As Cleopatra this. But, Sir, forgive me;
Since my becomings kill me,[31] when they do not
Eye well to you: your honour calls you hence;
Therefore, be deaf to my unpitied folly,
And all the gods go with you! Upon your sword
Sit laurel[32] victory, and smooth success
Be strew'd before your feet!
*Ant.* Let us go. Come;
Our separation[33] so abides, and flies,
That thou, residing here, go'st yet with me,
And I, hence fleeting, here remain with thee.
Away! *[Exeunt.*

## SCENE IV.

Rome. An Apartment in Cæsar's House.

*Enter* Octavius Cæsar, Lepidus, *and Attendants.*

*Cæs.* You may see, Lepidus, and henceforth know,
It is not Cæsar's natural wise to hate
Our great competitor.[1] From Alexandria
This is the news: he fishes, drinks, and wastes
The lamps of night in revel; is not more manlike
Than Cleopatra, nor the queen of Ptolemy[2]
More womanly than he; hardly gave audience, or
Vouchsaf'd[3] to think he had partners: you shall find there
A man, who is the abstract of all faults
That all men follow.
*Lep.* I must not think, there are
Evils enow[4] to darken all his goodness:
His faults, in him, seem as the spots of heaven,
More fiery by night's blackness;[5] hereditary,

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*soldier-servant* zu lesen. 21) Mein Befinden wechselt so rasch wie die Liebe des Antonius, ist eben so unbeständig wie diese. 22) *his* bezieht sich entweder auf das vorhergehende *Antony*, oder ist = *the love of him that stands etc.* — Staunton und Dyce citiren einen Passus aus K. Henry VI. Second Part (A. 3, Sc. 2), wo *true evidence* in demselben gerichtlichen Sinne = gerechtes Zeugniss vor Gericht, vorkommt, wie hier: *Proceed no straiter 'gainst our uncle Gloster,* || *Than from true evidence, of good esteem,* || *He be approv'd.* 23) d. h. das Schicksal der Fulvia, die Kälte, mit der Du ihren Tod aufnimmst, hat mich gelehrt, wie Deine Liebe sich bewährt. 24) *Egypt* ist die Königin von Aegypten, wie in anderen Sh.'schen Dramen z. B. *France* = König von Frankreich, *Bohemia* = König von Böhmen, ist. 25) Cleopatra behandelt den aufbrausenden Zorn des gereizten Antonius wie ein Schauspielen, und sagt: Du kannst noch besser spielen, aber das ist angemessen gespielt. — Darauf geht auch das folgende *still he mends* = er spielt immer besser. 26) *my* lässt die Fol. aus Versehen aus; die zweite Folioausg. von 1632 ergänzt es. 27) Sh. dachte dabei an die Stelle im Plutarch, wo es von Antonius heisst: *But besides all this, he had a noble presence and showed a countenance of one of a noble house; he had a goodly thick beard, a broad forehead, crooked-nosed, and there appeared such a manly look in his countenance, as is commonly seen in Hercules' pictures, stamped or graven in metal.* — Für *chafe* liest Staunton *chief* und citirt dazu folgende Stelle aus North's Plutarch: *Now it had bene a speech of old time, that the family of the Antonii were descended from one Anton, the son of Hercules, whereof the family took the name. This opinion did Antonius seeke to confirme in all his doings. Not only resembling him in the likenesse of his body, as we have said before, but also in the wearing of his garments.* — Demnach wäre *carriage of his chief* = die Haltung des Hercules. Indess scheint Cleopatra eher auf den mit Mühe zurückgehaltenen Zornausbruch des Antonius hinzudeuten, um ihn noch mehr zu reizen. 28) *courteous lord* ist Cleopatra's ironische Antwort auf die fremdklingende Betitelung *lady*, die er ihr giebt. 29) *oblivion* ist hier = Vergesslichkeit, und steht mit Sh.'scher Licenz für ein Gedächtniss, das eben so unzuverlässig ist, wie Antonius. — *to be forgotten* = eine Sache vergessen haben. 30) Nach Warburton's Erklärung versteht Antonius sich selbst als personificirt unter *idleness* = zielloses Treiben, thörichtes Thun. Steevens fasst, weniger gesucht, *idleness* nur als Abstractum ohne solche Nebenbeziehungen. 31) Was mir ansteht, zur Zier gereicht, das ist mir tödtlich verhasst, wenn es Dir nicht schön in's Auge fällt. 32) So, mit Sh.'sch kühner adjectivischer Anwendung des Substantivs *laurel*, die Fol. Die späteren Folioausgg. machen *laurel'd* daraus. 33) *our separation* = wir bei unserer Trennung bleiben zugleich und entweichen in der Art, dass u. s. w.

1) *our* ist Heath's Verbesserung für *one* der Fol. — *competitor* gebraucht Sh. wie *rival* = Theilhaber, Mitbesitzer. — Dass Octavius das Folgende aus einem Briefe mittheilt, zeigt die Bühnenweisung der Fol.: *Enter Octavius reading a letter.* 2) Cleopatra war die Gattin des Ptolemäus, ihres Bruders, gewesen. 3) Für *vouchsafe*, wie die erste Fol. liest, setzen die späteren Folioausgg. *did vouchsafe.* Das Richtige setzte zuerst Johnson. — In dem nächsten Verse hat die Fol. *abstracts* für *abstract* der späteren Folioausgg. 4) So die Fol., von Rowe willkürlich in *enough* verändert. 5) Wie das Dunkel der Nacht den Glanz der Sterne als Flecken am Himmel hervorhebt, so treten bei Antonius die Fehler durch den Gegensatz seiner Vorzüge um so schärfer hervor.

Rather than purchas'd;[6] what he cannot change,
Than what he chooses.

*Cæs.* You are too indulgent. Let us grant, it is not
Amiss to tumble on the bed of Ptolemy;[7]
To give a kingdom for a mirth; to sit
And keep the turn of tippling with a slave;
To reel the streets at noon, and stand the buffet
With knaves that smell of sweat: say, this becomes him,
(As[8] his composure must be rare indeed,
Whom these things cannot blemish,) yet must Antony
No way excuse his soils,[9] when we do bear
So great weight in his lightness.[10] If he fill'd
His vacancy with his voluptuousness,
Full surfeits, and the dryness of his bones,
Call on him for 't;[11] but, to confound such time,
That drums him from his sport, and speaks as loud
As his own state, and ours, — 't is to be chid
As we rate boys,[12] who, being mature in knowledge,
Pawn their experience to their present pleasure,
And so rebel to judgment.

*Enter a Messenger.*

*Lep.* Here 's more news.

*Mess.* Thy biddings have been done; and every hour,
Most noble Cæsar, shalt thou have report
How 't is abroad. Pompey is strong at sea;
And it appears, he is belov'd of those
That only have fear'd Cæsar: to the ports
The discontents[13] repair, and men's reports
Give him much wrong'd.

*Cæs.* I should have known no less.
It hath been taught us from the primal state,
That he, which is, was wish'd, until he were;[14]
And the ebb'd man, ne'er lov'd, till ne'er worth love,
Comes dear'd by being lack'd. This common body,
Like to a vagabond flag upon the stream,
Goes to, and back, lackeying[15] the varying tide,
To rot itself with motion.

*Mess.* Cæsar, I bring thee word,
Menecrates and Menas, famous pirates,
Make the sea serve them; which they ear[16] and wound
With keels of every kind: many hot inroads
They make in Italy; the borders maritime
Lack blood[17] to think on 't, and flush youth revolt:
No vessel can peep forth, but 't is as soon
Taken as seen; for Pompey's name strikes more,
Than could his war resisted.[18]

*Cæs.* Antony,
Leave thy lascivious wassails.[19] When thou once
Wast beaten from Modena, where thou slew'st
Hirtius and Pansa, consuls, at thy heel
Did famine follow; whom thou fought'st against,
Though daintily brought up, with patience more
Than savages could suffer: thou didst drink
The stale of horses, and the gilded[20] puddle,
Which beasts would cough at: thy palate then did deign
The roughest berry on the rudest hedge;
Yea, like the stag, when snow the pasture sheets,
The barks of trees thou browsedst; on the Alps,
It is reported, thou didst eat strange flesh,
Which some did die to look on;[21] and all this
(It wounds thine honour, that I speak it now)
Was borne so like a soldier, that thy cheek
So much as lank'd not.

*Lep.* 'T is pity of him.

*Cæs.* Let his shames quickly
Drive him to Rome. 'T is time we twain
Did show ourselves i' the field; and, to that end,
Assemble we[22] immediate council: Pompey
Thrives in our idleness.

*Lep.* To-morrow, Cæsar,
I shall be furnish'd to inform you rightly
Both what by sea and land I can be able,
To front this present time.[23]

*Cæs.* Till which encounter,
It is my business too. Farewell.

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6) *to purchase* = erwerben, aneignen, nicht bloss durch Kauf. — *rather* ist auch noch zu dem Folgenden zu suppliren. 7) d. h. auf Cleopatra's Bette, das rechtmässig dem Ptolemäus gehören sollte (vgl. Anm. 2 dieser Scene). 8) *as* = da doch, während doch in der That Dessen Organisation eine seltene sein muss, den solche Dinge nicht beflecken können. 9) *soils* ist Malone's Emendation des *foyles* der Fol. In dem alten Drucke wird *f* und *ſ* leicht verwechselt. — *soil* = Flecken. 10) *lightness* doppelsinnig = leichtes Gewicht, und = Leichtsinn, Leichtfertigkeit. — Octavius hat zu viel zu tragen an der Leichtfertigkeit des Antonius. 11) So mögen Katzenjammer und Austrocknung des Marks ihn dafür heimsuchen, ich würde ihn gewähren lassen. 12) Aber dass er eine Zeit vergeudet, wie diese, die ihn mit kriegerischen Trommeln von seinem Sinnengenuss wegruft, und die mit der vollen Stimme seiner eigenen Stellung und Macht und der unserigen ihn mahnt, deshalb muss er gescholten werden, wie wir Knaben schelten, die, reif genug an Kenntniss, doch ihre Erfahrung der augenblicklichen Lust unterordnen. 13) *discontents* = die Missvergnügten. In diesem Sinne steht das Wort auch in K. Henry IV. First Part (A. 5, Sc. 1). 14) Die Geschichte lehrt uns von dem ältesten Zustande an, dass Derjenige, welcher Etwas ist, alle Wünsche für sich hatte, bis er es war. Umgekehrt gewinnt der aus seiner Stellung Gesunkene, dem man niemals anhing, bis er solche Anhänglichkeit nicht verdiente, diese Liebe dann, wenn man ihn vermisst. — *dear'd* verbesserte Theobald das *fear'd* der Fol. 15) *lackeying* ist Theobald's Verbesserung des *lacking* der Fol. — Der grosse Haufe folgt willenlos dem Strom, wie eine auf dem Wasser von Ebbe und Fluth hin und her treibende Wasserpflanze, die in diesem Umtreiben verfault. 16) Ihre Schiffskiele sind gleichsam Pflugschaaren, die das Meer durchfurchen wie einen Acker. 17) *lack blood to think on 't* = blass werden bei dem Gedanken daran. — *borders* ist vielleicht *bord'rers* zu lesen, wie in K. Henry V. (A. 1, Sc. 2) *to defend* || *Our inland from the pilfering borderers.* 18) Pompejus' Name schlägt mehr Leute darnieder, als er selbst vermöchte, wenn man ihm im Krieg, in der Schlacht entgegenträte. 19) Die Fol. hat *Vassailes*, was die späteren Folioausgg. und manche Hgg. *vassals* lesen. Natürlicher erscheint Pope's Lesart *wassails* = Trinkgelage, Schwelgerei, wie es in Hamlet (A. 1, Sc. 4) von dem schwelgerischen König heisst *the king — — keeps wassail.* 20) *gilded* bezeichnet die gelblich schimmernde Decke eines Pfuhls. 21) Abgesehen von der letzten Hyperbel, die unserm Dichter angehört, fand Sh. das Uebrige bei Plutarch: *it is reported, that even as they passed the Alps they did eat the barks of trees, and such beasts as never man tasted of their flesh before* (vgl. Einleitung pag. 550). 22) So verbessert die Folioausg. von 1632 das *assemble me* der ersten Fol., was weder zu dem Ton der Rede noch in den

*Lep.* Farewell, my lord. What you shall know meantime
Of stirs abroad, I shall beseech you, Sir,
To let me be partaker.
*Cæs.* Doubt not, Sir;
I knew it for my bond.[24] *[Exeunt.*

## SCENE V.

Alexandria. A Room in the Palace.

*Enter* CLEOPATRA, CHARMIAN, IRAS, *and* MARDIAN.

*Cleo.* Charmian, —
*Char.* Madam?
*Cleo.* Ha, ha! —
Give me to drink mandragora.[1]
*Char.* Why, Madam?
*Cleo.* That I might sleep out this great gap of time,
My Antony is away.
*Char.* You think of him too much.
*Cleo.* O, 't is treason![2]
*Char.* Madam, I trust, not so.
*Cleo.* Thou, eunuch Mardian!
*Mar.* What 's your highness' pleasure?
*Cleo.* Not now to hear thee sing; I take no pleasure
In aught an eunuch has. 'T is well for thee,
That, being unseminar'd,[3] thy freer thoughts
May not fly forth of Egypt. Hast thou affections?
*Mar.* Yes, gracious Madam.
*Cleo.* Indeed?
*Mar.* Not in deed,[4] Madam; for I can do nothing,
But what indeed is honest to be done;
Yet have I fierce affections, and think,[5]
What Venus did with Mars.
*Cleo.* O Charmian!
Where think'st thou he is now? Stands he, or sits he?
Or does he walk? or is he on his horse?
O happy horse, to bear the weight of Antony!
Do bravely, horse, for wott'st thou whom thou mov'st?
The demi-Atlas[6] of this earth, the arm
And burgonet of men. — He 's speaking now,
Or murmuring, »Where 's my serpent of old Nile?«
For so he calls me. Now I feed myself
With most delicious poison. — Think on me,
That am with Phœbus' amorous pinches black,[7]
And wrinkled deep in time? Broad-fronted[8] Cæsar,
When thou wast here above the ground, I was
A morsel for a monarch; and great Pompey
Would stand, and make his eyes grow in my brow:[9]
There would he anchor his aspect, and die
With looking on his life.[10]

*Enter* ALEXAS.

*Alex.* Sovereign of Egypt, hail!
*Cleo.* How much unlike art thou Mark Antony!
Yet, coming from him, that great medicine hath
With his tinct gilded thee.[11] —
How goes it with my brave Mark Antony?
*Alex.* Last thing he did, dear queen,
He kiss'd — the last of many doubled kisses —
This orient pearl. — His speech sticks in my heart.
*Cleo.* Mine ear must pluck it thence.
*Alex.* »Good friend,« quoth he,
»Say. the firm Roman to great Egypt[12] sends
This treasure of an oyster; at whose foot,
To mend the petty present, I will piece
Her opulent throne with kingdoms: all the east,
Say thou, shall call her mistress.« So he nodded,
And soberly did mount an arrogant[13] steed,
Who neigh'd so high, that what I would have spoke
Was beastly dumb'd[14] by him.
*Cleo.* What! was he sad, or merry?
*Alex.* Like to the time o' the year between the extremes
Of hot and cold: he was nor sad, nor merry.
*Cleo.* O well-divided disposition! — Note him,
Note him, good Charmian, 't is the man; but note him:
He was not sad, for he would shine on those
That make their looks by his; he was not merry,
Which seem'd to tell them, his remembrance lay

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Zusammenhang recht passen will. 23) Den Bedürfnissen des Augenblicks entgegenzutreten, die Stirn zu bieten. 24) Ich erkannte es stets als meine Pflicht, Euch Alles mitzutheilen. — Sidney Walker vermuthete *know* für *knew*.

1) *mandragora* als einen aus der Alraunwurzel bereiteten Schlaftrunk erwähnt Sh. auch in Othello (A. 3, Sc. 3). 2) Cleopatra erklärt Charmian's Worte, dass man zu viel an Antonius denken könne, für Hochverrath. 3) *unseminared* = des Samens beraubt, eine Sh.'sche Wortbildung, wie in ähnlichem Sinne *ungenitured* in Measure for Measure (A. 3, Sc. 2). — Mardian, von solchen fleischlichen Gelüsten frei, lässt nicht seine ausgelasseneren Gedanken über die Grenzen Aegyptens hinausschweifen, wie Cleopatra, indem sie an Antonius denkt. — Die späteren Folioausgg. lesen *unseminaried*. 4) Wortspiel zwischen *indeed* und *in deed*. 5) Der Gegensatz ist zwischen dem nachdrücklich betonten *think* und dem folgenden *did:* was Venus und Mars that, das thue ich wenigstens in Gedanken. 6) Antonius trägt die Erde, wie Atlas das Himmelsgewölbe trug, ist also ein zweiter Atlas. So gebraucht Sh. in K. Richard II. (A. 2, Sc. 1) *demi-paradise* = zweites Paradies. 7) So hatte Philo (A. 1, Sc. 1) von *a tawny front* in Bezug auf Cleopatra gesprochen, wie sie sich selbst hier von der Sonne schwarzgebrannt nennt. 8) Henley bezieht das Epitheton *broad-fronted* auf die Kahlköpfigkeit des Julius Cäsar. Indess schreibt Plutarch auch dem Antonius *a broad forehead* zu (vgl. A. 1, Sc. 3, Anm. 27). 9) Pompejus' Augen hefteten sich so fest auf Cleopatra, dass sie in deren Antlitz gleichsam festwuchsen. 10) Cleopatra war sein Leben. — *aspect* betont Sh. auf der letzten Sylbe. 11) Anspielung auf die Tinctur, welche gemeine Metalle in Gold verwandeln sollte. — *medicine* ist doppelsinnig zugleich dieser Stoff der Alchymie, und = Arzt, im Sh.'schen Sprachgebrauch. 12) Vgl. A. 1, Sc. 3, Anm. 24. 13) Die Fol. hat *arm-gaunt*, ein seltsames Compositum, = waffendürre, das wenig in den Zusammenhang, der ein stolzes, übermüthiges Pferd verlangt, passen will. Eben so wenig plausibel erscheint Hanmer's Conjectur *arm-girt*, oder M. Mason's von Steevens aufgenommenes *termagant*, das sich schwerlich von einem Rosse gebrauchen lässt. Die natürlichste Vermuthung (und zugleich ein Gegensatz zu *soberly*) ist vielleicht *arrogant* = übermüthig, stolz. Was Alexas damit sagen will, zeigen die folgenden Zeilen. — *arrogant* schlug auch Boaden vor. 14) *dumb'd* emendirt Theobald das *dumbe* der Fol. — *to dumb* = stumm machen, zum Schweigen bringen, hat Sh. in Pericles (A. 5, Sc. 1). — Dyce erklärt *beastly* richtig: *in*

In Egypt with his joy; but between both:
O heavenly mingle! — Be'st thou sad, or merry,
The violence of either thee becomes;
So does it no man else.[15] — Metst thou my posts?
*Alex.* Ay, Madam, twenty several messengers.
Why do you send so thick?[16]
*Cleo.* Who 's born that day
When I forget to send to Antony,
Shall die a beggar.[17] — Ink and paper, Charmian. —
Welcome, my good Alexas. — Did I, Charmian,
Ever love Cæsar so?
*Char.* O, that brave Cæsar!
*Cleo.* Be chok'd with such another emphasis![18]
Say, the brave Antony.
*Char.* The valiant Cæsar!
*Cleo.* By Isis, I will give thee bloody teeth,
If thou with Cæsar paragon again
My man of men.
*Char.* By your most gracious pardon,
I sing but after you.
*Cleo.* My salad days,[19]
When I was green in judgment: — cold in blood,
To say as I said then! — But come, away;
Get me ink and paper:
He shall have every day a several greeting,
Or I 'll unpeople Egypt.[20] *[Exeunt.*

# ACT II.

## SCENE I.

Messina. A Room in Pompey's House.

*Enter* Pompey, Menecrates, *and* Menas.[1]

*Pom.* If the great gods be just, they shall assist
The deeds of justest men.
*Mene.* Know, worthy Pompey,
That what they do delay, they not deny.
*Pom.* Whiles we are suitors to their throne, decays[2]
The thing we sue for.
*Mene.* We, ignorant of ourselves,
Beg often our own harms, which the wise powers
Deny us for our good; so find we profit,
By losing of our prayers.[3]
*Pom.* I shall do well:
The people love me, and the sea is mine;
My powers are crescent, and my auguring hope
Says, it will come to the full.[4] Mark Antony
In Egypt sits at dinner, and will make
No wars without doors: Cæsar gets money where
He loses hearts: Lepidus flatters both,
Of both is flatter'd; but he neither loves,
Nor either cares for him.
*Men.* Cæsar and Lepidus
Are in the field: a mighty strength they carry.
*Pom.* Where have you this? 't is false.
*Men.* From Silvius, Sir.
*Pom.* He dreams: I know, they are in Rome together,
Looking for Antony. But all the charms of love,
Salt Cleopatra, soften thy wan'd[5] lip!
Let witchcraft join with beauty, lust with both!
Tie up the libertine in a field[6] of feasts,
Keep his brain fuming; Epicurean[7] cooks
Sharpen with cloyless sauce his appetite,
That sleep and feeding may prorogue his honour,[8]
Even till a Lethe'd dulness!

*Enter* Varrius.

How now, Varrius?
*Var.* This is most certain that I shall deliver:
Mark Antony is every hour in Rome
Expected; since he went from Egypt, 't is
A space for further travel.[9]

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*the manner of a beast*, — i. e. *by inarticulate sounds.* 15) Selbst das Uebermass von Schwermuth oder Heiterkeit steht dem Antonius so gut an, wie Keinem ausser ihm. — Die Fol. hat *no mans else.* — Staunton setzt hinter *becomes* kein Interpunctionszeichen und erklärt *so does it* mit *as does it.* 16) *thick* = in gedrängter Masse oder Reihenfolge, dicht hintereinander. So in Macbeth (A. 5, Sc. 3) *thick-coming fancies.* 17) Der Tag, wo ich nicht des Antonius gedenke, soll ein Unglückstag sein. 18) Wenn Du noch einmal mit solchem emphatischen Ausruf von Cäsar sprichst, mögest Du daran ersticken. So kommt *emphasis* in Hamlet (A. 5, Sc. 1) vor: *what is he, whose grief bears such an emphasis?* 19) Mit *salad* bezeichnet Cleopatra das Grüne, Naturwüchsige ihrer Jugendzeit, wo ihr Urtheil noch nicht durch Leben und Erfahrung gereift war. — Die Fol. verbindet *cold in blood*, das eine Anrede an Charmian ist, mit dem Vorhergehenden. Erst Warburton interpungirte richtig. 20) Wenn ich auch Aegypten entvölkern muss indem ich sämmtliche Einwohner nach einander als Boten an den Antonius fortschicke.

1) *in warlike manner* fügt die Fol. zu näherer Bezeichnung ihrer Erscheinung hinzu. — In der Fol. werden die Reden des Menecrates von denen des Menas nicht unterschieden, indem vor alle die Abkürzung *Mene.* gesetzt ist; die Hgg. haben einen Theil derselben dem Menas zuertheilt und lassen demnach *Mene.* und *Men.* abwechseln. 2) *to decay* = im Preise sinken, schlechter werden. 3) Indem wir der Frucht unserer Gebete verlustig gehen. 4) Die meisten Hgg. adoptiren Theobald's Aenderung *My power 's a crescent* und verlieren damit den Doppelsinn von *crescent* = wachsend, und = Halbmond. Auf die letztere Bedeutung des Wortes bezieht sich *it will come to the full.* — So in Cymbeline (A. 1, Sc. 5) *he was then of a crescent note.* 5) *wan'd* = hingeschwunden, verblüht, von *to wane*, verbessert Steevens das *wand* der Fol., wofür Johnson *warm* oder *fond* vorschlug. — Dass die Reize der Cleopatra nicht mehr frisch waren und nur in Antonius' Augen so erschienen, wird vorher und nachher öfter erwähnt. 6) *field* ist hier = Schlachtfeld. Die Gelage sind gleichsam das Schlachtfeld, auf dem der Wollüstling Antonius seine Kämpfe besteht. So kurz vorher: *Mark Antony* || *In Egypt sits at dinner, and will make* || *No wars without doors.* 7) *Epicurean* = der Schwelgerei förderlich, von *Epicure* = Schwelger, hat den Ton auf der dritten Sylbe. 8) *his honour* ist die Ehre, die Antonius sich als Held erwerben könnte, und die er in üppigem Müssiggange so lange hinausschiebt, bis er, schlafend und schmausend, endlich in einen letheartigen Stumpfsinn verfällt. — *Lethe'd* scheint eine Sh.'sche Bildung von dem substantivischen *Lethe*, das unser Dichter häufig = Strom der Vergessenheit, dann = Vergessenheit selbst, gebraucht. So steht ganz ähnlich A. 2, Sc. 7: *Till that the conquering wine hath steep'd our sense* || *In soft and delicate Lethe.*

*Pom.* I could have given less matter
A better ear. — Menas, I did not think,
This amorous surfeiter would have donn'd[10] his helm
For such a petty war: his soldiership
Is twice the other twain. But let us rear
The higher our opinion, that our stirring
Can from the lap of Egypt's[11] widow pluck
The ne'er lust-wearied Antony.
*Men.* I cannot hope,[12]
Cæsar and Antony shall well greet together:
His wife that 's dead did trespasses to Cæsar;
His brother warr'd[13] upon him, although, I think,
Not mov'd by Antony.
*Pom.* I know not, Menas,
How lesser enmities may give way to greater.
Were 't not that we stand up against them all,
'T were pregnant they should square[14] between themselves;
For they have entertained cause enough
To draw their swords: but how the fear of us
May cement their divisions, and bind up
The petty difference, we yet not know.
Be 't as our gods will have 't! It only stands
Our lives upon,[15] to use our strongest hands.
Come, Menas. *[Exeunt.*

## SCENE II.

Rome. A Room in the House of Lepidus.

*Enter* Enobarbus *and* Lepidus.

*Lep.* Good Enobarbus, 't is a worthy deed,
And shall become you well, to entreat your captain
To soft and gentle speech.
*Eno.* I shall entreat him
To answer like himself: if Cæsar move him,
Let Antony look over Cæsar's head,
And speak as loud as Mars. By Jupiter,
Were I the wearer of Antonius' beard,
I would not shave 't to-day.[1]
*Lep.* 'T is not a time
For private stomaching.
*Eno.* Every time
Serves for the matter that is then born in 't.
*Lep.* But small to greater matters must give way.
*Eno.* Not if the small come first.
*Lep.* Your speech is passion:
But, pray you, stir no embers up. Here comes
The noble Antony.

*Enter* Antony *and* Ventidius.

*Eno.* And yonder, Cæsar.

*Enter* Cæsar, Mecænas, *and* Agrippa.

*Ant.* If we compose well here, to Parthia:[2]
Hark ye, Ventidius.
*Cæs.* I do not know,
Mecænas; ask Agrippa.
*Lep.* Noble friends,
That which combin'd us was most great, and let not
A leaner action[3] rend us. What 's amiss,
May it be gently heard: when we debate
Our trivial difference loud, we do commit
Murder in healing wounds. Then, noble partners,
(The rather, for I earnestly beseech,)[4]
Touch you the sourest points with sweetest terms,
Nor curstness grow to the matter.[5]
*Ant.* 'T is spoken well.
Were we before our armies, and to fight,
I should do thus.[6]
*Cæs.* Welcome to Rome.
*Ant.* Thank you.
*Cæs.* Sit.
*Ant.* Sit, Sir.[7]
*Cæs.* Nay, then.
*Ant.* I learn, you take things ill, which are not so;
Or, being, concern you not.
*Cæs.* I must be laugh'd at,
If, or for nothing, or a little, I
Should say myself offended; and with you
Chiefly i' the world: more laugh'd at, that I should
Once name you derogately,[8] when to sound your name
It not concern'd me.
*Ant.* My being in Egypt, Cæsar,
What was 't to you?
*Cæs.* No more than my residing here at Rome
Might be to you in Egypt: yet, if you there

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9) Dass er Aegypten verliess, ist schon ein Zeitraum, der für weitere Reisen als bis nach Rom ausgereicht hätte. 10) *to don* für *to do on* = anthun, aufsetzen. 11) *Egypt*, welches sonst die Königin von Aegypten bezeichnet, ist hier der verstorbene König Ptolemäus. 12) *I cannot hope* steht hier wie unser familiäres »ich hoffe nicht« auch von Dingen, die man nicht eigentlich hofft, sondern nur erwartet. 13) *wan'd* ist ein Druckfehler der ersten Fol., den schon die zweite verbessert. 14) *to square* eigentlich = sich messen, dann in feindlichem Sinne = streiten. 15) Es handelt sich um unser Leben, es geht an unser Leben, dass wir unsere stärkste Thätigkeit anwenden.

1) Um so durch ein vernachlässigtes Aeussere zu zeigen, wie wenig er den Octavius respectire. — Das Gegentheil berichtet nachher in dieser Scene Enobarbus von dem Benehmen des Antonius gegen Cleopatra: *our courteous Antony — — being barber'd ten times o'er.* 2) Wenn wir uns jetzt günstig vergleichen, so wollen wir nach Parthia. — *hark ye* setzt Dyce für *hark* der Fol. — Wie Antonius, im Gespräch mit Ventidius begriffen, thut, als ob er den Octavius nicht sehe und von ihm die ersten entgegenkommenden Schritte erwarte, so Octavius im Gespräch mit Mecänas. 3) *action* = Streitpunkt, Klage. 4) Die Parenthese bezieht sich auf das Folgende: *Touch you etc.* 5) Lasst nicht böse Worte oder zänkisches Wesen noch zu dem Stoffe, der uns beschäftigt, hinzutreten, sich ihm anschliessen. 6) Zu *thus* ist eine begleitende Pantomime hinzuzudenken, mit welcher Antonius den Octavius begrüsst, wie in Erwiederung darauf auch dieser jenen willkommen heisst. — Die Fol. hat hier die Bühnenweisung *Flourish.* 7) Steevens setzte hinter *Sir* ein Ausrufungszeichen, als ob Antonius, seiner höhern Stellung sich bewusst, es übelnehme, dass Octavius ihn zum Sitzen auffordere. Natürlicher erscheint es, dass die Beiden mit einander complimentiren, wer zuerst Platz nehmen sollte, bis Octavius dann mit den erwiedernden Worten *Nay, then* = Wohlan denn, sich setzt. — Die meisten Hgg. interpungiren. als ob Octavius mit *Nay, then* — einen Satz beginne, welchen Antonius unterbreche. 8) *derogately*, eigentlich = ent-

Did practise on my state, your being in Egypt
Might be my question.[9]
*Ant.* How intend you, practis'd?
*Cæs.* You may be pleas'd to catch at mine intent[10]
By what did here befall me. Your wife, and brother,
Made wars upon me, and their contestation
Was theme for you,[11] you were the word of war.
*Ant.* You do mistake your business; my brother never
Did urge[12] me in his act: I did enquire it;
And have my learning from some true reports,[13]
That drew their swords with you. Did he not rather
Discredit my authority with yours,
And make the wars alike against my stomach,
Having alike your cause? [14] Of this my letters
Before did satisfy you. If you 'll patch a quarrel,
As matter whole you have not to make it with,[15]
It must not be with this.
*Cæs.* You praise yourself
By laying defects of judgment to me; but
You patch'd up your excuses.[16]
*Ant.* Not so, not so;
I know you could not lack, I am certain on 't,
Very necessity of this thought, that I,
Your partner in the cause 'gainst which he fought,
Could not with graceful[17] eyes attend those wars
Which fronted[18] mine own peace. As for my wife,
I would you had her spirit in such another:[19]
The third o' the world is yours, which with a snaffle
You may pace easy, but not such a wife.
*Eno.* 'Would we had all such wives, that the men might go to wars with the women!
*Ant.* So much uncurbable,[20] her garboils, Cæsar,
Made out of her impatience (which not wanted
Shrewdness of policy too), I grieving grant,
Did you too much disquiet: for that, you must
But say, I could not help it.
*Cæs.* I wrote to you,
When rioting in Alexandria; you
Did pocket up my letters, and with taunts
Did gibe my missive[21] out of audience.
*Ant.* Sir,
He fell upon me, ere admitted: then
Three kings I had newly feasted, and did want
Of what I was i' the morning:[22] but, next day,
I told him of myself,[23] which was as much
As to have ask'd him pardon. Let this fellow
Be nothing of our strife; if we contend,
Out of our question[24] wipe him.
*Cæs.* You have broken
The article of your oath, which you shall never
Have tongue to charge me with.
*Lep.* Soft, Cæsar.
*Ant.* No, Lepidus, let him speak:
The honour 's sacred which he talks on now,
Supposing that I lack'd it.[25] But on, Cæsar;
The article of my oath, —
*Cæs.* To lend me arms and aid when I requir'd them,
The which you both denied.
*Ant.* Neglected, rather;
And then, when poison'd hours had bound me up
From mine own knowledge. As nearly as I may,
I 'll play the penitent to you; but mine honesty
Shall not make poor my greatness, nor my power
Work without it.[26] Truth is, that Fulvia,
To have me out of Egypt, made wars here;
For which myself, the ignorant motive, do
So far ask pardon, as befits mine honour
To stoop in such a case.

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würdigt, in entwürdigter Art, ist hier, wie Sh. oft die active und passive Bedeutung der Adjective und Adverbien verwechselt, = in herabwürdigender, respectwidriger Art. 9) Wenn Ihr dort gegen meine Macht und Stellung Anschläge machtet *(practise)* für mich, so konnte Euer Aufenthalt in Aegypten wohl für mich ein Gegenstand der Betrachtung oder Besprechung *(question)* sein. 10) *mine intent* = meine Meinung, das, worauf ich mit meinen Worten ziele. 11) Die Construction ist ungenau, da der Sinn nach dem Folgenden nur sein kann, dass bei dem von Antonius' Frau und Bruder erhobenen Streit der Punkt, um den es sich handelte *(theme)*, der war, dass es für Antonius *(for you)* gelte, dass Antonius' Name die Losung des Kampfes sei. — Warburton wollte deshalb, in Uebereinstimmung mit dem unzweifelhaften Sinne des Dichters, *them'd* für *theme* lesen, aber solche Verwirrung der Construction kommt bei Sh. öfter vor. 12) *to urge* = hervorheben, urgiren, als Veranlassung zum Kriege. 13) *reports* kann schwerlich für *reporters* stehen, wie Steevens erklärte und Pope in den Text setzte; vielmehr bezieht sich *that drew etc.* auf die in *some* steckenden Personen, als ob Sh. geschrieben hätte: *from the true reports of some* = aus den wahren Berichten Einiger, für: aus einigen wahren Berichten. 14) *having* bezieht sich auf das in *my stomach* steckende Personalpronomen *I:* machte nicht mein Bruder den Krieg gegen mein Verlangen, der ich eine gemeinschaftliche Sache mit Euch habe? 15) Dem *patch* = zusammenflicken, ist *matter whole* = ein ganzer Stoff, der keines Flickens bedarf, entgegengesetzt, und der Sinn ist demnach: Wenn Ihr einen Streitpunkt gegen mich nothdürftig zusammenflicken wollt, da Ihr keinen ganzen fertigen Stoff habt, um daraus eine Klage gegen mich zu erheben, so darf es doch nicht auf diese Art, durch Bezugnahme auf das Verfahren meines Bruders, geschehen. — *not*, das in der Fol. fehlt, fügte zuerst Rowe hinter *have* ein. 16) Octavius' letzte Worte beziehen sich auf Antonius' *patch a quarrel.* 17) *graceful* = günstig. 18) *to front* = entgegentreten, die Stirn bieten. — Die meisten Hgg. schreiben *'fronted*, als ob das oft vorkommende Verbum aus *affronted* abgekürzt sei. Vgl. A. 1, Sc. 4, Anm. 23. 19) Antonius wünscht dem Octavius eine Frau von eben so männlichem Geiste, wie er sie in der Fulvia besessen, damit Octavius sich überzeuge, wie schwer sie zu regieren. 20) *uncurbable* bezieht sich auf das in *her garboils* steckende *she:* da sie so unbezähmbar war, so machten die von ihr angestifteten Wirren — — Euch zu viel Noth. 21) *missive* = Sendbote. In diesem ungewöhnlichen Sinne hat Sh. das Wort auch in Macbeth (A. 1, Sc. 5) *came missives from the king.* 22) d. h. mir fehlte es an der Nüchternheit, die ich am Morgen hatte. 23) *of myself* ist schwerlich, wie Warburton deutet: *told him the condition I was in*, sondern = von selbst, aus eigenem Antrieb sagte ich es ihm. 24) *question* = Unterhaltung, Verhandlung. 25) Meine Ehre ist unverletzlich, von der er jetzt spricht, indem er voraussetzt, sie habe mir gefehlt, ich habe dagegen verstossen. — Antonius will den Octavius ausreden lassen, weil diese Reden seiner Ehre nichts anhaben können. — Im Folgenden nimmt er die Worte des Octavius wieder auf, die Lepidus unterbrochen hatte. 26) Malone bezieht *it* auf *mine honesty*, während es natürlicher auf *my greatness* geht: die

*Lep.* 'T is noble[27] spoken.
*Mec.* If it might please you, to enforce no further
The griefs[28] between ye: to forget them quite,
Were to remember that the present need
Speaks to atone you.
*Lep.* Worthily spoken, Mecænas.
*Eno.* Or, if you borrow one another's love for the instant, you may, when you hear no more words of Pompey, return it again: you shall have time to wrangle in, when you have nothing else to do.
*Ant.* Thou art a soldier only: speak no more.
*Eno.* That truth should be silent, I had almost forgot.
*Ant.* You wrong this presence; therefore, speak no more.
*Eno.* Go to then; your considerate stone.[29]
*Cæs.* I do not much dislike the matter, but
The manner of his speech;[30] for 't cannot be,
We shall remain in friendship, our conditions
So differing in their acts.[31] Yet, if I knew
What hoop should hold us stanch, from edge to edge
O' the world I would pursue it.
*Agr.* Give me leave, Cæsar, —
*Cæs.* Speak, Agrippa.
*Agr.* Thou hast a sister by the mother's side,
Admir'd Octavia: great Mark Antony
Is now a widower.
*Cæs.* Say not so, Agrippa:
If Cleopatra heard you, your reproof[32]
Were well deserv'd of rashness.
*Ant.* I am not married, Cæsar: let me hear
Agrippa further speak.
*Agr.* To hold you in perpetual amity,
To make you brothers, and to knit your hearts
With an unslipping knot, take Antony
Octavia to his wife; whose beauty claims
No worse a husband than the best of men,
Whose virtue and whose general graces speak
That which none else can utter. By this marriage,
All little jealousies, which now seem great,
And all great fears, which now import their dangers,
Would then be nothing: truths would be tales,[33]
Where now half tales be truths: her love to both
Would, each to other, and all loves to both,
Draw after her.[34] Pardon what I have spoke,
For 't is a studied, not a present thought,
By duty ruminated.
*Ant.* Will Cæsar speak?
*Cæs.* Not till he hears how Antony is touch'd
With what is spoke already.
*Ant.* What power is in Agrippa,
If I would say, »Agrippa, be it so,«
To make this good?
*Cæs.* The power of Cæsar, and
His power unto Octavia.
*Ant.* May I never
To this good purpose, that so fairly shows,
Dream of impediment! — Let me have thy hand:
Further this act of grace, and from this hour
The heart of brothers govern in our loves,
And sway our great designs!
*Cæs.* There is my hand.
A sister I bequeath you, whom no brother
Did ever love so dearly: let her live
To join our kingdoms, and our hearts; and never
Fly off our loves again!
*Lep.* Happily, amen!
*Ant.* I did not think to draw my sword 'gainst Pompey;
For he hath laid strange courtesies, and great,[35]
Of late upon me: I must thank him only,
Lest my remembrance suffer ill report;
At heel of that, defy him.
*Lep.* Time calls upon 's:
Of us[36] must Pompey presently be sought,
Or else he seeks out us.
*Ant.* Where lies he?
*Cæs.* About the Mount Misenum.[37]
*Ant.* What is his strength by land?
*Cæs.* Great and increasing; but by sea
He is an absolute master.
*Ant.* So is the fame.
'Would we had spoke together! Haste we for it;
Yet, ere we put ourselves in arms, despatch we
The business we have talk'd of.
*Cæs.* With most[38] gladness;
And do invite you to my sister's view,
Whither straight I 'll lead you.
*Ant.* Let us, Lepidus,
Not lack your company.

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Redlichkeit, mit der ich meine Fehler bekenne, soll meiner Grösse keinen Abbruch thun, soll das Bewusstsein meiner Würde nicht schmälern; noch soll sie veranlassen, dass meine Macht sich würdelos bethätige. 27) Die Folioausg. von 1632, mit Sh.'s Sprachgebrauch weniger bekannt, änderte *noble* in *nobly* um. 28) *griefs* = Beschwerden, Klagepunkte. So in Julius Cæsar (A. 3, Sc. 2) *What private griefs they have, alas! I know not.* — Wenn Ihr die Klagen, die Ihr gegen einander habt, jetzt vergässet, so wäre das so viel, als erinnertet Ihr Euch, dass das Bedürfniss des Augenblicks Euch zuredet, Euch zu versöhnen *(atone).* 29) scil. *I am your etc.* — Enobarbus versetzt, als Antonius ihn zur Ruhe verweist, humoristisch: Wohlan, ich will mich fortan Euch gegenüber bedachtsam oder rücksichtsvoll benehmen und still sein, wie ein Stein. 30) Enobarbus, sagt Octavius, hat so Unrecht nicht, wenn er sich auch unfein ausdrückt. 31) Wenn unser verschiedenartiges Naturell sich so verschieden bethätigt. 32) *reproof* ist Warburton's sinnreiche Verbesserung des *proof* der Fol.: Der Vorwurf der Voreiligkeit im Reden, den Cleopatra Euch machen würde, wäre wohlverdient. — Das *say not, say Agrippa* der Fol. emendirte schon Rowe. 33) Das, was jetzt eine Wahrheit ist, wie die Verstimmung zwischen Euch, würde dann ein blosses, unbegründetes Gerede sein, das keine Beachtung verdiente, während jetzt, was in dieser Hinsicht geredet wird, zur Hälfte leider wahr ist. — Pope fügte *but* vor *tales* ein. 34) Ihre Liebe zu Euch Beiden würde Euch zu einander ziehen und würde, in ihrem Gefolge, die Liebe Aller Euch Beiden zuwenden. 35) Mit auffallenden und grossen Freundlichkeiten hat er kürzlich mich verpflichtet; für diese muss ich ihm schon deshalb Dank sagen, damit meine Art, des mir Erwiesenen zu gedenken, keine schlechte Auslegung erfahre; unmittelbar darauf kann ich ihn herausfordern. — Zu *defy him* ist nicht eigentlich *I must* aus dem Vorhergehenden zu suppliren, sondern etwa *I may*, oder *let us.* 36) *of us* ist nicht ganz = *by us*, wie Malone erklärt, sondern eher = von unserer Seite, von uns aus. 37) So verbesserte Rowe das *Mount-Mesena* der Fol. 38) *more* und *most*, adjectivisch für *greater* und *greatest* gebraucht, ist Sh.'sch. So in K. Henry VI. First Part (A. 4, Sc. 1) *But*

*Lep.* Noble Antony,
Not sickness should detain me.

*[Flourish. Exeunt* Cæsar, Antony, *and* Lepidus.

*Mec.* Welcome from Egypt, Sir.

*Eno.* Half the heart of Cæsar, worthy Mecænas! — My honourable friend, Agrippa! —

*Agr.* Good Enobarbus!

*Mec.* We have cause to be glad, that matters are so well digested. You stay'd well by it in Egypt.

*Eno.* Ay, Sir; we did sleep day out of countenance,[39] and made the night light with drinking.

*Mec.* Eight wild-boars roasted whole at a breakfast,[40] and but twelve persons there; is this true?

*Eno.* This was but as a fly by an eagle: we had much more monstrous matter of feast, which worthily deserved noting.

*Mec.* She 's a most triumphant lady, if report be square[41] to her.

*Eno.* When she first met Mark Antony, she pursed up his heart, upon the river of Cydnus.

*Agr.* There she appeared[42] indeed, or my reporter devised well for her.

*Eno.* I will tell you.
The barge she sat in, like a burnish'd throne,
Burn'd on the water: the poop was beaten gold;
Purple the sails, and so perfumed, that
The winds were love-sick with them;[43] the oars were silver;
Which to the tune of flutes kept stroke, and made
The water, which they beat, to follow faster,
As amorous of their strokes. For her own person,
It beggar'd all description: she did lie
In her pavilion (cloth of gold of tissue),[44]
O'er-picturing that Venus,[45] where we see
The fancy outwork nature: on each side her
Stood pretty dimpled boys, like smiling Cupids,
With divers-colour'd fans, whose wind did seem
To glow[46] the delicate cheeks which they did cool,
And what they undid, did.

*Agr.* O, rare for Antony!

*Eno.* Her gentlewomen, like the Nereides,
So many mermaids, tended her i' the eyes,
And made their bends adornings:[47] at the helm
A seeming mermaid steers; the silken tackle
Swell with the touches of those flower-soft hands,[48]
That yarely frame the office. From the barge
A strange invisible perfume[49] hits the sense
Of the adjacent wharfs. The city cast
Her people out upon her; and Antony,
Enthron'd i' the market-place, did sit alone,
Whistling to the air; which, but for vacancy,[50]
Had gone to gaze on Cleopatra too,
And made a gap in nature.

*Agr.* Rare Egyptian!

*Eno.* Upon her landing Antony sent to her,
Invited her to supper: she replied,
It should be better he became her guest,
Which she entreated. Our courteous Antony,
Whom ne'er the word of »No« woman heard speak,
Being barber'd ten times o'er,[51] goes to the feast;
And for his ordinary pays his heart
For what his eyes eat only.[52]

*Agr.* Royal wench!
She made great Cæsar lay his sword to bed;
He plough'd her, and she cropp'd.

*Eno.* I saw her once
Hop forty paces through the public street;
And having lost her breath, she spoke, and panted,
That she did make defect perfection,
And, breathless, power breathe forth.[53]

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*always resolute in most extremes.* 39) Wir schliefen so lange, dass der Tag darüber aus der Fassung kam, und tranken so lange, dass die Nacht hell wurde. 40) Dieser Zug ist, wie die folgende Schilderung von Antonius' erstem Zusammentreffen mit Cleopatra, aus Plutarch entlehnt, nur dass bei ihm die acht Eber für den Abendschmaus gebraten werden. 41) Wenn das Gerücht ihr gemäss, ihr gerecht ist. 42) *to appear* steht in emphatischem Sinne, und wird so von *indeed* verstärkt: Da war sie in der That eine Erscheinung, oder mein Berichterstatter hat zu ihren Gunsten gut gefabelt. 43) Die Fol. verbindet *with them* mit dem Folgenden und setzt hinter *love-sick* ein Punctum. 44) *gold of tissue* ist ein Begriff = goldgewirkter Stoff, und darf daher nicht durch ein Comma getrennt werden, wie schon die Fol. irrig thut. Im Plutarch steht: *she was laid under a pavilion of cloth of gold of tissue* (vgl. Einleitung pag. 550). 45) *that Venus* sagt Enobarbus in Bezug auf eine bestimmte Darstellung der Göttin, in welcher die Phantasie des Künstlers die Natur selbst übertraf, besser arbeitete als die Natur. So übertraf Cleopatra gleichsam als ein Gemälde, als ein Kunstwerk *(o'er-picturing)* jenes Bild der Venus, das dem Erzähler hier vorschwebt. — Im Folgenden wäre vielleicht *pretty-dimpled* als Compositum zu fassen. 46) *to glow* = erglühen machen, ist Rowe's Verbesserung des *to glove* der Fol. — Die Fächer, die der Cleopatra Kühlung zuwehten, gaben ihren Wangen ein wärmeres Colorit und erzeugten so auf ihnen die Wärme, die sie zu gleicher Zeit vernichteten. — Staunton vermuthet *and what they undy'd, dy'd.* 47) Ihre Zofen, als Nereiden gekleidet, warteten vor ihren Augen auf, huldigten ihr vor ihrem Angesichte, und machten dabei ihre Verbeugungen so graziös, dass dieselben gleichsam zu einem Schmucke für sie selbst oder für Cleopatra wurden. — Das *bends* hat von den Commentatoren eine mannigfache Auslegung erfahren, welche von Steevens in der Kürze so resumirt wird: *here we meet with the same phrase explained with reference to four different images: bows, groups, eyes, and tails.* — *her i' the eyes* ist = *in her eyes*, wie in Hamlet (A. 4, Sc. 4) *We shall express our duty in his eye.* — Für *Nereides* liest Pope *Nereids.* 48) Wie vorher die Winde sich liebeskrank in den Segeln verfangen, wie das Wasser verliebt den Ruderstreichen nachzieht, so schwillt auch das Tauwerk sympathetisch bei der Berührung der wie Blumen weichen Zofenhände, welche gewandt *(yarely)* den Dienst auf dem Schiffe handhaben. 49) *invisible perfume* ist ein Wohlgeruch, von dem man nicht sieht, wo er herkommt. Dieser Duft von unsichtbarer Entstehung verbreitet sich über das benachbarte Ufer, macht sich den dort Stehenden bemerklich. — *perfume* betont Sh. auf der ersten Sylbe. 50) Wenn die Luft eine Leere hätte lassen dürfen, wäre auch sie aus der Stadt weggegangen, der Cleopatra entgegen, und hätte so auf dem luftleeren Platze einen Riss, eine Kluft in der Natur, die keinen leeren Raum verträgt, bewirkt. 51) Vgl. A. 2, Sc. 2, Anm. 1. 52) Antonius bezahlte seine Zeche an dem Abendessen der Cleopatra mit seinem Herzen, obwohl nur sein Auge ass, sein Auge sie mit Blicken verschlang. 53) Sie keuchte mit solcher Grazie, dass sie dieses Gebrechen

*Mec.* Now Antony must leave her utterly.
*Eno.* Never; he will not.
Age cannot wither her, nor custom stale [54]
Her infinite variety. Other women cloy
The appetites they feed, but she makes hungry,
Where most she satisfies; for vilest things
Become themselves in her, [55] that the holy priests
Bless her when she is riggish. [56]
*Mec.* If beauty, wisdom, modesty, can settle
The heart of Antony, Octavia is
A blessed lottery [57] to him.
*Agr.* Let us go. —
Good Enobarbus, make yourself my guest,
Whilst you abide here.
*Eno.* Humbly, Sir, I thank you. *[Exeunt.*

## SCENE III.

The Same. A Room in Cæsar's House.

*Enter* Cæsar, Antony, Octavia *between them; Attendants.*

*Ant.* The world, and my great office, will sometimes
Divide me from your bosom.
*Octa.* All which time,
Before the gods my knee shall bow [1] my prayers
To them for you.
*Ant.* Good night, Sir. — My Octavia,
Read not my blemishes in the world's report:
I have not kept my square; [2] but that to come
Shall all be done by the rule. Good night, dear lady. —
Good night, Sir.
*Cæs.* Good night. *[Exeunt* Cæsar *and* Octavia.

*Enter a Soothsayer.* [3]

*Ant.* Now, sirrah: you do wish yourself in Egypt?
*Sooth.* 'Would I had never come from thence, nor you thither!
*Ant.* If you can, [4] your reason?
*Sooth.* I see it in my motion, have it not in my tongue: but yet hie you to Egypt again. [5]
*Ant.* Say to me, whose fortunes shall rise higher, Cæsar's or mine?
*Sooth.* Cæsar's.
Therefore, O Antony! stay not by his side:
Thy demon (that 's thy spirit [6] which keeps thee) is
Noble, courageous, high, unmatchable,
Where Cæsar's is not; but near him thy angel
Becomes a fear, [7] as being o'erpower'd: therefore,
Make space enough between you.
*Ant.* Speak this no more.
*Sooth.* To none but thee; no more, but when to thee.
If thou dost play with him at any game,
Thou art sure to lose; and, of that natural luck,
He beats thee 'gainst the odds: [8] thy lustre thickens, [9]
When he shines by. I say again, thy spirit
Is all afraid to govern thee near him,
But, he away, 't is noble. [10]
*Ant.* Get thee gone:
Say to Ventidius, I would speak with him. —
*[Exit Soothsayer.*
He shall to Parthia. — Be it art, or hap,
He hath spoken true: the very dice obey him; [11]
And in our sports my better cunning faints
Under his chance: if we draw lots, he speeds;
His cocks do win the battle still of mine,
When it is all to nought; and his quails ever
Beat mine, inhoop'd, [12] at odds. I will to Egypt:
And though I make this marriage for my peace,
I' the east my pleasure lies.

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zu einer Vollkommenheit machte, und, obwohl athemlos, doch die Gewalt ihres Reizes und Zaubers ausathmete. — Vielleicht wäre *breathless*, das die Fol. nicht in Commata einschliesst, mit *power* zu verbinden: sie athmete stumme Gewalt aus. — Zur Erklärung diene eine Stelle in Measure for Measure (A. 1, Sc. 3) *for in her youth || There is a prone and speechless dialect, || Such as moves men.* 54) *to stale* = abbrauchen, abnutzen. 55) Selbst das Hässlichste gereicht bei ihr sich zum Schmucke, nimmt an ihr sich gut aus. — *vildest* in der Fol., das die vierte Folioausg. in *vilest* umändert. 56) *riggish* = geil, verbuhlt, ein Wort, das Sh. nur an dieser Stelle hat, von *rig* = *strumpet.* 57) *lottery* = Loos, das vom Schicksal bestimmte Loos.

1) *to bow* = mit Kniebeugung darbringen. 2) *square* = Mass, Richtschnur, wird erklärt durch das folgende *rule.* — *that to come* ist: das, was nun kommen wird, Antonius' Zukunft. — Den Schluss dieser Rede: *Good night, Sir* legen viele Hgg. mit den späteren Folioausgg. der Octavia bei. 3) So die Fol. Die meisten Hgg. lassen den Wahrsager schon zu Anfang der Scene erscheinen. 4) Gieb Deinen Grund an, wenn Du einen angeben kannst, weshalb ich nie hätte nach Aegypten kommen sollen. — Einen solchen Grund kann der Wahrsager nicht aussprechen, obgleich er in seinem prophetischen Instinct *(motion)* ihn so deutlich fühlt, als ob er ihn sähe. 5) Die Hgg. machen aus dieser und der vorigen Rede des Wahrsagers Verse, und ändern deshalb *again to Egypt.* 6) Der parenthetische Satz erklärt, was der Wahrsager unter *thy demon* versteht. — *that 's* ist eine Emendation der zweiten Folioausg. für *that* der ersten Fol. Die entsprechende Stelle bei Plutarch lautet: *For thy demon, said he, (that is to say, the good angel and spirit that keepeth thee,) is afraid of his; and, being courageous and high when he is alone, becometh fearful and timorous when he cometh near unto the other* (vgl. Einleitung pag. 550). 7) *a fear* ist die Furcht personificirt gedacht, ohne dass deshalb, wie Steevens will, an eine so betitelte Figur in den alten englischen Moralitäten zu denken ist. — Upton las *becomes afeard.* 8) Vermöge jenes natürlichen Glückes, das ihm eigen ist, schlägt er Dich im Spiel, wenn es auch noch so ungleich, zu Deinen Gunsten, steht. 9) *to thicken* = undurchsichtig, trübe werden. So in Macbeth (A. 3, Sc. 2) *light thickens.* 10) Nach Pope's Verbesserung. Die Fol. hat *but he alway 'tis Noble,* woraus die späteren Folioausgg. machten *but he alway is noble.* 11) *him* geht auf Octavius, *he* zu Anfang der Zeile auf den Wahrsager. — Für diese Worte des Antonius hat Sh. Folgendes bei Plutarch benutzt: *as often as they two drew cuts for pastime who should have anything, or whether they played at dice, Antonius always lost. Oftentimes when they were disposed to see cock-fight, or quails that were taught to fight one with another, Cæsar's cocks or quails did ever overcome.* (Vgl. Einleitung pag. 550.) 12) Die Wachteln wurden zum Kampf in Reifen gesperrt. — *at odds* ist wie vorher *against the odds* = wenn das Spiel ungleich steht, wenn die Wachteln des Antonius, als die stärkern, alle Chancen für sich haben.

*Enter* VENTIDIUS.

O! come, Ventidius,
You must to Parthia: your commission 's ready;
Follow me, and receive 't. *[Exeunt.*

## SCENE IV.

The Same. A Street.

*Enter* LEPIDUS, MECÆNAS, *and* AGRIPPA.

*Lep.* Trouble yourselves no further: pray you, hasten [1]
Your generals after.
*Agr.* Sir, Mark Antony
Will e'en but kiss Octavia, and we 'll follow.
*Lep.* Till I shall see you in your soldier's dress,
Which will become you both, farewell.
*Mec.* We shall,
As I conceive the journey, be at the Mount [2]
Before you, Lepidus.
*Lep.* Your way is shorter;
My purposes do draw me much about:
You 'll win two days upon me.
*Mec., Agr.* Sir, good success!
*Lep.* Farewell. *[Exeunt.*

## SCENE V.

Alexandria. A Room in the Palace.

*Enter* CLEOPATRA, CHARMIAN, IRAS, *and* ALEXAS.

*Cleo.* Give me some music; music, moody [1] food
Of us that trade in love.
*Attend.* The music, ho!

*Enter* MARDIAN.

*Cleo.* Let it alone; let 's to billiards: come, Charmian.
*Char.* My arm is sore; best play [2] with Mardian.
*Cleo.* As well a woman with an eunuch play'd,
As with a woman. — Come, you 'll play with me, Sir?
*Mar.* As well as I can, Madam.
*Cleo.* And when good will is show'd, though 't come too short,
The actor [3] may plead pardon. I 'll none now. [4] —
Give me mine angle, — we 'll to the river: there,
My music playing far off, I will betray
Tawny-finn'd fishes; [5] my bended hook shall pierce
Their slimy jaws; and, as I draw them up,
I 'll think them every one an Antony,
And say, Ah, ha! you 're caught.
*Char.* 'T was merry, when
You wager'd on your angling; when your diver
Did hang a salt-fish on his hook, which he [6]
With fervency drew up.
*Cleo.* That time [7] — O times! —
I laugh'd him out of patience; and that night
I laugh'd him into patience: and next morn,
Ere the ninth hour, I drunk him to his bed;
Then put my tires and mantles on him, whilst
I wore his sword Philippan. [8]

*Enter a Messenger.*

O! from Italy? —
Ram [9] thou thy fruitful tidings in mine ears,
That long time have been barren.
*Mess.* Madam, Madam, —
*Cleo.* Antonius [10] dead? if thou say so, villain,
Thou kill'st thy mistress: but well and free,
If thou so yield him, [11] there is gold, and here
My bluest veins to kiss; a hand that kings
Have lipp'd, and trembled kissing.
*Mess.* First, Madam, he is well.
*Cleo.* Why, there 's more gold.
But, sirrah, mark, we use
To say, the dead are well: bring it to that,
The gold I give thee will I melt, and pour
Down thy ill-uttering throat.
*Mess.* Good Madam, hear me.
*Cleo.* Well, go to, I will;
But there 's no goodness in thy face, if Antony [12]
Be free, and healthful: — so tart a favour
To trumpet such good tidings! if not well,
Thou shouldst come like a Fury crown'd with snakes,
Not like a formal man. [13]
*Mess.* Will 't please you hear me?

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1) *to hasten* = zur Eile antreiben. Die Beiden sollen den Antonius und Octavius antreiben, rasch dem nach Cap Misenum vorausgeeilten Lepidus zu folgen. 2) scil. *at Mount Misenum,* am Vorgebirge Misenum. — Das in der Fol. ausgefallene *the* ergänzt die zweite Folioausg. von 1632.

1) *moody* = trübe, melancholisch. 2) scil. *you had best play etc.* — Für *billiards* hat die Fol. *billards.* — In dem nächsten Verse ist *play'd* Conjunctiv = sie würde, möchte spielen. 3) *actor* = Vollbringer einer That, Thäter. 4) Ich will jetzt kein Billardspiel mehr. 5) So emendirte Theobald das *tawny fine* der Fol., wofür Rowe *tawny-fin* gesetzt hatte. 6) *he* ist Antonius. — Sh. entlehnte diese Anekdote aus Plutarch, wo sie jedoch in weiterer Ausführung erzählt ist (vgl. Einleitung pag. 550). 7) Die meisten Hgg. interpungiren *That time!* als einen Ausruf, während es doch als Zeitbestimmung mit *I laugh'd him etc.* zu verbinden ist: zu der Zeit, als wir zusammen angelten, lachte ich ihn so aus, dass er ungeduldig, böse wurde. 8) Das Philippi'sche Schwert, das Schwert, das er in der Schlacht bei Philippi gegen Brutus und Cassius geführt. 9) Für *ram* möchte Steevens *rain* lesen; indess passt der grobe, starke Tropus von dem gewaltsamen Hineinstossen der Neuigkeiten in's Ohr zu der leidenschaftlichen Aufregung der Cleopatra; sonst wäre vielleicht eher *cram* zu lesen, wie in Tempest (A. 2, Sc. 1) *you cram these words into mine ears.* 10) Die Fol. hat *Anthonyo's,* wie sie häufig für *Antonius* setzt, sowohl in Julius Cæsar als auch in diesem Drama, z. B. A. 2, Sc. 2: *Were I the wearer of Antonius' beard,* wo sie *Anthonio's* hat. Die späteren Folioausgg. setzen hier das anders betonte *Antony's,* und die Hgg. folgen ihnen. 11) *so* bezieht sich auf *well and free:* wenn Du ihn als wohl und frei berichtest, so ist hier Gold für Dich, und die blaueste Ader meiner Hand zum Küssen. 12) Die meisten Hgg. verbinden, im Widerspruch mit der Interpunction der Fol., den Satz *if Antony etc.* als Vordersatz mit dem folgenden und fügen mit Rowe ein *why* vor *so tart a favour* ein. Beides ist überflüssig: Cleopatra meint, wenn Antonius frei und gesund wäre, so müsste das Gesicht des Boten besser dem entsprechen, es müsste ein guter Ausdruck in seinem Gesichte sein. Da sie diesen nicht darin findet, so sagt sie verwundert: ein so saures Gesicht *(favour),* um so gute Nachricht zu verkünden! 13) *formal* = von gehörigem Aussehen, wie ein Mensch aussehen muss. So in Comedy

*Cleo.* I have a mind to strike thee, ere thou speak'st:
Yet, if thou say, Antony lives, is well,[14]
Or friends with Cæsar, or not captive to him,[15]
I 'll set thee in a shower of gold, and hail
Rich pearls upon thee.
*Mess.* Madam, he 's well.
*Cleo.* Well said.
*Mess.* And friends with Cæsar.
*Cleo.* Thou 'rt an honest man.
*Mess.* Cæsar and he are greater friends than ever.
*Cleo.* Make thee a fortune from me.
*Mess.* But yet, Madam, —
*Cleo.* I do not like »but yet«, it does allay
The good precedence;[16] fie upon »but yet«!
»But yet« is as a gaoler to bring forth
Some monstrous malefactor. Pr'ythee, friend
Pour out the pack of matter to mine ear,
The good and bad together. He 's friends with Cæsar;
In state of health, thou say'st; and, thou say'st, free.
*Mess.* Free, Madam? no; I made no such report.
He 's bound unto Octavia.
*Cleo.* For what good turn?[17]
*Mess.* For the best turn i' the bed.
*Cleo.* I am pale. Charmian.
*Mess.* Madam, he 's married to Octavia
*Cleo.* The most infectious pestilence upon thee!
*[Strikes him down.*[18]
*Mess.* Good Madam, patience.
*Cleo.* What say you? —
*[Strikes him again.*
Hence, horrible villain! or I 'll spurn thine eyes
Like balls before me: I 'll unhair thy head.
*[She hales him up and down.*
Thou shalt be whipp'd with wire, and stew'd in brine,
Smarting in lingering pickle[19]
*Mess.* Gracious Madam,
I, that do bring the news, made not the match.
*Cleo.* Say, 't is not so, a province I will give thee,
And make thy fortunes proud: the blow thou hadst
Shall make thy peace for moving me to rage;[20]
And I will boot thee with what gift beside
Thy modesty can beg.
*Mess.* He 's married, Madam.
*Cleo.* Rogue! thou hast liv'd too long.
*[Draws a knife.*[21]
*Mess.* Nay, then I 'll run. —
What mean you, Madam? I have made no fault. *[Exit.*
*Char.* Good Madam, keep yourself within yourself:
The man is innocent.
*Cleo.* Some innocents 'scape not the thunderbolt. —
Melt Egypt into Nile! and kindly creatures
Turn all to serpents! — Call the slave again:
Though I am mad, I will not bite him. — Call.
*Char.* He is afeard to come.
*Cleo.* I will not hurt him. —
*[Exit* Charmian.
These hands do lack nobility, that they strike
A meaner than myself;[22] since I myself
Have given myself the cause

*Re-enter* Charmian *and Messenger.*

Come hither, Sir.
Though it be honest, it is never good
To bring bad news; give to a gracious message
An host of tongues; but let ill tidings tell
Themselves, when they be felt.
*Mess.* I have done my duty.
*Cleo.* Is he married?
I cannot hate thee worser than I do,
If thou again say, Yes.
*Mess.* He 's married, Madam.
*Cleo* The gods confound thee! dost thou hold there still?
*Mess.* Should I lie, Madam?
*Cleo.* O! I would, thou didst;
So half my Egypt were submerg'd,[23] and made
A cistern for scal'd snakes. Go, get thee hence:
Hadst thou Narcissus in thy face,[24] to me
Thou wouldst appear most ugly. He is married?
*Mess.* I crave your highness' pardon.
*Cleo* He is married?
*Mess.* Take no offence, that I would not offend you:
To punish me for what you make me do,
Seems much unequal.[25] He is married to Octavia.
*Cleo.* O! that his fault should make a knave of thee,
That art not what thou 'rt sure of![26] — Get thee hence:
The merchandise[27] which thou hast brought from Rome.
Are all too dear for me: lie they upon thy hand,
And be undone by 'em! *[Exit Messenger.*
*Char.* Good your highness, patience.

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of Errors (A. 5, Sc. 1) *To make of him a formal man again.* 14) *is well* verbesserte Capell nach dem Sinne des Zusammenhangs das *'t is well* der Fol. 15) *captive* ist wie *free* in uneigentlichem Sinne zu verstehen, von der unabhängigen Stellung des Antonius, die sich dem Octavius in keiner Weise unterordnet und sich ihm gegenüber ihre volle Willensfreiheit bewahrt. 16) *precedence* = der Anfang der Rede, das Vorhergegangene. 17) Cleopatra fasst *bound* = verpflichtet, verbunden für irgend einen Dienst *(turn)*, während der Bote es = verknüpft, gebunden an Jemanden durch Vertrag oder Gelöbniss, versteht. 18) Diese Bühnenweisung und die folgenden finden sich bereits in der Fol. 19) *lingering* ist auf *smarting* zu beziehen: eine Lauge, welche Dich in Qualen festhält, nicht so bald vorüber ist. 20) Der Schlag, den ich Dir gab, soll Deine Strafe absolviren dafür, dass Du mich in Wuth versetztest. 21) *dagger* setzen die meisten Hgg. für *knife* der Fol. — Sh. gebraucht *knife* oft im Sinne des jetzigen *dagger*. 22) Indem sie den Boten, einen Geringeren, schlug, statt sich selber zu schlagen, da sie doch selbst und kein Anderer die Ursache ihrer Heftigkeit war, hat sie ihre Hände entadelt. 23) Wie vorher *melt Egypt into Nile! — to submerge* = unter Wasser setzen, fand Sh. ähnlich angewandt in dem ihm bekannten Buche von Reynold, God's Revenge against Murder, wo es heisst: *as the cataracts of Nilus make it submerge and wash Egypt with her inundation.* 24) Wäre Dein Antlitz so schön, wie das des Narciss. 25) *unequal* ist zugleich = ungerecht, und = unvernünftig. So in Measure for Measure (A. 5, Sc. 1) *do not banish reason for inequality.* 26) In Cleopatra's Augen erscheint der Bote durch die schlimme Nachricht, die er bringt, ohne sein Wissen und Wollen in einen Schelm verwandelt, und er ist nicht mehr, obwohl er dessen sicher zu sein glaubt, ein ehrlicher Mann. — So interpretirt, bedarf die von den Hggn. vielfach angezweifelte Stelle keiner Aenderung. 27) *merchandise* hat als Collectiv, = die Waaren zusammengefasst, die Plurale *are* und *they* nach sich. — Das Bild ist von einem Handelsmann entlehnt, der für seine

*Cleo.* In praising Antony, I have disprais'd Cæsar.[28]
*Char.* Many times, Madam.
*Cleo.* I am paid for 't now.
Lead me from hence;
I faint. O Iras! Charmian! — 'T is no matter. —
Go to the fellow, good Alexas; bid him
Report the feature[29] of Octavia, her years,
Her inclination, let him not leave out
The colour of her hair: bring me word quickly. —
*[Exit* Alexas.
Let him for ever go: — let him not — Charmian,
Though he be painted one way like a Gorgon,
The other way 's a Mars.[30] — *[To* Mardian.*]* Bid you Alexas
Bring me word, how tall she is. — Pity me, Charmian,
But do not speak to me. — Lead me to my chamber.
*[Exeunt.*

## SCENE VI.

Near Misenum.

*Flourish. Enter* Pompey *and* Menas, *at one side, with drum and trumpet; at another,* Cæsar, Lepidus, Antony, Enobarbus, Mecænas, *with Soldiers marching.*

*Pom.* Your hostages I have, so have you mine;[1]
And we shall talk before we fight.
*Cæs.* Most meet
That first we come to words; and therefore have we
Our written purposes before us sent;
Which if thou hast consider'd, let us know
If 't will tie up thy discontented sword,
And carry back to Sicily much tall youth,
That else must perish here.
*Pom.* To you all three,[2]
The senators alone of this great world,
Chief factors for the gods, — I do not know
Wherefore my father should revengers want,
Having a son, and friends; since Julius Cæsar,
Who at Philippi the good Brutus ghosted,[3]
There saw you labouring for him. What was it,
That mov'd pale Cassius to conspire? And what
Made the all-honour'd,[4] honest, Roman Brutus,
With the arm'd rest, courtiers of beauteous freedom,[5]
To drench the Capitol, but that they would
Have one man but a man? And that is it
Hath made me rig my navy; at whose burden
The anger'd ocean foams; with which I meant
To scourge the ingratitude that despiteful Rome
Cast on my noble father.
*Cæs.* Take your time.[6]
*Ant.* Thou canst not fear[7] us, Pompey, with thy sails;
We 'll speak with thee at sea: at land, thou know'st
How much we do o'er-count thee.
*Pom.* At land, indeed,
Thou dost o'er-count me of my father's house:[8]
But, since the cuckoo builds not for himself,
Remain in 't as thou mayst.
*Lep.* Be pleas'd to tell us,
(For this is from the present,)[9] how you take
The offers we have sent you.
*Cæs.* There 's the point.
*Ant.* Which do not be entreated to, but weigh
What it is worth embrac'd.[10]
*Cæs.* And what may follow,
To try a larger fortune.
*Pom.* You have made me offer
Of Sicily, Sardinia; and I must
Rid all the sea of pirates; then, to send
Measures of wheat to Rome: this 'greed upon,[11]
To part with unhack'd edges, and bear back
Our targes undinted.
*Cæs., Ant., Lep.* That 's our offer.

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Waaren keinen Absatz findet und so durch sie ruinirt wird. 28) Der Gegensatz von *praise* und *dispraise* ist Sh. geläufig. So in Romeo and Juliet (A. 3, Sc. 5) *dispraise my lord with that same tongue || Which she hath prais'd him with;* und in Cymbeline (A. 5, Sc. 5) *not dispraising whom we prais'd.* — Unter *Cæsar* versteht Cleopatra hier nicht den Octavius, sondern den Julius Cäsar, ihren früheren Liebhaber. 29) *feature* = Gesichtsbildung, und in weiterem, obgleich veraltetem Sinne auch = Körperbildung. 30) So ist mit der vierten Folioausg. das *the other wayes a Mars* der Fol. wohl zu lesen: wenn nach einer Seite hin Antonius wegen seiner Treulosigkeit nur hässlich wie die Gorgo gemalt erscheint, so steht doch nach der andern Seite ein Mars da, ein Bild männlicher Schönheit. — Die Hgg. ändern meistens mit Hanmer: *the other way he 's a Mars.*

1) Die Geiseln dienen zu gegenseitiger Sicherheit ihrer Person bei dieser friedlichen Besprechung, ehe es zum Kampfe geht. 2) Der Satz ist elliptisch und zu ergänzen: Ich spreche oder ich wende mich an Euch darin, da Ihr allein die Rathmänner dieser grossen Welt und die Verwalter an Stelle der Götter seid. 3) *to ghost* = *to haunt* kommt in diesem uneigentlichen Sinne auch in Burton's Anatomy of Melancholy (1632) vor: *Ask not with him — — what madness ghosts this old man, but what madness ghosts us all.* 4) Die Folioausg. von 1632 schiebt vor *all-honoured* ein *the* ein, das in der Fol. fehlt. — *Roman* ist wohl adjectivisch gefasst = der ächtrömische Brutus. 5) *courtiers etc.* ist Apposition zu dem Vorhergehenden: Was veranlasste sie, als Höflinge oder Freier der schönen Freiheit, das Capitol mit Blut zu überschwemmen, d. h. mit Cäsar's Blute, wenn sie nicht wollten, dass ein Mann nur ein Mensch, wie die anderen Menschen, sein sollte? 6) Nimm Dir Zeit, d. h. übereile Dich nicht, werde nicht zu hitzig. 7) *to fear* = in Furcht oder Schrecken setzen. 8) *to o'er-count* fasst Antonius = an Zahl übertreffen, mehr zählen als Einer; Pompejus fasst es = mehr rechnen, in der Rechnung übertreffen, übertheuern. Die Anspielung geht auf ein von Plutarch berichtetes Factum: *when Pompey's house was put to open sale, Antonius bought it; but when they asked him money for it, he made it very strange and was offended with them.* — Deshalb vergleicht Pompejus auch gleich nachher den Antonius einem Kuckuk, der seine Eier in ein fremdes Nest legt, statt sich selbst eines zu bauen. Vgl. Einleitung pag. 551. 9) Diese Recriminationen liegen von unserem gegenwärtigen Geschäft weit ab, haben nichts damit zu schaffen. — Da die Fol. *how you take* irrig mit zu dem parenthetischen Satze gezogen hatte, so machten die späteren Folioausgg. daraus: *For this is from the present now you talk.* Das Richtige setzte Theobald. 10) Lasst Euch nicht erbitten, diesem Punkte beizutreten, sondern erwägt, was er Euch werth ist, wenn Ihr ihn annehmet. Und was sich weiter daraus ergeben mag, fügt Octavius hinzu, so dass Ihr ein reicheres Glück, als Euer gegenwärtiges, damit versucht. 11) Wenn wir darüber eins geworden, so habt Ihr vorgeschlagen, dass wir ohne Schwertstreich uns trennen wollen.

*Pom.* Know then,
I came before you here, a man prepar'd
To take this offer: but Mark Antony
Put me to some impatience. — Though I lose
The praise of it by telling, you must know,
When Cæsar and your brother were at blows,
Your mother came to Sicily, and did find
Her welcome friendly.
*Ant.* I have heard it, Pompey;
And am well studied for a liberal thanks
Which I do owe you.
*Pom.* Let me have your hand.
I did not think, Sir, to have met you here.
*Ant.* The beds i' the east are soft; and thanks to you,
That call'd me, timelier than my purpose, hither,
For I have gain'd by 't.
*Cæs.* Since I saw you last,
There is a change upon you.
*Pom.* Well, I know not
What counts harsh fortune casts upon my face;[12]
But in my bosom shall she never come,
To make my heart her vassal.
*Lep.* Well met here.
*Pom.* I hope so, Lepidus. — Thus we are agreed.
I crave, our composition may be written,
And seal'd between us.
*Cæs.* That 's the next to do.
*Pom.* We 'll feast each other ere we part; and let 's
Draw lots who shall begin.[13]
*Ant.* That will I, Pompey.
*Pom.* No, Antony, take the lot:
But, first or last,[14] your fine Egyptian cookery
Shall have the fame. I have heard, that Julius Cæsar
Grew fat with feasting there.
*Ant.* You have heard much.
*Pom.* I have fair meanings,[15] Sir.
*Ant.* And fair words to them.
*Pom.* Then, so much have I heard:
And I have heard, Apollodorus carried —
*Eno.* No more of that: — he did so.
*Pom.* What, I pray you?
*Eno.* A certain queen to Cæsar[16] in a mattress.
*Pom.* I know thee now: how far'st thou, soldier?
*Eno.* Well;
And well am like to do; for, I perceive,
Four feasts[17] are toward.
*Pom.* Let me shake thy hand:
I never hated thee. I have seen thee fight,
When I have envied thy behaviour.
*Eno.* Sir,
I never lov'd you much; but I have prais'd you,
When you have well deserv'd ten times as much
As I have said you did.
*Pom.* Enjoy thy plainness,
It nothing ill becomes thee. —
Aboard my galley I invite you all:[18]
Will you lead, lords?
*Cæs., Ant., Lep.* Show us the way, Sir.
*Pom.* Come.
*[Exeunt* Pompey, Cæsar, Antony, Lepidus, *Soldiers, and Attendants.*
*Men. [Aside.]* Thy father, Pompey, would ne'er have made this treaty. — You and I have known, Sir.[19]
*Eno.* At sea, I think.
*Men.* We have, Sir.
*Eno.* You have done well by water.
*Men.* And you by land.
*Eno.* I will praise any man that will praise me; though it cannot be denied what I have done by land.
*Men.* Nor what I have done by water.
*Eno.* Yes; something you can deny for your own safety: you have been a great thief by sea.[20]
*Men.* And you by land.
*Eno.* There I deny my land service. But give me your hand, Menas: if our eyes had authority,[21] here they might take two thieves kissing.
*Men.* All men's faces are true, whatsoe'er their hands are.
*Eno.* But there is never a fair woman has a true face.
*Men.* No slander; they steal hearts.[22]
*Eno.* We came hither to fight with you.
*Men.* For my part, I am sorry it is turned to a drinking. Pompey doth this day laugh away his fortune.
*Eno.* If he do, sure, he cannot weep 't back again.
*Men.* You have said, Sir.[23] We looked not for Mark Antony here. Pray you, is he married to Cleopatra?

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12) Die Furchen oder Runzeln, welche das Leben dem Angesicht des Pompejus eingegraben hat, werden mit den Strichen einer Rechnung auf einer Tafel oder einem Blatte verglichen. — Das Schicksal kann wohl auf dem Antlitz des Pompejus seine Rechnung verzeichnen, aber sein Herz bleibt davon unberührt. 13) Fast wörtlich aus Plutarch: *one of them did feast another, and drew cuts who should begin.* 14) Magst Du zuerst oder zuletzt an die Reihe des Bewirthens kommen, so wird doch Deine schöne, aus Aegypten mitgebrachte Kochkunst den Sieg davontragen. — *cookery* ist zweisylbig *(cook'ry)* zu lesen. 15) Ich meine nichts Böses mit dem, was ich wiedererzähle. — *meanings* verbesserte Heath in Uebereinstimmung mit dem folgenden *them* das *meaning* der Fol. 16) Auch hier ist Julius Cäsar gemeint (vgl. A. 2, Sc. 5, Anm. 28). — Sh. fand in Plutarch's Julius Cæsar von Cleopatra's erstem Zusammentreffen mit Cäsar erzählt: *she laid herself down upon a mattress or flockbed, which Apollodorus her friend tied and bound up together, like a bundle, with a great leather thong and so took her upon his back and brought her thus hampered in this fardel unto Cæsar in at the castle-gate.* — An der humoristischen Freimüthigkeit, mit welcher Enobarbus, dem Pompejus zuvorkommend, in Antonius' Beisein auf diese Anekdote anspielt, erkennt Pompejus den Enobarbus. 17) Die Festmahle der Triumvirn und des Pompejus. Vgl. Anm. 13. 18) Nach Plutarch's Darstellung lag die Galeere am Vorgebirge Misenum, auf welchem die Zusammenkunft stattfand, und wurde zum Empfang der Gäste durch eine Schiffbrücke mit dem Lande verbunden (vgl. Einleitung pag. 551). 19) scil. *known each other.* So stand zu Anfang dieser Scene *we shall talk* = wir werden mit einander reden. 20) Plutarch bezeichnet Menas und Menecrates als *two notable pirates.* 21) Wenn unsere Augen mit einer amtlichen Würde und Vollmacht ausgestattet wären, so dass sie Diebe verhaften könnten, so würden sie hier zwei Diebe, Dich und mich, attrapiren, wie sie gerade einander freundschaftlich nahen. 22) Darin steckt keine Verläumdung, damit geschieht den Weibern kein Unrecht, denn da sie Herzen stehlen, sind sie allerdings Diebe. 23) Ihr habt Recht mit dem, was Ihr sagt, oder einfach = Ja wohl! — Im Vorhergehenden entspricht *to weep back* = sein Glück mit Weinen zurückbringen, dem *to laugh away* = sein

*Eno.* Cæsar's sister is call'd Octavia.
*Men.* True, Sir; she was the wife of Caius Marcellus.
*Eno.* But she is now the wife of Marcus Antonius.
*Men.* Pray ye, Sir?
*Eno.* 'T is true.
*Men.* Then is Cæsar and he for ever knit together.
*Eno.* If I were bound to divine of this unity, I would not prophesy so.
*Men.* I think, the policy of that purpose [24] made more in the marriage, than the love of the parties.
*Eno.* I think so too: but you shall find, the band that seems to tie their friendship together will be the very strangler of their amity. Octavia is of a holy, cold, and still conversation. [25]
*Men.* Who would not have his wife so?
*Eno.* Not he, that himself is not so; which is Mark Antony. He will to his Egyptian dish again: then shall the sighs of Octavia blow the fire up in Cæsar; and, as I said before, that which is the strength of their amity, shall prove the immediate author of their variance. Antony will use his affection where it is: he married but his occasion here. [26]
*Men.* And thus it may be. Come, Sir, will you aboard? I have a health for you.
*Eno.* I shall take it, Sir: we have used our throats in Egypt. [27]
*Men.* Come; let 's away. *[Exeunt.*

## SCENE VII.

On board Pompey's Galley, lying near Misenum.

*Music. Enter Two or Three Servants, with a banquet.* [1]

*1. Serv.* Here they 'll be, man. Some o' their plants [2] are ill-rooted already; the least wind i' the world will blow them down.
*2. Serv.* Lepidus is high-coloured.
*1. Serv.* They have made him drink alms-drink. [3]
*2. Serv.* As they pinch one another by the disposition, [4] he cries out, »No more;« reconciles them to his entreaty, and himself to the drink.
*1. Serv.* But it raises the greater war between him and his discretion.
*2. Serv.* Why, this it is to have a name in great men's fellowship: I had as lief have a reed that will do me no service, as a partisan [5] I could not heave.
*1. Serv.* To be called into a huge sphere, and not to be seen to move in 't, are the holes [6] where eyes should be, which pitifully disaster the cheeks.

*A sennet sounded. Enter* Cæsar, Antony, Pompey, Lepidus, Agrippa, Mecænas, Enobarbus, Menas, *with other Captains.*

*Ant.* Thus do they, Sir. [7] They take the flow o' the Nile
By certain scales i' the pyramid; [8] they know,
By the height, the lowness, or the mean, if dearth
Or foison [9] follow. The higher Nilus swells,
The more it promises: as it ebbs, the seedsman
Upon the slime and ooze scatters his grain,
And shortly comes to harvest.
*Lep.* You have strange serpents there.
*Ant.* Ay, Lepidus.
*Lep.* Your serpent of Egypt is bred now of your mud by the operation of your sun: so is your crocodile.
*Ant.* They are so.
*Pom.* Sit, — and some wine! — A health to Lepidus!
*Lep.* I am not so well as I should be, but I 'll ne'er out. [10]
*Eno.* Not till you have slept: I fear me, you 'll be in, till then.
*Lep.* Nay, certainly, I have heard, the Ptolemies' pyramises [11] are very goodly things; without contradiction, I have heard that.
*Men. [Aside.]* Pompey, a word.
*Pom. [Aside.]* Say in mine ear: what is 't?
*Men. [Aside.]* Forsake thy seat, I do beseech thee, captain,
And hear me speak a word.

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Glück mit Lachen verlieren. 24) *that purpose* geht auf *Then is Cæsar and he for ever knit together.* 25) Octavia ist fromm, kalt und schweigsam im Umgange. 26) *occasion* = günstige Gelegenheit, Vortheil, ist dem *affection* = Neigung, entgegengesetzt. Diese wird Antonius da cultiviren, wo sie sich befindet, d. h. bei der Cleopatra; jenen, den Vortheil, und nicht die Octavia selbst, hat er geheirathet. 27) Wir haben unsere Kehlen in Aegypten im Trinken geübt; ich kann also einem Zutrunk Bescheid thun.

1) *banquet* = Nachtisch, Dessert, das abgesondert von dem eigentlichen Mahl in einem andern Zimmer aufgetragen wurde. 2) *plant* = Pflanze, und = Fusssohle. Dieses Wortspiels wegen steht auch *ill-rooted.* 3) *alms-drink* = Almosentrunk, bezeichnet das, was Lepidus für die Anderen hat mittrinken müssen, weil es ihnen zu viel war. 4) Wenn die Anderen sich gegenseitig bei den Schwächen ihres Naturells zwicken und so beinahe sich mit einander erzürnen, dann beschwichtigt er sie und trinkt zur Versöhnung für die Uebrigen mit. 5) *partisan* = Partisane, Hellebarde. 6) *are the holes* ist ungenau ausgedrückt für: das ist wie Augenhöhlen statt der Augen, die kläglich das Angesicht entstellen. — *to disaster*, eigentlich = mit einem Missgeschick treffen. Damit vergleicht der Diener den Lepidus, der in das Triumvirat berufen ist, ohne dass man ihn in der Ausübung dieser Würde sieht. 7) Die Hgg. fügen die Bühnenweisung *To Cæsar* hinzu, obwohl Antonius diesen Bericht, zu welchem Sh. den Stoff im Plinius oder in Leo's History of Africa fand, eben so wohl dem Lepidus abstatten konnte. 8) Leo in der History of Africa spricht nicht von der Pyramide, sondern von einem Pfeiler, der in einer durch Schleusen mit dem Nil verbundenen Cisterne steht: *a certain pillar which is marked and divided into as many cubits as the cistern contains in depth.* 9) *foison* = Ueberfluss, reichliche Ernte, entspricht dem *height, dearth* dem *lowness* = niedriger Wasserstand; *the mean* = der mittlere Wasserstand, ist ohne ein entsprechendes Wort gelassen, weil dasselbe Wort *mean* = mittlere Ernte, sich wiederholen müsste. 10) *out* fasst Lepidus = aus der Gesellschaft, aus dem Rundtrunk heraus, Enobarbus als Gegensatz zu *in:* verwickelt in Etwas und frei von Etwas. 11) Da Sh. sonst nur *pyramids* (Macbeth A. 4, Sc. 1) und *pyramides* (in diesem Stücke A. 5, Sc. 2) im Plural bildet, so scheint *pyramises* (*Pyramisis* in der Fol.) eine lächerliche Verdrehung des Lepidus, der nach Art der Sh.'schen Clowns damit seine Unwissenheit an den Tag legt oder im trunkenen Zustande redet. — Indess kommt in Hall's Satires auch der Singular *pyramise* als Reim auf *Egyptian-wise* vor.

*Pom. [Aside.]* Forbear me till anon. —
This wine for Lepidus.
*Lep.* What manner o' thing is your crocodile?
*Ant.* It is shaped, Sir, like itself, and it is as broad as it hath breadth; it is just so high as it is, and moves with it own organs; it lives by that which nourisheth it; and the elements once out of it, it transmigrates.[12]
*Lep.* What colour is it of?
*Ant.* Of it own colour too.
*Lep.* 'T is a strange serpent.
*Ant.* 'T is so: and the tears of it are wet.
*Cæs.* Will this description satisfy him?
*Ant.* With the health that Pompey gives him, else he is a very epicure.[13]
*Pom. [To* Menas, *aside.]* Go hang, Sir, hang! Tell me of that? away!
Do as I bid you. — Where 's this cup I call'd for?
*Men. [Aside.]* If for the sake of merit[14] thou wilt hear me,
Rise from thy stool.
*Pom. [Aside.]* I think, thou 'rt mad. The matter?
*[Walks aside.*
*Men.* I have ever held my cap off to thy fortunes.[15]
*Pom.* Thou hast serv'd me with much faith. What 's else to say? —
Be jolly, lords.
*Ant.* These quick-sands, Lepidus,[16]
Keep off them, for you sink.
*Men.* Wilt thou be lord of all the world?
*Pom.* What say'st thou?
*Men.* Wilt thou be lord of the whole world? That 's twice.
*Pom.* How should that be?
*Men.* But entertain it,
And, though thou think me poor, I am the man
Will give thee all the world.
*Pom.* Hast thou drunk well?
*Men.* No, Pompey, I have kept me from the cup.
Thou art, if thou dar'st be, the earthly Jove:
Whate'er the ocean pales, or sky inclips,
Is thine, if thou wilt ha 't.
*Pom.* Show me which way.

*Men.* These three world-sharers, these competitors,[1]
Are in thy vessel: let me cut the cable;
And, when we are put off, fall to their throats:
All there is thine.[18]
*Pom.* Ah! this thou shouldst have done,
And not have spoke on 't. In me, 't is villany;
In thee, 't had been good service. Thou must know,
'T is not my profit that does lead mine honour;
Mine honour, it. Repent, that e'er thy tongue
Hath so betray'd thine act: being done unknown,
I should have found it afterwards well done,
But must condemn it now. Desist, and drink.
*Men. [Aside.]* For this,
I 'll never follow thy pall'd fortunes[19] more.
Who seeks, and will not take, when once 't is offer'd,
Shall never find it more.
*Pom.* This health to Lepidus.
*Ant.* Bear him ashore. — I 'll pledge it for him, Pompey.
*Eno.* Here 's to thee, Menas.
*Men.* Enobarbus, welcome.
*Pom.* Fill, till the cup be hid.
*Eno.* There 's a strong fellow, Menas.
*[Pointing to the Attendant who carries off* Lepidus.
*Men.* Why?
*Eno.* 'A bears the third part of the world, man: seest not?
*Men.* The third part then is drunk:[20] 'would it were all, That it might go on wheels![21]
*Eno.* Drink thou; increase the reels.
*Men.* Come.
*Pom.* This is not yet an Alexandrian feast.[22]
*Ant.* It ripens towards it. — Strike the vessels,[23] ho! Here is to Cæsar.
*Cæs.* I could well forbear it.
It 's monstrous labour, when I wash my brain,
And it grows fouler.
*Ant.* Be a child o' the time.
*Cæs.* Possess it, I 'll make answer;[24] but I had rather fast
From all,[25] four days, than drink so much in one.

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12) Eine scherzhafte Anspielung auf die Seelenwanderung kommt auch in As you like it (A. 3, Sc. 2) vor: *I was never so be-rhymed since Pythagoras' time, that I was an Irish rat, which I can hardly remember.* — Vorher und nachher setzen die späteren Folioausgg. *its own* für das Sh.'sche *it own* der beiden ersten Folioausgg. 13) Ein rechter Schlemmer, der schwer zu befriedigen *(satisfy)* ist, der nicht genug bekommen kann. 14) Um des Verdienstes willen, das ich mir um Dich erworben habe. 15) Ich bin immer durch alle Schicksale hindurch Dein ergebener Diener gewesen. 16) Der trunkene Lepidus schwankt so auf seinem Sitze und hat so unsichern Boden unter sich, als ob er auf Flugsand oder Triebsand sässe. — Für *for you sink* sollte vielleicht, wie Theobald vermuthet, *'fore you sink* gedruckt werden. 17) Vgl. A. 1, Sc. 4, Anm. 1. — Menas' Vorschlag und Pompejus' Antwort ist theilweise wörtlich aus Plutarch entlehnt (vgl. Einleitung pag. 551). — Zwei Verse vorher ist *to pale* = begrenzen, *to inclip* = einschliessen, einfassen. 18) Alles was Du da siehst, Alles was die Drei da besitzen, wird Dein sein. — Für *there* lesen einige Hgg. *then.* 19) *palled fortunes* sind Glücksumstände, die schaal, matt werden, ihre bisherige Anhänglichkeit verlieren; so in Hamlet (A. 5, Sc. 2) *when our dear plots do pall.* 20) Die Fol. hat *then he is drunk;* Rowe strich das *he.* 21) *the world runs on wheels* ist ein sprichwörtlicher Ausdruck der Zeit, auf den Menas anspielt, = die Welt dreht sich, bleibt nie stehen, wo sie steht. — Darauf geht Enobarbus ein, indem er den Menas auffordert, durch seinen Rausch dies allgemeine Schwanken der Welt noch zu vermehren. In K. Richard III. (A. 3, Sc. 2) kommt vor: *It is a reeling world, indeed, my lord.* 22) Ein Festmahl, wie Antonius es von Alexandrien her gewohnt war. 23) *to strike* ist, wie ein Hg. der Werke Beaumont's und Fletcher's aus Parallelstellen nachweist, = *to tap.* In Fletcher's Monsieur Thomas steht so: *strike a fresh piece of wine,* und in Love's Pilgrimage desselben Verfassers: *strike me the oldest sack.* 24) Auf Antonius' Aufforderung, ein Kind der Zeit zu sein, sich von dem Augenblicke leiten zu lassen, erwiedert Octavius, man müsse vielmehr die Zeit beherrschen, sich in ihren Besitz setzen *(possess).* — Staunton fasst *possess it, I 'll make answer* = trinke mir zu, so thue ich Dir Bescheid. Dass *to possess* diesen Sinn haben kann, lässt sich freilich nicht nachweisen. 25) *to fast from all* = ganz und gar fasten, sich von Allem

*Eno.* *[To* Antony.*]* Ha, my brave emperor!
Shall we dance now the Egyptian Bacchanals,
And celebrate our drink?
*Pom.* Let 's ha 't, good soldier.
*Ant.* Come, let us all take hands,[26]
Till that the conquering wine hath steep'd our sense
In soft and delicate Lethe.
*Eno.* All take hands. —
Make battery to our ears with the loud music;[27]
The while I 'll place you: then, the boy shall sing;
The holding every man shall bear,[28] as loud
As his strong sides can volley.
*[Music plays.* Enobarbus *places them hand in hand.*[29]

Song.

*Come, thou monarch of the vine,*
*Plumpy Bacchus, with pink eyne:*[30]
*In thy vats our cares be drown'd;*
*With thy grapes our hairs be crown'd;*
*Cup us, till the world go round;*
*Cup us, till the world go round!*[31]

*Cæs.* What would you more? Pompey, good night.[32] Good brother,
Let me request you off: our graver business
Frowns at this levity. — Gentle lords, let 's part;
You see, we have burnt our cheeks.[33] Strong Enobarb
Is weaker than the wine; and mine own tongue
Splits what it speaks: the wild disguise hath almost
Antick'd[34] us all. What needs more words? Good night. —
Good Antony, your hand.
*Pom.* I 'll try you on the shore.[35]
*Ant.* And shall, Sir. Give 's your hand.
*Pom.* O Antony!
You have my father's house,[36] — But what? we are friends.
Come down into the boat.
*Eno.* Take heed you fall not. —
*[Exeunt* Pompey, Cæsar, Antony, *and Attendants.*
Menas, I 'll not on shore.

*Men.*[37] No, to my cabin. —
These drums! — these trumpets, flutes! what! —
Let Neptune hear, we bid a loud farewell
To these great fellows: sound, and be hang'd! sound out!
*[A flourish of trumpets, with drums.*
*Eno.* Ho, says 'a! — There 's my cap.[38]
*Men.* Ho! — Noble captain! come. *[Exeunt.*

# ACT III.

## SCENE I.

A Plain in Syria.

*Enter* Ventidius, *as it were in triumph, with* Silius, *and other Romans, Officers, and Soldiers; the dead body of* Pacorus *borne before him.*

*Ven.* Now, darting Parthia,[1] art thou struck; and now
Pleas'd fortune does of Marcus Crassus' death
Make me revenger. — Bear the king's son's body
Before our army. — Thy Pacorus, Orodes,[2]
Pays this for Marcus Crassus.
*Sil.* Noble Ventidius,
Whilst yet with Parthian blood thy sword is warm,
The fugitive Parthians follow:[3] spur through Media,
Mesopotamia, and the shelters whither
The routed fly: so thy grand captain Antony
Shall set thee on triumphant chariots, and
Put garlands on thy head.
*Ven.* O Silius, Silius!
I have done enough: a lower place,[4] note well,
May make too great an act: for learn this, Silius,
Better to leave undone, than by our deed
Acquire too high a fame, when him we serve 's away.[5]
Cæsar and Antony have ever won
More in their officer than person:[6] Sossius,
One of my place in Syria, his[7] lieutenant,
For quick accumulation of renown,
Which he achiev'd by the minute, lost his favour.
Who does i' the wars more than his captain can,

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enthalten. 26) Bei der Hand fassen, d. h. zum Tanz. — Zu dem folgenden *Lethe* vgl. A. 2, Sc. 1, Anm. 8. 27) Die laute Musik soll die Ohren bestürmen. So in übertragenem Sinne in Hamlet (A 1, Sc. 1) *let us once again assail your ears.* 28) Zu dem Liede, das der Knabe singt, soll Jedermann den Refrain *(holding)* übernehmen oder singen, so laut, wie seine Seiten es laut werden lassen. — *bear* ist Theobald's Emendation für *beat* der Fol. 29) d. h. zum Tanz (vgl. Anm. 26). 30) *eyne*, eine veraltete Pluralform von *eye*, welche Sh. auch anderswo, namentlich wie hier im Reim anwendet. — Ob *pink eyne* kleine, blinzelnde Augen oder rothe, vom Trinken geröthete Augen sind, bleibt nach den von den Hggn. citirten Parallelstellen zweifelhaft. Als charakteristisch für Zecher kommt *pinky eyne* in einem Trinkliede in Lodge's Wounds of Civil War (1594) vor. 31) Der letzte Vers ist der Refrain *(holding)*, den Alle im Chor singen. 32) Mit den folgenden Worten ersucht er den Antonius, mit ihm fortzugehen. 33) Unsere Wangen glühen vom Wein, als ob sie verbrannt wären. 34) Die Ausgelassenheit, welche wir wie eine Verkleidung angelegt haben, hat uns Allen das Ansehen von Possenreissern *(antick)*, wie sie auf der Bühne groteske Tänze aufführen, gegeben. 35) Ich will Euch auf dem Lande auf die Probe stellen, in Betreff der Bewirthung, wie ich Euch auf dem Wasser bewirthet habe. 36) So verbessern die späteren Folioausgg. das *father house* der ersten Fol. — Vgl. A. 2, Sc. 6, Anm. 8. 37) Die Fol. lässt aus Versehen diese Personenbezeichnung aus, so dass bei ihr Enobarbus auch das Folgende spricht. — Die richtige Lesart rührt von Capell her. 38) Er wirft die Mütze in die Höhe oder schwenkt sie zu Ehren der abziehenden Triumvirn.

1) Die *Parthian darts*, als charakteristisch für die Kampfweise dieses Volkes, kommen auch A. 4, Sc. 12 vor. 2) Orodes, der parthische König und Vater des Pacorus, hatte den Marcus Crassus besiegt, der in der Schlacht umkam. 3) *follow* ist Imperativ und *the fugitive Parthians* das Object dazu. 4) Der Niedrigergestellte kann eine That vollführen, die für seine untergeordnete Stellung zu gross ist. 5) So steht *him* für *he* durch Attraction oder des Nachdrucks wegen auch in Coriolanus (A. 5, Sc. 5) *him I accuse the city ports by this hath enter'd.* 6) Plutarch sagt vom Ventidius, was Sh. hier dem Ventidius in den Mund legt: *he confirmed that which was spoken of Antonius and Cæsar, to wit, that they were alway more fortunate when they made war by their lieutenants than by themselves.* 7) *his* scil. *Antonius'*. — Dass Sossius die Gunst des Antonius

Becomes his captain's captain;[8] and ambition,
The soldier's virtue, rather makes choice of loss,
Than gain which darkens him.
I could do more to do Antonius good,
But 't would offend him; and in his offence
Should my performance perish.
*Sil.* Thou hast, Ventidius, that
Without the which a soldier, and his sword,
Grants scarce distinction.[9] Thou wilt write to Antony?
*Ven.* I 'll humbly signify what in his name,
That magical word of war, we have effected;
How, with his banners and his well-paid ranks,
The ne'er-yet-beaten horse of Parthia
We have jaded out o' the field.
*Sil.* Where is he now?
*Ven.* He purposeth to Athens; whither, with what haste
The weight we must convey with 's will permit,
We shall appear before him. — On, there; pass along.
*[Exeunt.*

## SCENE II.

Rome. An Antechamber in Cæsar's House.

*Enter* Agrippa *and* Enobarbus, *meeting.*

*Agr.* What, are the brothers[1] parted?
*Eno.* They have despatch'd with Pompey: he is gone;
The other three are sealing. Octavia weeps
To part from Rome; Cæsar is sad; and Lepidus,
Since Pompey's feast, as Menas says, is troubled
With the green sickness.
*Agr.* 'T is a noble Lepidus.
*Eno.* A very fine one. O, how he loves Cæsar!
*Agr.* Nay, but how dearly he adores Mark Antony![2]
*Eno.* Cæsar? Why, he 's the Jupiter of men.
*Agr.* What 's Antony? The god of Jupiter.
*Eno.* Spake you of Cæsar? How! the nonpareil!
*Agr.* O Antony! O thou Arabian bird![3]
*Eno.* Would you praise Cæsar, say, — Cæsar; — go no further.[4]
*Agr.* Indeed, he plied them both with excellent praises.
*Eno.* But he loves Cæsar best; — yet he loves Antony.
Ho! hearts, tongues, figures, scribes, bards, poets, cannot
Think, speak, cast, write, sing, number,[5] — ho!
His love to Antony. But as for Cæsar,
Kneel down, kneel down, and wonder.
*Agr.* Both he loves.
*Eno.* They are his shards, and he their beetle.[6] *[Trumpets.]* So, —
This is to horse. — Adieu, noble Agrippa.
*Agr.* Good fortune, worthy soldier; and farewell.

*Enter* Cæsar, Antony, Lepidus, *and* Octavia.

*Ant.* No further, Sir.
*Cæs.* You take from me a great part of myself;
Use me well in 't. — Sister, prove such a wife
As my thoughts make thee, and as my furthest band
Shall pass on thy approof.[7] — Most noble Antony,
Let not the piece of virtue,[8] which is set
Betwixt us as the cement of our love,
To keep it builded,[9] be the ram to batter
The fortress of it; for better might we
Have lov'd[10] without this mean, if on both parts
This be not cherish'd.
*Ant.* Make me not offended
In your distrust.
*Cæs.* I have said.
*Ant.* You shall not find,
Though you be therein curious,[11] the least cause
For what you seem to fear. So, the gods keep you,
And make the hearts of Romans serve your ends!
We will here part.
*Cæs.* Farewell, my dearest sister, fare thee well·
The elements[12] be kind to thee, and make
Thy spirits all of comfort! fare thee well.
*Octa.* My noble brother! —
*Ant.* The April 's in her eyes; it is love's spring,
And these the showers to bring it on. — Be cheerful.
*Octa.* Sir, look well to my husband's house; and —
*Cæs.* What,
Octavia?
*Octa.* I 'll tell you in your ear.
*Ant.* Her tongue will not obey her heart, nor can
Her heart inform her tongue; the swan's down-feather,

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verloren, fand Sh. nicht bei Plutarch. 8) *our great captain's captain* nennt Cassio die Desdemona in Othello (A. 2, Sc. 1). 9) Ventidius besitzt den Verstand, dessen Mangel sonst kaum ein Mittel der Unterscheidung gewähren würde zwischen einem sinnbegabten Krieger und seinem nicht mit Sinn begabten Schwert, da sonst beide gleich tapfern Dienst leisten. — Derselbe Gegensatz in Coriolanus (A. 1, Sc. 4) *O noble fellow! || Who sensibly outdares his senseless sword.*

1) Die Schwäger Antonius und Octavius, welche in diesem Augenblick vor ihrer Trennung mit Lepidus den abgeschlossenen Vertrag unterzeichnen und besiegeln. 2) In den folgenden Wechselreden citiren die Beiden ironisch die emphatischen Ausdrücke, in denen Lepidus von Antonius und Octavius spricht. 3) Als Phönix bezeichnet Lepidus den Antonius, wie Iachimo die Imogen in Cymbeline (A. 1, Sc. 7) *she is alone the Arabian bird.* 4) Zum Lobe Cäsar's kann man, nach Lepidus' Meinung, nichts Höheres sagen, als dass man ihn Cäsar nennt. 5) In rhetorischer Spielerei beziehen sich die einzelnen Prädicate auf die einzelnen Subjecte: *hearts* auf *think*, *tongues* auf *speak*, *figures* = Ziffern, auf *cast* = rechnen, berechnen, *scribes* auf *write*, *bards* auf *sing* und *poets* auf *number* = in Verse bringen, wie *numbers* = Verse. 6) Lepidus erhebt sich nur mit Hülfe der Beiden, wie ein Käfer mit Hülfe seiner beiden Flügeldecken. So in Macbeth (A. 3, Sc. 2) *shard-borne beetle*, und in Cymbeline (A. 3, Sc. 3) *sharded beetle.* — Die Bühnenweisung *Trumpets* fügte zuerst Rowe hinzu, zur Erklärung von *this is to horse* = das heisst, dass wir zu Pferde steigen. 7) Sei ein solches Weib, wie ich dafür die weiteste Bürgschaft übernehme, dass Du es sein wirst. — *band* und *bond* = Verpflichtung, sind synonym. 8) *piece of virtue* = ein Wesen, das ganz aus Tugend besteht, eine concrete, verkörperte Tugend. Denselben Ausdruck hat Sh. in Tempest (A. 1, Sc. 2) und in Pericles (A. 4, Sc. 6) von einer Frau. 9) *builded* hat Sh. nur an dieser Stelle, sonst überall *built*, = zum Baue hergestellt, festgegründet. 10) scil. *each other:* wir hätten besser ohne Octavia Freundschaft mit einander schliessen können. Vgl. A. 2, Sc. 6, Anm. 19. 11) *curious* = genau, spitzfindig, schwer zu befriedigen. 12) scil. *air and water*, wie Malone richtig erklärt. Octavia begleitet ihren Gatten zur See nach Griechenland. — Staunton tritt dagegen der Interpretation Johnson's bei,

That stands upon the swell at the full of tide,
And neither way inclines.[13]
*Eno.* [*Aside to* Agrippa.] Will Cæsar weep?
*Agr.* He has a cloud in 's face.
*Eno.* He were the worse for that, were he a horse;[14]
So is he, being a man.
*Agr.* Why, Enobarbus,
When Antony found Julius Cæsar dead,
He cried almost to roaring; and he wept,
When at Philippi he found Brutus slain.
*Eno.* That year, indeed, he was troubled with a rheum;
What willingly he did confound, he wail'd,
Believe 't, till I wept too.[15]
*Cæs.* No, sweet Octavia,
You shall hear from me still: the time shall not
Out-go my thinking on you.
*Ant.* Come, Sir, come;
I 'll wrestle with you in my strength of love:
Look, here I have you;[16] thus I let you go,
And give you to the gods.
*Cæs.* Adieu; be happy!
*Lep.* Let all the number of the stars give light
To thy fair way!
*Cæs.* Farewell, farewell. [*Kisses* Octavia.
*Ant.* Farewell.
[*Trumpets sound. Exeunt.*

## SCENE III.

Alexandria. A Room in the Palace.

*Enter* Cleopatra, Charmian, Iras, *and* Alexas.

*Cleo.* Where is the fellow?
*Alex.* Half afeard to come.
*Cleo.* Go to, go to. — Come hither, Sir.

*Enter the Messenger.*[1]

*Alex.* Good majesty,
Herod of Jewry[2] dare not look upon you,
But when you are well pleas'd.
*Cleo.* That Herod's head
I 'll have: but how, when Antony is gone,
Through whom I might command it? — Come thou near.
*Mess.* Most gracious majesty, —
*Cleo.* Didst thou behold
Octavia?
*Mess.* Ay, dread queen.
*Cleo.* Where?
*Mess.* Madam, in Rome
I look'd her in the face; and saw her led
Between her brother and Mark Antony.
*Cleo.* Is she as tall as me?
*Mess.* She is not, Madam.
*Cleo.* Didst hear her speak? is she shrill-tongu'd, or low?[3]
*Mess.* Madam, I heard her speak: she is low-voic'd.
*Cleo.* That 's not so good.[4] He cannot like her long.
*Char.* Like her? O Isis! 't is impossible.
*Cleo.* I think so, Charmian: dull of tongue, and dwarfish! —
What majesty is in her gait? Remember,
If e'er thou look'dst on majesty.
*Mess.* She creeps;
Her motion and her station are as one:[5]
She shows a body rather than a life;
A statue, than a breather.
*Cleo.* Is this certain?
*Mess.* Or I have no observance.
*Char.* Three in Egypt
Cannot make better note.[6]
*Cleo.* He 's very knowing,
I do perceive 't. — There 's nothing in her yet. —
The fellow has good judgment.
*Char.* Excellent.
*Cleo.* Guess at her years, I pr'ythee.
*Mess.* Madam,
She was a widow —
*Cleo.* Widow? — Charmian, hark.
*Mess.* And I do think, she 's thirty.
*Cleo.* Bear'st thou her face in mind? is 't long, or round?
*Mess.* Round, even to faultiness.
*Cleo.* For the most part, too, they are foolish that are so. —
Her hair, what colour?
*Mess.* Brown, Madam; and her forehead
As low as she would wish it.[7]
*Cleo.* There 's gold for thee:
Thou must not take my former sharpness ill.
I will employ thee back again: I find thee
Most fit for business. Go, make thee ready;
Our letters are prepar'd. [*Exit Messenger.*
*Char.* A proper man.
*Cleo.* Indeed, he is so: I repent me much,
That so I harried him.[8] Why, methinks, by him,
This creature 's no such thing.[9]
*Char.* Nothing, Madam.

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welcher *the elements* = Lebenselemente, fasst. 13) Wie die leichte Flaumfeder auf dem Wasser zur höchsten Fluthzeit, ehe die Ebbe eintritt, weder von der Fluth noch von der Ebbe in dieser oder jener Richtung fortgerissen wird, sondern still steht, so stockt auch Octavia's Zunge und Herz im Sprechen und Denken in diesem Augenblick der Trennung. — Für *at the full of tide* lesen die meisten Hgg. mit der zweiten Folioausg. *at full of tide.* 14) *cloud* bezeichnet beim Pferde einen schwarzen Fleck auf der Stirn, der es entstellt: eben so wenig steht eine finstere Wolke auf der Stirn dem Cäsar an. 15) *wept* ist Theobald's Verbesserung für *weepe* der Fol. 16) Bei diesen Worten umarmt Antonius den Cäsar. — Die folgenden Bühnenweisungen sind aus der Fol.

1) *Enter the Messenger as before* in der Fol. Vgl. A. 2, Sc. 5. 2) Vgl. A. 1, Sc. 2, Anm. 8. 3) Zu *low* ist *tongued* aus *shrill-tongu'd* zu suppliren. 4) Da *low-voic'd* in Cleopatra's Deutung so viel als *dull of tongue* ist, hält sie sich für berechtigt, diese Eigenschaft an der Octavia »nicht eben schön oder gut« zu finden. 5) Sie schleicht so langsam, dass man nicht sieht, ob sie geht oder steht. — *station* ist das Stehen, wie *motion* das Gehen. 6) Der Bote, der von aussen her kommt, und also fremd ist, fasst so gut auf, wie Drei bei uns zusammengenommen. 7) Da eine niedrige Stirn nicht für schön galt, wie in Two Gentlemen of Verona (A. 4, Sc. 4) *but her forehead 's low* als ein Fehler vorkommt, so ist der Zusatz *as she would wish it* in familiärer Redeweise so aufzufassen: wie sie nur wünschen könnte, wenn sie sich überhaupt eine niedrige Stirn wünschte. 8) *to harry* erklärt Minsheu's Dictionary (1617) mit *to turmoil or vex,* Coles' English Dictionary

*Cleo.* The man has seen some majesty, and should know.
*Char.* Hath he seen majesty? Isis else defend,
And serving you so long!
*Cleo.* I have one thing more to ask him yet, good Charmian:
But 't is no matter; thou shalt bring him to me
Where I will write. All may be well enough.
*Char.* I warrant you, Madam. *[Exeunt.*

## SCENE IV.

Athens. A Room in Antony's House.

*Enter* Antony *and* Octavia.

*Ant.* Nay, nay, Octavia, not only that,[1] —
That were excusable, that, and thousands more
Of semblable import, — but he hath wag'd
New wars 'gainst Pompey; made his will, and read it
To public ear:
Spoke scantly of me: when perforce he could not
But pay me terms of honour, cold and sickly
He vented them; most narrow measure lent me;
When the best hint was given him, he not took 't,[2]
Or did it from his teeth.
*Octa.* O my good lord!
Believe not all; or, if you must believe,
Stomach[3] not all. A more unhappy lady,
If this division chance, ne'er stood between,
Praying for both parts:
The good gods will mock me presently,
When I shall pray, »O, bless my lord and husband!«
Undo[4] that prayer, by crying out as loud,
»O, bless my brother!« Husband win, win brother,
Prays, and destroys the prayer;[5] no midway
'Twixt these extremes at all.
*Ant.* Gentle Octavia,
Let your best love draw to that point, which seeks
Best to preserve it. If I lose mine honour,
I lose myself: better I were not yours,
Than yours[6] so branchless. But, as you requested,
Yourself shall go between us: the mean time, lady,
I 'll raise the preparation of a war
Shall stain your brother.[7] Make your soonest haste:
So your desires are yours.[8]
*Octa.* Thanks to my lord.
The Jove of power make me most weak, most weak,
Your reconciler! Wars 'twixt you twain would be,
As if the world should cleave, and that slain men
Should solder up the rift.
*Ant.* When it appears to you where this begins,
Turn your displeasure that way; for our faults
Can never be so equal, that your love
Can equally move with them.[9] Provide your going;
Choose your own company, and command what cost
Your heart has mind to. *[Exeunt.*

## SCENE V.

The Same. Another Room in the Same.

*Enter* Enobarbus *and* Eros, *meeting.*

*Eno.* How now, friend Eros?
*Eros.* There 's strange news come, Sir.
*Eno.* What, man?
*Eros.* Cæsar and Lepidus have made wars upon Pompey.
*Eno.* This is old:[1] what is the success?
*Eros.* Cæsar, having made use of him in the wars 'gainst Pompey, presently denied him rivality,[2] would not let him partake in the glory of the action; and not resting here, accuses him of letters he had formerly wrote to Pompey; upon his own appeal,[3] seizes him: so the poor third is up,[4] till death enlarge his confine.
*Eno.* Then, world, thou hast a pair of chaps, no more;[5]
And throw between them all the food thou hast,
They 'll grind the one the other. Where 's Antony?
*Eros.* He 's walking in the garden — thus: and spurns
The rush that lies before him; cries, »Fool, Lepidus!«
And threats the throat of that his officer,
That murder'd Pompey.[6]
*Eno.* Our great navy 's rigg'd.

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(1676) mit *to pull* und *to lug about*. Beide Bedeutungen passen hier. 9) Nach seiner Darstellung *(by him)* ist dieses Geschöpf, diese Octavia, nichts Derartiges, dass man Besorgnisse haben müsste.

1) Octavia hat ihren Bruder in irgend einem Punkte gegen die Anschuldigungen ihres Gemahls zu vertheidigen gesucht. 2) *took't* ist Thirlby's plausible Emendation für *look't* in der Fol.: wenn der beste Anlass ihm geboten war, in seinen Reden mir die gebührende Ehre zu erweisen, so ergriff er ihn nicht, oder, wenn er ihn ergriff, that er es doch so, dass es nur aus seinem Munde, nicht aus seinem Herzen kam. — *from the teeth* = aus dem Munde, nicht aus dem Herzen, kommt auch sonst vor, z. B. in Fuller's Historie of the holy Warre: *This bad breath though it came but from the teeth of some, yet proceeded from the corrupt lungs of others.* 3) *to stomach* = übel aufnehmen, eigentlich = auf den Magen wirken lassen. 4) Zu *undo* ist *I* oder *I shall* zu ergänzen. 5) Das Gebet um den Sieg des Gatten und zugleich um den Sieg des Bruders vernichtet, während es laut oder erfüllt wird, zugleich die Beterin. 6) Die Fol. hat *your* für *yours*, wie bald nachher *you reconciler* für *your*. 7) Antonius will sich zu einem Feldzug rüsten, der den Octavius verdunkeln *(stain)* soll. — Für *stain* schlägt Boswell *stay* vor. 8) Indem ich Euch erlaube, als Vermittlerin aufzutreten, erhaltet Ihr was Ihr gewünscht habt. 9) Da nach Antonius' Meinung die Schuld nicht an ihm, sondern an dem Octavius liegt, da sie nicht in gleichem Masse gefehlt haben, so darf Octavia sie nicht auch gleichmässig lieben.

1) *this is old* = das ist alt, also keine Neuigkeit, wie Eros behauptet *(strange news)*. 2) Wie *rival* = Theilhaber, Genosse, bei Sh. ist, so steht *rivality* = Genossenschaft, gleiche Machtstellung. — *action* = Feldzug. 3) *appeal* = Beschuldigung. — Octavius verhaftet den Lepidus auf keine andere Anklage hin, als seine eigene, dass Lepidus nämlich früher heimlich mit Pompejus intriguirt habe. 4) Der arme dritte Theilhaber, der arme Triumvir, ist lebenslänglich eingesteckt. 5) *world* und *hast* sind Hanmer's Verbesserungen für *would* und *hadst* in der Fol. — Nachdem Lepidus, der dritte Triumvir, beseitigt ist, hat die Welt nur noch zwei Kinnbacken, die beiden andern Triumvirn, und wie viel Futter sie ihnen auch geben mag, sie werden bald damit fertig werden und dann einander zermalmen. — Capell fügte *the one* vor *the other* ein, was in der Fol. fehlt. 6) Nach Plu-

*Eros.* For Italy, and Cæsar. More, Domitius;[7]
My lord desires you presently: my news
I might have told hereafter.
*Eno.* 'T will be naught;[8]
But let it be. Bring me to Antony.
*Eros.* Come, Sir. *[Exeunt.*

## SCENE VI.

Rome. A Room in Cæsar's House.

*Enter* Cæsar, Agrippa, *and* Mecænas.

*Cæs.* Contemning Rome, he has done all this: and more;
In Alexandria — here 's the manner of 't[1] —
I' the market-place, on a tribunal silver'd,
Cleopatra and himself in chairs of gold
Were publicly enthron'd: at the feet sat
Cæsarion, whom they call my father's son,[2]
And all the unlawful issue, that their lust
Since then hath made between them. Unto her
He gave the stablishment of Egypt;[3] made her
Of lower Syria, Cyprus, Lydia,
Absolute queen.
*Mec.* This in the public eye?
*Cæs.* I' the common show-place, where they exercise.[4]
His sons he there[5] proclaim'd the kings of kings:
Great Media, Parthia, and Armenia,
He gave to Alexander: to Ptolemy he assign'd
Syria, Cilicia, and Phœnicia. She
In the habiliments of the goddess Isis
That day appear'd; and oft before gave audience,
As 't is reported, so.[6]
*Mec.* Let Rome be thus
Inform'd.
*Agr.* Who,[7] queasy with his insolence already,
Will their good thoughts call from him.
*Cæs.* The people know it; and have now receiv'd
His accusations.
*Agr.* Whom[8] does he accuse?
*Cæs.* Cæsar; and that, having in Sicily
Sextus Pompeius spoil'd, we had not rated him
His part o' the isle: then does he say, he lent me
Some shipping unrestor'd: lastly, he frets,
That Lepidus of the triumvirate
Should be depos'd; and, being, that we detain
All his revenue.
*Agr.* Sir, this should be answer'd.
*Cæs.* 'T is done already, and the messenger gone.
I have told him, Lepidus was grown too cruel;
That he his high authority abus'd,
And did deserve his change:[9] for what I have conquer'd,
I grant him part; but then, in his Armenia,
And other of his conquer'd kingdoms, I
Demand the like.
*Mec.* He 'll never yield to that.
*Cæs.* Nor must not then be yielded to in this.

*Enter* Octavia, *with her Train.*[10]

*Octa.* Hail, Cæsar, and my lord! hail, most dear Cæsar!
*Cæs.* That ever I should call thee castaway!
*Octa.* You have not call'd me so, nor have you cause.
*Cæs.* Why have you stol'n upon us thus? You come not
Like Cæsar's sister: the wife of Antony
Should have an army for an usher,[11] and
The neighs of horse to tell of her approach,
Long ere she did appear; the trees by the way
Should have borne men,[12] and expectation fainted,
Longing for what it had not; nay, the dust
Should have ascended to the roof of heaven,
Rais'd by your populous troops. But you are come
A market-maid to Rome, and have prevented
The ostentation of our love, which, left unshown,
Is often left unlov'd:[13] we should have met you
By sea and land, supplying every stage[14]
With an augmented greeting.
*Octa.* Good my lord,
To come thus was I not constrain'd, but did it
On my free will. My lord, Mark Antony,
Hearing that you prepar'd for war, acquainted
My grieved ear withal; whereon, I begg'd
His pardon for return.[15]
*Cæs.* Which soon he granted,
Being an obstruct[16] 'tween his lust and him.

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tarch's Darstellung tödtete Marcus Titius den flüchtigen Sextus Pompejus auf Antonius' Befehl. 7) Ich habe Dir noch mehr zu berichten, Enobarbus. 8) Es wird nichts helfen, was Antonius mir zu sagen hat; aber einerlei, führe mich nur zu ihm.

1) *here 's* d. h. in diesem Briefe ist der Hergang beschrieben. — Das Folgende ist theilweise wörtlich aus Plutarch (vgl. Einleitung pag. 551). 2) Cäsarion galt für den Sohn des Julius Cäsar, des Adoptivvaters von Octavius. 3) *first of all he did establish Cleopatra queen of Egypt, of Cyprus, of Lydia, and of the Lower Syria* steht an der betreffenden Stelle bei Plutarch. 4) Plutarch sagt deutlicher: *in the show-place, where young men do exercise themselves.* 5) *he there* emendirt Johnson das sinnlose *hither* der Fol., wofür Rowe *were there* gesetzt hatte. — *King of Kings* liest die Fol., von Rowe verbessert. 6) *so* geht auf *in the habiliments etc.* 7) *who* scil. *the Romans*, für das eben erwähnte *Rome.* 8) *whom* setzen die späteren Folioausgg. für das *who* der ersten. — Die folgenden Klagepunkte und die Antwort Cäsar's darauf sind gleichfalls aus Plutarch. 9) Er verdiente den Wechsel, den er erfuhr, seine Absetzung. 10) *with her Train* lassen die meisten Hgg. weg, obwohl es in der Fol. steht, in Uebereinstimmung mit Antonius' Worten zur Octavia (A. 3, Sc. 4) *Provide your going; choose your own company etc.* — Rowe erklärt es ganz richtig, indem er setzt: *Enter Octavia, with her Attendants.* 11) Mit solchem *Usher* als Anmelder oder Geleitsmann tritt in Coriolanus (A. 1, Sc. 3) die römische Matrone Valeria auf. 12) Die Leute hätten an dem Wege, den die Octavia gekommen wäre, auf die Bäume steigen sollen, um ihren stattlichen Zug zu sehen. 13) Der undeutlich ausgedrückte Sinn dieses Passus muss der sein, dass die Liebe, die nicht äusserlich gezeigt wird, den Verdacht gegen sich erregt, dass sie auch innerlich nicht gefühlt wird. 14) *every stage* geht auf *sea and land:* wo ich Dir auch entgegengekommen wäre, zur See oder zu Land, ich würde jeden Schauplatz unserer Begegnung ausgestattet haben mit einer stattlichen, zahlreichen Begrüssung. 15) Seine Erlaubniss zur Rückkehr nach Rom, woher sie mit dem Antonius gekommen war. 16) *obstruct*, ein freilich sonst für *obstruction* nicht vorkommendes Substantiv, setzte

*Octa.* Do not say so, my lord.
*Cæs.* I have eyes upon him,
And his affairs come to me on the wind.
Where is he now?
*Octa.* My lord, in Athens.
*Cæs.* No, my most wronged sister; Cleopatra
Hath nodded him to her. He hath given his empire
Up to a whore: who [17] now are levying
The kings o' the earth for war. He hath assembled
Bocchus, the king of Libya; Archelaus,
Of Cappadocia; Philadelphos, king
Of Paphlagonia; the Thracian king, Adallas;
King Malchus of Arabia; king of Pont;
Herod of Jewry; Mithridates, king
Of Comagene; Polemon and Amintas,
The kings of Mede, and Lycaonia, [18]
With a more larger list of sceptres.
*Octa.* Ah me, most wretched,
That have my heart parted betwixt two friends,
That do afflict each other!
*Cæs.* Welcome hither.
Your letters did withhold our breaking forth,
Till we perceiv'd, both how you were wrong led,
And we in negligent danger. [19] Cheer your heart.
Be you not troubled with the time, which drives
O'er your content these strong necessities;
But let determin'd things to destiny
Hold unbewail'd their way. Welcome to Rome;
Nothing more dear to me. [20] You are abus'd
Beyond the mark of thought; and the high gods,
To do you justice, make their ministers [21]
Of us and those that love you. Best of comfort; [22]
And ever welcome to us.
*Agr.* Welcome, lady.
*Mec.* Welcome, dear Madam.
Each heart in Rome does love and pity you:
Only the adulterous Antony, most large
In his abominations, [23] turns you off,
And gives his potent regiment [24] to a trull,
That noises it against us.
*Octa.* Is it so, Sir?
*Cæs.* Most certain. Sister, welcome: pray you,
Be ever known to patience: [25] my dear'st sister!
*[Exeunt.*

## SCENE VII.

Antony's Camp, near the Promontory of Actium.

*Enter* Cleopatra *and* Enobarbus.

*Cleo.* I will be even with thee, doubt it not.
*Eno.* But why, why, why?
*Cleo.* Thou hast forspoke [1] my being in these wars,
And say'st, it is not fit.
*Eno.* Well, is it, is it?
*Cleo.* If not, denounc'd [2] against us, why should not we
Be there in person?
*Eno. [Aside.]* Well, I could reply: —
If we should serve with horse and mares together,
The horse were merely [3] lost; the mares would bear
A soldier, and his horse.
*Cleo.* What is 't you say?
*Eno.* Your presence needs must puzzle Antony;
Take from his heart, take from his brain, from 's time,
What should not then be spar'd. He is already
Traduc'd for levity; and 't is said in Rome,
That Photinus, an eunuch, [4] and your maids,
Manage this war.
*Cleo.* Sink Rome; and their tongues rot,
That speak against us! A charge we bear i' the war,
And, as the president of my kingdom, will
Appear there for a man. Speak not against it;
I will not stay behind.
*Eno.* Nay, I have done.
Here comes the emperor.

*Enter* Antony *and* Canidius.

*Ant.* Is 't not strange, Canidius,
That from Tarentum, and Brundusium,
He could so quickly cut the Ionian sea,
And take in Toryne? — You have heard on 't, sweet?
*Cleo.* Celerity is never more admir'd.
Than by the negligent.
*Ant.* A good rebuke,
Which might have well becom'd the best of men,
To taunt at slackness. — Canidius, we
Will fight with him by sea.
*Cleo.* By sea! What else?

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Warburton für *abstract* der Fol. Cartwright vermuthete *obstacle* dafür. 17) *who* scil. *he* und *a whore*, = Antonius und Cleopatra. 18) Sh. hat bei dieser Abzählung nicht ganz genau im Plutarch gelesen, nach dessen Angaben Upton den Text so verbessern wollte: *Polemon and Amintas* || *Of Lycaonia, and the king of Mede.* 19) *negligent danger* = vernachlässigte Gefahr, oder = Gefahr, die aus Vernachlässigung entspringt. Sh. wendet solche Adjective in doppeltem, activem und passivem Sinne häufig an; so *ignorant present* in Macbeth (A. 1, Sc. 5) und *ignorant concealment* in Winter's Tale (A. 1, Sc. 2). — Staunton liest mit Capell: *Till we perceived, both how you were wrong'd* || *And etc.* 20) scil. *nothing is more dear to me than you.* 21) Die Fol. hat *makes his ministers*, wofür die Folioausg. von 1632 *make etc.* liest, so dass *his* sich, sehr gezwungen, auf *justice* beziehen müsste. — Die meisten Hgg. haben mit Capell *make them ministers* = die Götter machen sich Werkzeuge aus uns. Plausibler scheint es, mit Theobald *make their ministers* zu lesen. 22) scil. *be yours* = möge der beste Trost Dein sein. — Rowe änderte *be of comfort.* 23) Sehr ausgelassen in seinen Abscheulichkeiten. So in Macbeth (A. 3, Sc. 4) *be large in mirth.* 24) *regiment* = Oberbefehl. — *to noise it* = eine lärmende Rolle spielen, Lärm machen. 25) Bleibe immer bekannt oder vertraut mit der Geduld.

1) *to forspeak* = verreden, durch Reden verhindern. 2) *denounc'd* bezieht sich auf das vorhergehende *wars*, und der Sinn ist: Wenn es nicht ziemlich ist, da der Krieg gegen mich erklärt ist, warum sollte ich nicht in Person da sein? — Malone und Andere verbinden, im Widerspruch mit der Interpunction der Fol., *if not* mit *denounc'd* und erklären: *If there be no particular denunciation against me etc.* — Andere ändern mit Rowe: *Is 't not? Denounce against us etc.* 3) *merely* = ganz und gar. — Der Nachsatz beginnt mit *the mares.* 4) Dass nicht *an eunuch* als Apposition mit *Photinus* zu verbinden, sondern als ein coordinirtes Subject davon zu trennen ist, ergiebt sich aus der entsprechenden Stelle bei Plutarch: *Cæsar said furthermore, that Antony was not master of himself — — and that they that should make war with them should be Mardian the*

*Can.* Why will my lord do so?
*Ant.* For that[5] he dares us to 't.
*Eno.* So hath my lord dar'd him to single fight.
*Can.* Ay, and to wage this battle at Pharsalia,
Where Cæsar fought with Pompey; but these offers,
Which serve not for his vantage, he shakes off;
And so should you.
*Eno.* Your ships are not well mann'd;
Your mariners are muliters,[6] reapers, people
Ingross'd by swift impress: in Cæsar's fleet
Are those, that often have 'gainst Pompey fought:
Their ships are yare;[7] yours, heavy. No disgrace
Shall fall you for refusing him at sea,
Being prepar'd for land.
*Ant.* By sea, by sea.
*Eno.* Most worthy Sir, you therein throw away
The absolute soldiership you have by land;
Distract your army, which doth most consist
Of war-mark'd footmen; leave unexecuted[8]
Your own renowned knowledge; quite forgo
The way which promises assurance. and
Give up yourself merely to chance and hazard,
From firm security.
*Ant.* I 'll fight at sea.
*Cleo.* I have sixty sails, Cæsar none better.
*Ant.* Our overplus of shipping will we burn;
And with the rest, full-mann'd, from the head of Actium
Beat the approaching Cæsar. But if we fail,
We then can do 't at land.

*Enter a Messenger.*

Thy business?
*Mess.* The news is true, my lord; he is descried;
Cæsar has taken Toryne.
*Ant.* Can he be there in person? 't is impossible;
Strange, that his power should be.[9] — Canidius,
Our nineteen legions thou shalt hold by land,
And our twelve thousand horse: — we 'll to our ship.
Away, my Thetis![10]

*Enter a Soldier.*

How now, worthy soldier?
*Sold.* O noble emperor! do not fight by sea;
Trust not to rotten planks. Do you misdoubt
This sword, and these my wounds? Let the Egyptians
And the Phœnicians go a-ducking; we
Have used to conquer standing on the earth,
And fighting foot to foot.
*Ant.* Well, well. — Away!

*[Exeunt* Antony, Cleopatra, *and* Enobarbus.

*Sold.* By Hercules, I think, I am i' the right.
*Can.* Soldier, thou art; but his whole action grows
Not in the power on 't:[11] so our leader 's led,
And we are women's men.[12]
*Sold.* You keep by land
The legions and the horse whole, do you not?
*Can.* Marcus Octavius, Marcus Justeius;
Publicola, and Cælius, are for sea;
But we keep whole by land. This speed of Cæsar's
Carries[13] beyond belief.
*Sold.* While he was yet in Rome.
His power went out in such distractions,[14] as
Beguil'd all spies.
*Can.* Who 's his lieutenant, hear you?
*Sold.* They say, one Taurus.
*Can.* Well I know the man.

*Enter a Messenger.*

*Mess.* The emperor calls Canidius.
*Can.* With news the time 's with labour; and throes forth[15]
Each minute some. *[Exeunt.*

## SCENE VIII.

A Plain near Actium.

*Enter* Cæsar, Taurus, *Officers, and Others.*

*Cæs.* Taurus!
*Taur.* My lord?
*Cæs.* Strike not by land; keep whole:
Provoke not battle, till we have done at sea.
Do not exceed the prescript of this scroll:
Our fortune lies upon this jump.[1] *[Exeunt.*

*Enter* Antony *and* Enobarbus.

*Ant.* Set we our squadrons on yond side o' the hill,
In eye of Cæsar's battle; from which place
We may the number of the ships behold,
And so proceed accordingly. *[Exeunt.*

*Enter* Canidius, *marching with his land army one way over the stage; and* Taurus, *the Lieutenant of* Cæsar, *the other way. After their going in, is heard the noise of a sea-fight.*[2]

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*eunuch, Photinus and Iras (a woman of Cleopatra's bedchamber, that frizzled her hair and dressed her head) and Charmian, the which were those that ruled all the affairs of Antonius' empire.* 5) *for that* = *because.* 6) *muliters*, mit dem Ton auf der ersten Sylbe, ist Sh.'s Wort = Maulthiertreiber. So in K. Henry VI. First Part (A. 3, Sc. 2) *base muliters of France!* — Sh. fand das Wort im Plutarch an der entsprechenden Stelle. Vgl. Einleitung pag. 551. — Die Fol. hat den Druckfehler *militers*, den jedoch schon die zweite Folioausg. verbessert. 7) *yare* = gewandt, leicht beweglich. 8) *unexecuted* = ohne praktische Bethätigung. 9) Dass Cäsar schon in Person da sein sollte, ist unmöglich; es ist schon auffallend genug, dass seine Heeresmacht da ist. 10) Als Thetis, als Meeresgöttin, begrüsst er die Cleopatra, weil sie an der Seeschlacht Theil nehmen will. — In dem folgenden Verse, wie vorher und nachher, entspricht *emperor* dem lateinischen *imperator*. 11) *on 't* = *of it* bezieht Johnson auf *i' the right*, Malone plausibler auf *his action*: seine ganze Kriegsführung basirt nicht auf der Stärke derselben, nicht auf dem Landheer, das seine Stärke ausmacht. 12) *men* = Diener; wir sind die Diener von Weibern. 13) *to carry* = reichen, weittragen, wie von einem Geschoss. 14) *distraction* = Zerstreuung, zerstreute Richtung oder Abtheilung. — Cäsar's Truppen rückten so zerstreut aus, dass alle Kundschafter dadurch irre geführt wurden. 15) *to throe forth* ist als transitives Verbum = in Kindesnöthen gebären. — Die Fol. schreibt *throws*, von Steevens verbessert. — Die Zeit kreisst mit Neuigkeiten, und gebiert in jeder Minute einige.

1) *jump* = Glückswurf. — Dyce und die Cambridge Edd. beginnen hier eine neue Scene (IX), und abermals eine neue (X) nach dem Weggange des Antonius und Enobarbus. 2) Die Bühnenweisung ist aus der Fol.

*Alarum. Re-enter* Enobarbus.

*Eno.* Naught, naught, all naught! I can behold no longer.
The Antoniad, the Egyptian admiral, [3]
With all their sixty, fly, and turn the rudder:
To see 't, mine eyes are blasted.

*Enter* Scarus.

*Scar.* Gods, and goddesses,
All the whole synod of them!
*Eno.* What 's thy passion?
*Scar.* The greater cantle [4] of the world is lost
With very ignorance: we have kiss'd away
Kingdoms and provinces.
*Eno.* How appears the fight?
*Scar.* On our side like the token'd pestilence, [5]
Where death is sure. Yon ribaudred [6] nag of Egypt,
Whom leprosy o'ertake! i' the midst o' the fight, —
When vantage like a pair of twins appear'd,
Both as the same, or rather ours the elder, —
The breese [7] upon her, like a cow in June,
Hoists sails. and flies.
*Eno.* That I beheld:
Mine eyes did sicken at the sight, and could not
Endure a further view.
*Scar.* She once being loof'd, [8]
The noble ruin of her magic, Antony,
Claps on his sea-wing, [9] and like a doting mallard,
Leaving the fight in height, flies after her.
I never saw an action of such shame:
Experience, manhood, honour, ne'er before
Did violate so itself.
*Eno.* Alack, alack!

*Enter* Canidius.

*Can.* Our fortune on the sea is out of breath,
And sinks most lamentably. Had our general
Been what he knew himself, [10] it had gone well:
O! he has given example for our flight,
Most grossly, by his own.
*Eno.* Ay, are you thereabouts? [11]
Why then, good night, indeed.
*Can.* Towards Peloponnesus are they fled.
*Scar.* 'T is easy to 't; [12] and there I will attend
What further comes.
*Can.* To Cæsar will I render
My legions, and my horse: six kings already
Show me the way of yielding. [13]
*Eno.* I 'll yet follow
The wounded chance of Antony, though my reason
Sits in the wind against me. [14] *[Exeunt*

## SCENE IX.

Alexandria. A Room in the Palace.

*Enter* Antony *and Attendants.*

*Ant.* Hark! the land bids me tread no more upon 't;
It is asham'd to bear me. — Friends, come hither:
I am so lated [1] in the world, that I
Have lost my way for ever. — I have a ship
Laden with gold; take that, divide it; fly,
And make your peace with Cæsar.
*Att.* Fly! not we.
*Ant.* I have fled myself, and have instructed cowards
To run, and show their shoulders. — Friends, be gone;
I have myself resolv'd upon a course,
Which has no need of you; be gone:
My treasure 's in the harbour, take it. — O!
I follow'd that I blush to look upon:
My very hairs do mutiny; for the white
Reprove the brown for rashness, and they them
For fear and doting. [2] — Friends, be gone: you shall
Have letters from me to some friends, that will
Sweep your way for you. Pray you, look not sad,
Nor make replies of loathness: [3] take the hint
Which my despair proclaims; let that be left [4]
Which leaves itself: to the sea-side straightway:
I will possess you of that ship and treasure.
Leave me, I pray, a little; 'pray you now: —

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3) Plutarch sagt *the admiral galley of Cleopatra was called Antoniad.* — Die Fol. liest *Thantoniad*, was sogar Rowe noch beibehielt. 4) *cantle* = Stück, Ausschnitt oder Abschnitt eines grösseren Ganzen, ist hier der von Antonius beherrschte Theil der römischen Welt, der durch die Liebelei mit der Cleopatra verloren gegangen ist *(kiss'd away).* 5) *token'd pestilence* ist eine Pest, bei der schon die den sichern Tod verkündenden Flecken auf der Haut sichtbar werden. So in Troilus and Cressida (A. 2, Sc. 3) *He is so plaguy proud, that the death-tokens of it || Cry — „No recovery.“* 6) So die Fol., von Steevens in *ribald-rid* verändert. Staunton erklärt *ribaudred nag* mit *filthy strumpet.* 7) *breese* ist Sh.'s Wort, wie auch die Fol. in Troilus and Cressida (A. 1, Sc. 3) *brieze* schreibt = Bremse. Die Hgg. setzen meistens *brize* dafür. 8) *to loof* = ein Schiff an den Wind bringen. Das *she*, das sich eigentlich auf das Admiralschiff der Cleopatra bezieht, geht in natürlicher Verwechslung zugleich auf Cleopatra selbst. 9) *sea-wing* ist der Flügel eines Wasservogels, mit dem Antonius, wie er mit seinem Schiffe der Cleopatra nacheilt, verglichen wird. 10) Wäre unser Feldherr Der gewesen, als den er sich früher kannte, d. h. er selbst. Plutarch sagt an der entsprechenden Stelle: *Antonius showed plainly — — that he was not his own man.* 11) Seid Ihr dabei, seid Ihr so weit? bezieht sich auf *our flight.* — Enobarbus' Worte sind bei Seite gesprochen. 12) Es ist leicht dahin zu kommen, es ist nicht weit bis dahin von Actium, wo die Seeschlacht vor sich ging. 13) Wie sechs, bisher dem Antonius verbündete, Könige (vgl. A. 3, Sc. 6, Anm. 18) sich dem Octavius ergeben haben, kann ich es auch thun. 14) Das Bild ist von der Richtung des Windes entlehnt: Obgleich meine Vernunft mir darin entgegenstrebt, so will ich doch dem verwundeten, leidenden Glücke des Antonius treu bleiben.

1) *lated* = verspätet, von der Nacht überfallen. So in Macbeth (A. 3, Sc. 3) *Now spurs the lated traveller apace.* 2) Feigheit und schwachsinnige Hingebung sind eben so charakteristische Zeichen des Greisenalters, das die weissen Haare des Antonius vorstellt, wie Unbesonnenheit die Jugend, die braunen Haare des Antonius bezeichnet. Auf die doppelte Farbe seines Haares deutet er auch A. 4, Sc. 8 hin: *though grey do something mingle with our younger brown.* 3) *replies of loathness* = Antworten des Widerwillens, widerstrebende, abschlägliche oder ausweichende Antworten. 4) *that* setzte Capell für *them* der Fol. — Die frühern Hgg. lasen *let them be left which leave themselves.* 5) In meiner jetzigen Lage kann ich nicht mehr befehlen, dass Ihr mich verlasst,

Nay, do so; for, indeed, I have lost command,[5]
Therefore, I pray you. I 'll see you by and by.
*[Sits down.*[6]

*Enter* Eros, *and* Cleopatra, *led by* Charmian *and* Iras.

*Eros.* Nay, gentle Madam, to him; comfort him.
*Iras.* Do, most dear queen.
*Char.* Do! Why, what else?
*Cleo.* Let me sit down. O Juno!
*Ant.* No, no, no, no, no.[7]
*Eros.* See you here, Sir?
*Ant.* O fie, fie, fie!
*Char.* Madam, —
*Iras.* Madam; O good empress![8] —
*Eros.* Sir, Sir, —
*Ant.* Yes, my lord, yes.[9] — He, at Philippi, kept[10]
His sword e'en like a dancer; while I struck
The lean and wrinkled Cassius; and 't was I
That the mad[11] Brutus ended: he alone
Dealt on lieutenantry,[12] and no practice had
In the brave squares of war: yet now — No matter.
*Cleo.* Ah! stand by.
*Eros.* The queen, my lord, the queen.
*Iras.* Go to him, Madam, speak to him:
He is unqualitied[13] with very shame.
*Cleo.* Well then, — sustain me: — O!
*Eros.* Most noble Sir, arise; the queen approaches:
Her head 's declin'd, and death will seize her, but
Your comfort makes the rescue.
*Ant.* I have offended reputation;
A most unnoble swerving.
*Eros.* Sir, the queen.
*Ant.* O! whither hast thou led me, Egypt? See,
How I convey my shame out of thine eyes
By looking back on what I have left behind
'Stroy'd[14] in dishonour.
*Cleo.* O my lord, my lord!
Forgive my fearful sails: I little thought
You would have follow'd.
*Ant.* Egypt, thou knew'st too well,
My heart was to thy rudder tied by the strings,[15]
And thou shouldst tow[16] me after: o'er my spirit
Thy full supremacy thou knew'st, and that
Thy beck might from[17] the bidding of the gods
Command me.
*Cleo.* O, my pardon!
*Ant.* Now I must
To the young man send humble treaties,[18] dodge
And palter in the shifts of lowness, who
With half the bulk o' the world play'd as I pleas'd,
Making and marring fortunes. You did know,
How much you were my conqueror; and that
My sword, made weak by my affection, would
Obey it on all cause.
*Cleo.* Pardon,[19] pardon!
*Ant.* Fall[20] not a tear, I say: one of them rates
All that is won and lost. Give me a kiss;
Even this repays me. — We sent our schoolmaster;[21]
Is he come back? — Love, I am full of lead. —
Some wine, within there,[22] and our viands! — Fortune knows,
We scorn her most when most she offers blows.
*[Exeunt.*

## SCENE X.

Cæsar's Camp in Egypt.

*Enter* Cæsar, Dolabella, Thyreus,[1] *and Others.*

*Cæs.* Let him appear that 's come from Antony. —
Know you him?
*Dol.* Cæsar, 't is his schoolmaster:[2]
An argument that he is pluck'd, when hither
He sends so poor a pinion of his wing,

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sondern Euch nur bitten. 6) Diese Bühnenweisung, die das verzweifelte Hinbrüten des Antonius bezeichnet, steht schon in der Fol. — In der folgenden lässt die Fol. *Iras* aus. 7) Damit weist Antonius die Versuche des Eros zurück, ihn der Königin zu nähern. 8) *empress* heisst Cleopatra hier in weiterm Sinne des Wortes = Gebieterin, Herrscherin, wie in K. Henry V. (A. 5, Chorus) die Königin Elisabeth *our gracious empress* genannt wird. 9) Antonius, in seine Grübelei versunken und in Gedanken sich mit seinem siegreichen Gegner vergleichend, hört nicht auf Eros, sondern glaubt mit sonst Jemandem zu sprechen, den er deshalb mit *my lord* anredet. 10) Octavius benahm sich in der Schlacht bei Philippi so unthätig, dass er das Schwert nur zum Schmucke an der Seite zu tragen schien, wie es beim Tanze Sitte war. — So in Titus Andronicus (A. 2, Sc. 1) *our mother, unadvis'd,* || *Gave you a dancing-rapier by your side.* 11) Toll *(mad)* nennt er den Brutus, insofern dieser sich blindlings in ein solches Unternehmen, das er nicht zu Ende führen konnte, gestürzt hatte. 12) Er verfuhr lediglich mittelst Stellvertretung, er liess in der Schlacht seine Officiere für ihn handeln. — Antonius sagt hier von Octavius, was Plutarch von ihnen Beiden sagt: *they were alway more fortunate when they made war by their lieutenants than by themselves* (vgl. A. 3, Sc. 1, Anm. 6). 13) *to unquality* = aus der gewohnten, natürlichen Art *(quality)* bringen, der Fassung berauben. Das Wort scheint von Sh. gebildet zu sein. — In Eros' folgender Rede steht *but* = *unless*, weshalb Dyce *make* für *makes* vermuthet. 14) *'stroy* aus *destroy* apokopirt hat Sh. nur an dieser Stelle; es kommt aber auch sonst in der älteren Sprache vor, so in Tusser's Points of Husbandry: *dig garden, 'stroy mallow.* — In der vorhergehenden Zeile lässt die Fol. *on* aus. 15) *strings* sind hier *heart-strings* = Herzfibern, die in ähnlicher Metapher gebraucht werden in Othello (A. 3, Sc. 3) *Though that her jesses were my dear heart-strings.* 16) *tow* verbesserte Rowe das *stow* der Fol., wie in der folgenden Zeile Theobald das *the full supremacy* in *thy full etc.* verbesserte. 17) *from* = weg von, abweichend von, daher auch = entgegen. 18) *treaties* = Friedensvorschläge, Vorschläge zur Versöhnung. — *young man* nennt er den Octavius, weil es demüthigend für ihn, den Aelteren, ist, solchermassen die ersten Schritte zu thun. 19) Viele Hgg. fügen, zur Vervollständigung des Verses, ein *O* vor *Pardon* ein. 20) *to fall* als transitives Verbum = fallen lassen. Cleopatra soll keine Thräne vergiessen, denn eine davon ist schon so viel werth, wie Alles, was Octavius gewonnen und Antonius verloren hat. 21) Sh. fand im Plutarch: *And because they* (scil. *Antonius and Cleopatra) had no other men of estimation about them — — they were enforced to send Euphronius, the schoolmaster of their children.* 22) *within there* ist ein Zuruf, an die im Innern des Palastes sich aufhaltende Dienerschaft gerichtet.

Which had superfluous kings[3] for messengers,
Not many moons gone by.

*Enter* Euphronius.

*Cæs.* Approach, and speak.
*Euph.* Such as I am, I come from Antony:
I was of late as petty to his ends,
As is the morn-dew on the myrtle-leaf
To his grand sea.[4]
*Cæs.* Be 't so. Declare thine office.
*Euph.* Lord of his fortunes he salutes thee, and
Requires to live in Egypt; which not granted,
He lessens his requests, and to thee sues
To let him breathe between the heavens and earth,
A private man in Athens. This for him.
Next, Cleopatra does confess thy greatness,[5]
Submits her to thy might, and of thee craves
The circle of the Ptolemies[6] for her heirs,
Now hazarded to thy grace.
*Cæs.* For Antony,
I have no ears to his request. The queen
Of audience, nor desire, shall fail,[7] so she
From Egypt drive her all-disgraced friend,[8]
Or take his life there: this if she perform,
She shall not sue unheard. So to them both.
*Euph.* Fortune pursue thee!
*Cæs.* Bring him through the bands.[9]
*[Exit* Euphronius.
*[To* Thyreus.*]* To try thy eloquence, now 't is time; despatch.
From Antony win Cleopatra: promise,
And in our name, what she requires; add more,
From thine invention, offers.[10] Women are not
In their best fortunes strong, but want will perjure[11]
The ne'er-touch'd vestal. Try thy cunning, Thyreus;
Make thine own edict for thy pains, which we
Will answer as a law.
*Thyr.* Cæsar, I go.
*Cæs.* Observe how Antony becomes his flaw,[12]
And what thou think'st his very action speaks
In every power that moves.
*Thyr.* Cæsar, I shall. *[Exeunt.*

## SCENE XI.

Alexandria. A Room in the Palace.

*Enter* Cleopatra, Enobarbus, Charmian, *and* Iras.

*Cleo.* What shall we do, Enobarbus?
*Eno.* Think, and die.[1]
*Cleo.* Is Antony, or we, in fault for this?[2]
*Eno.* Antony only, that would make his will[3]
Lord of his reason. What though you fled
From that great face of war, whose several ranges
Frighted each other, why should he follow?
The itch of his affection should not then
Have nick'd his captainship; at such a point,
When half to half the world oppos'd, he being
The mered[4] question. 'T was a shame no less
Than was his loss, to course your flying flags,
And leave his navy gazing.
*Cleo.* Pr'ythee, peace.

*Enter* Antony, *with* Euphronius.

*Ant.* Is that his answer?
*Euph.* Ay, my lord.
*Ant.* The queen shall then have courtesy, so she
Will yield us up.
*Euph.* He says so.
*Ant.* Let her know 't.
To the boy Cæsar send this grizzled head,[5]
And he will fill thy wishes to the brim
With principalities.
*Cleo.* That head, my lord?
*Ant.* To him again. Tell him, he wears the rose
Of youth upon him, from which the world should note
Something particular: his coin, ships, legions,
May be a coward's; whose ministers would prevail

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1) Die Fol. nennt ihn überall *Thidias*, die Hgg. stellten den Namen wieder her, wie sie ihn in North's Plutarch fanden (vgl. Einleitung pag. 552). 2) Vgl. A. 3, Sc. 9, Anm. 21. 3) d. h. Könige im Ueberfluss, mehr Könige, als er nöthig hatte. — Das Auftreten des Euphronius bezeichnet die Fol.: *Enter Ambassador from Anthony.* 4) *his grand sea* erklärt Steevens entweder mit Beziehung auf *Antony* figürlich mit *full tide of prosperity*, oder mit Beziehung auf *morn-dew* als das grosse Meer, mit dem der Morgenthau nach seinem feuchten Elemente verwandt ist, also *his* = *its*, wie Sh. immer sagt. Die letztere Deutung scheint die plausiblere, wenn man nicht mit Tyrwhitt *this grand sea* lesen will. 5) Cleopatra bekennt, dass Du gross, mächtig bist. 6) Den Kronenreif, der ihre Vorfahren, die Ptolemäer, immer geschmückt hat, begehrt sie für ihre Kinder, da derselbe jetzt durch Glückszufall Deiner Gnade anheimgegeben ist. — *hazarded* gehört zu *circle*. 7) Die Königin soll weder des Gehörs bei mir, noch ihres Begehrens verlustig gehen, wenn sie u. s. w. 8) Wie bei Sh. anderswo *lover* = Freund, steht, so hier *friend* = Liebhaber. 9) *bands* sind die verschiedenen Heeresabtheilungen. 10) scil. *more offers from thine invention* = mehrere aus Deiner Erfindung eingegebene Anerbietungen. 11) *to perjure* = meineidig machen, hier in Bezug auf das Gelübde der Jungfräulichkeit. 12) Beobachte, wie Antonius sich dem Riss oder Stoss, den er erlitten hat, anpasst, wie er sich in denselben schickt, oder was nach Deiner Ansicht seine Haltung ausdrückt in jedem Organe, das sich bei ihm regt.

1) Die Hgg. erklären Enobarbus' Worte meist so, dass er der Cleopatra rathe, in sich zu gehen und zu sterben, wie in Fletcher's Beggar's Bush: *Can I not think away myself and die?* und in Sh.'s Julius Cæsar (A. 2, Sc. 1) *take thought, and die for Cæsar.* — In engerer Verbindung, nach dem prägnanten Gebrauch, den Sh. von der Copula *and* macht, fasst Henley *think and die* = an das Sterben denken und dann wirklich sterben. 2) Für den unglücklichen Ausgang der Schlacht bei Actium und deren gegenwärtige Folgen. 3) *will* = Gelüste, Trieb, ist hier dem *reason* = Vernunft, Ueberlegung, entgegengesetzt, wie gleich nachher *affection* = Affect, Leidenschaft, dem *captainship* = Feldherrnwürde: der Kitzel seiner Leidenschaft hätte nicht seine Würde oder Thätigkeit als Feldherr afficiren sollen, in solch einem Augenblicke, wo die halbe Welt der andern Hälfte gegenübertrat, indem er der ausschliessliche Streitpunkt war, indem es sich allein um Antonius in dem Kampf handelte. 4) *to mere* = begrenzen, aussondern, braucht Sh. hier im Sinn des adjectivischen *mere* = ausschliesslich, alleinig. — Für *mered question* schlug Johnson *mooted question* vor. 5) Vgl. A. 3, Sc. 9, Anm. 2.

Under the service of a child, as soon
As i' the command of Cæsar: I dare him therefore
To lay his gay comparisons[6] apart,
And answer me declin'd,[7] sword against sword,
Ourselves alone. I 'll write it: follow me.
*[Exeunt* ANTONY *and* EUPHRONIUS.
*Eno. [Aside.]* Yes, like enough, high-battled[8] Cæsar will
Unstate his happiness, and be stag'd to the show,
Against a sworder![9] — I see, men's judgments are
A parcel of their fortunes,[10] and things outward
Do draw the inward quality after them,
To suffer all alike. That he should dream,
Knowing all measures,[11] the full Cæsar will
Answer his emptiness! — Cæsar, thou hast subdu'd
His judgment too.

*Enter an Attendant.*

*Att.* A messenger from Cæsar.
*Cleo.* What, no more ceremony? — See, my women! —
Against the blown rose may they stop their nose,[12]
That kneel'd unto the buds. — Admit him, Sir.
*Eno. [Aside.]* Mine honesty and I begin to square.[13]
The loyalty,[14] well held to fools, does make
Our faith mere folly: yet he, that can endure
To follow with allegiance a fall'n lord,
Does conquer him that did his master conquer,
And earns a place i' the story.

*Enter* THYREUS.

*Cleo.* Cæsar's will?
*Thyr.* Hear it apart.
*Cleo.* None but friends: say boldly.
*Thyr.* So, haply, are they friends to Antony.[15]
*Eno.* He needs as many, Sir, as Cæsar has,
Or needs not us. If Cæsar please, our master
Will leap to be his friend: for us, you know
Whose he is, we are, and that 's Cæsar's.
*Thyr.* So. —
Thus then, thou most renown'd: Cæsar entreats,
Not to consider in what case thou stand'st,
Further than he is Cæsar.[16]
*Cleo.* Go on: right royal.
*Thyr.* He knows, that you embrace[17] not Antony
As you did love, but as you fear'd him.
*Cleo.* O!
*Thyr.* The scars upon your honour therefore he
Does pity, as constrained blemishes,
Not as deserv'd.
*Cleo.* He is a god, and knows
What is most right. Mine honour was not yielded,
But conquer'd merely.
*Eno. [Aside.]* To be sure of that,
I will ask Antony. — Sir, Sir, thou 'rt so leaky,
That we must leave thee to thy sinking, for
Thy dearest quit thee.[18] *[Exit.*
*Thyr.* Shall I say to Cæsar
What you require of him? for he partly begs
To be desir'd to give. It much would please him,
That of his fortunes you should make a staff
To lean upon; but it would warm his spirits,[19]
To hear from me you had left Antony,
And put yourself under his shroud,
The universal landlord.[20]
*Cleo.* What 's your name?
*Thyr.* My name is Thyreus.
*Cleo.* Most kind messenger,
Say to great Cæsar this: in deputation[21]
I kiss his conqu'ring hand: tell him, I am prompt
To lay my crown at his feet, and there to kneel:
Tell him, from his all-obeying breath[22] I hear
The doom of Egypt.
*Thyr.* 'T is your noblest course.
Wisdom and fortune combating together,
If that the former dare but what it can,
No chance may shake it. Give me grace to lay
My duty on your hand.[23]
*Cleo.* Your Cæsar's father[24] oft,
When he hath mus'd of taking kingdoms in,

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6) *gay comparisons* ist der äussere Glanz, in welchem Cäsar sich mit dem Antonius misst, sich ihm vergleicht. — So in K. Henry VI. First Part (A. 5, Sc. 4) *Stand'st thou aloof upon comparison?* 7) *declined* = zu Boden geneigt, gebeugt, ist Apposition zu *me* und steht im Gegensatze zu *gay comparisons.* 8) *high-battled* = mit stolzen Schlachtreihen versehen, heeresmächtig. 9) Enobarbus findet es in ironischem Sinne wahrscheinlich genug, d. h. unwahrscheinlich, dass Cäsar sein erkämpftes Glück aufgeben und sich mit Antonius in einen Zweikampf einlassen würde, als ob er auf der Bühne sich gegen einen Fechter zur Schau stellte. 10) Das Urtheil der Menschen ist ein Stück ihres Glückes; Antonius' Verstand hat zugleich mit seinem Glücke abgenommen. 11) Da er doch alle Masse oder Massverhältnisse kennt, sowohl Cäsar's volles Mass, wie sein eigenes leeres *(his emptiness).* 12) Zum Zeichen der Verachtung, als ob die aufgeblühte Rose übel rieche, vor deren Knospen sie verehrend niedergekniet waren. Die Rose ist Cleopatra. 13) Vgl. A. 2, Sc. 1, Anm. 14. 14) Der Artikel vor *loyalty* wird erklärt durch den Zusatz *well held:* diejenige Treue, welche Narren gegenüber treu gehalten wird, u. s. w. 15) Als Freunde des Antonius dürfen die Anwesenden nicht hören, was Thyreus der Cleopatra mitzutheilen hat. — Der Deutlichkeit oder des Metrums wegen fügte Hanmer in der vorigen Zeile *here* hinter *none* ein. 16) Die Fol. hat *Cæsar's*, was Malone beibehielt, indem er *he* auf *Antony* bezog. Verständlicher wird der Satz durch die Lesart der späteren Folioausgg. *Cæsar:* Cleopatra soll ihre jetzige Lage nicht weiter bedenken, als dass sie zugleich erwäge, dass Cäsar Cäsar sei, also mächtig und grossherzig. 17) Für *embrace* wollte Malone *embrac'd* lesen, wegen des folgenden *as you did etc.*, das jedoch für *as if you did etc.* steht und die Meinung des Octavius *(he knows)* ausdrückt. 18) Das Bild ist von einem leck gewordenen Boote entlehnt, das Alle, die darauf sind, verlassen, im Stich lassen. 19) *warm his spirits* ist eine Steigerung des vorhergehenden *please him*, deshalb steht *but.* 20) *the universal landlord* = der Besitzer alles Landes, der Herr der Welt, ist Apposition zu dem in *his* steckenden Personalpronomen. 21) So verbesserte Warburton die Lesart *disputation*, der sich nur ein höchst gezwungener Sinn abgewinnen lässt: im Streite küsse ich Cäsar's Hand, was nach Steevens so viel sein soll wie: ich bekenne mich für überwunden. *deputation* ist = Stellvertretung, Auftrag, d. h. Thyreus soll im Namen der Cleopatra dem Octavius die Hand küssen. 22) *all-obeying* steht mit *breath* in freier Verbindung, gleich *breath which all are obeying.* — Ein Anonymus vermuthet *all-swaying* dafür. 23) Verstatte mir, den

Bestow'd his lips on that unworthy place
As it rain'd kisses.[25]

*Re-enter* ANTONY *and* ENOBARBUS.

*Ant.* Favours, by Jove that thunders! —
What art thou, fellow?
*Thyr.* One, that but performs
The bidding of the fullest man,[26] and worthiest
To have command obey'd.
*Eno. [Aside.]* You will be whipp'd.
*Ant.* Approach, there. — Ay, you kite! — Now, gods and devils!
Authority melts from me: of late, when I cried, »Ho!«
Like boys unto a muss,[27] kings would start forth,
And cry, »Your will?« Have you no ears?

*Enter Attendants.*

I am Antony yet. Take hence this Jack,[28] and whip him.
*Eno. [Aside.]* 'T is better playing with a lion's whelp,
Than with an old one dying.
*Ant.* Moon and stars!
Whip him. — Were 't twenty of the greatest tributaries
That do acknowledge Cæsar, should I find them
So saucy with the hand of — she here (what 's her name,
Since she was Cleopatra?)[29] — Whip him, fellows,
Till, like a boy, you see him cringe his face,
And whine aloud for mercy. Take him hence.
*Thyr.* Mark Antony, —
*Ant.* Tug him away: being whipp'd,
Bring him again. — This Jack of Cæsar's shall
Bear us an errand to him. —
*[Exeunt Attendants with* THYREUS.
You were half blasted ere I knew you: ha!
Have I my pillow left unpress'd in Rome,
Forborne the getting of a lawful race,
And by a gem of women, to be abus'd
By one that looks on feeders?[30]
*Cleo.* Good my lord, —
*Ant.* You have been a boggler ever: —
But when we in our viciousness grow hard,
(O misery on 't!) the wise gods seel our eyes;
In our own filth[31] drop our clear judgments; make us
Adore our errors; laugh at 's, while we strut
To our confusion.
*Cleo.* O! is 't come to this?
*Ant.* I found you as a morsel cold upon
Dead Cæsar's trencher: nay, you were a fragment[32]
Of Cneius Pompey's; besides what hotter hours,
Unregister'd in vulgar fame, you have
Luxuriously[33] pick'd out: for, I am sure,
Though you can guess what temperance should be,
You know not what it is.
*Cleo.* Wherefore is this?
*Ant.* To let a fellow that will take rewards,
And say, »God quit you!«[34] be familiar with
My playfellow, your hand, this kingly seal,
And plighter of high hearts! — O, that I were
Upon the hill of Basan, to outroar
The horned herd![35] for I have savage cause;
And to proclaim it civilly, were like
A halter'd neck, which does the hangman thank
For being yare about him.[36] —

*Re-enter Attendants, with* THYREUS.

Is he whipp'd?
*1. Att.* Soundly, my lord.
*Ant.* Cried he? and begg'd he pardon?
*1. Att.* He did ask favour.
*Ant.* If that thy father live, let him repent
Thou wast not made his daughter; and be thou sorry
To follow Cæsar in his triumph, since
Thou hast been whipp'd for following him: henceforth,
The white hand of a lady fever thee;
Shake[37] thou to look on 't. — Get thee back to Cæsar,
Tell him thy entertainment: look, thou say,
He makes me angry with him; for he seems
Proud and disdainful, harping on what I am,
Not what he knew I was. He makes me angry;
And at this time most easy 't is to do 't,
When my good stars, that were my former guides,
Have empty left their orbs, and shot their fires
Into the abysm of hell. If he mislike
My speech, and what is done, tell him, he has

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Ausdruck meiner Pflicht auf Deine Hand zu legen, Deine Hand zum Zeichen meiner pflichtmässigen Ergebenheit zu küssen. So in Coriolanus (A. 5, Sc. 3) *Sink, my knee, i' the earth; || Of thy deep duty more impression show || Than that of common sons.* 24) Vgl. A. 3, Sc. 6, Anm. 2. 25) Als ob es Küsse regnete, so anhaltend und wiederholt berührte Cäsar mit seinen Lippen die Hand der Cleopatra. 26) *fullest man* = ein Mann, der mit allen Eigenschaften und Gaben ausgerüstet ist, dem nichts fehlt, was zum Manne gehört. So in Othello (A. 2, Sc. 1) *the man commands like a full soldier.* 27) Wie Knaben, wo es Etwas aufzuraffen giebt, so stürzten Könige herbei und fragten nach meinem Willen. 28) *Jack* = Hans, ein Eigenname, der als verächtliche Bezeichnung für freche Leute von untergeordneter Stellung bei Sh. öfter vorkommt. 29) Da sie aufgehört hat, für ihn Cleopatra zu sein, so weiss er nicht, wie er sie nennen soll. — Der Satz bleibt unvollendet; er müsste schliessen: so würde ich sie ebenso züchtigen lassen, wie diesen hier. 30) *feeder* = Schmarotzer, der sich auf Kosten Anderer nährt. Als solchen Schmarotzer Cäsar's betrachtet Antonius den Thyreus, den Cleopatra huldreich angeblickt habe. So in Timon of Athens (A. 2, Sc. 2) *all our offices have been oppress'd with riotous feeders.* — Andere fassen *feeder* = Diener. 31) Diese Interpunction Warburton's lässt den Gegensatz von *filth* und *clear judgments* hervortreten. — Die Fol. verbindet *in our own filth* mit dem Vorhergehenden. 32) *fragment* = Brocken oder Ueberbleibsel von Speisen, wie in Cymbeline (A. 5, Sc. 3) *like fragments in hard voyages.* 33) *luxuriously* = wollüstig, wie *hot* = brünstig. So in Much Ado about Nothing (A. 4, Sc. 1) *She knows the heat of a luxurious bed.* 34) Ein Gesell, der sich eine Vergütung, ein Trinkgeld, gefallen lässt und beim Empfange derselben: Gott lohn' es Euch! sagt, also ein Diener. 35) Den Berg Basan und die dort weidenden Rinder fand Sh. in den Psalmen David's (Ps. 22, V. 13 und Ps. 68, V. 16). — Der Gegensatz zu dem *outroar* = lauter brüllen, ist *proclaim civilly* = den Schmerz in gebildeter, gemässigter Art äussern. 36) Vgl. A. 3, Sc. 7, Anm. 7. — *which* und *him* beziehen sich auf den Träger des Halses, nicht auf den Hals selbst. 37) Zittre wie im Fieber beim Anblick einer weissen Frauenhand, weil Dir dabei die Hand der Cleopatra und die ihretwegen erlittene Züchtigung einfällt. — Das Folgende ist aus Plutarch entlehnt (vgl. Einleitung pag. 552).

Hipparchus, my enfranched bondman, whom
He may at pleasure whip, or hang, or torture,
As he shall like, to quit me. Urge it thou:
Hence, with thy stripes! be gone! *[Exit* THYREUS.
*Cleo.* Have you done yet?
*Ant.* Alack! our terrene moon[38]
Is now eclips'd, and it portends alone
The fall of Antony.
*Cleo.* I must stay his time.
*Ant.* To flatter Cæsar, would you mingle eyes
With one that ties his points?[39]
*Cleo.* Not know me yet?
*Ant.* Cold-hearted toward me?
*Cleo.* Ah, dear! if I be so,
From my cold heart let heaven engender hail,
And poison it in the source; and the first stone
Drop in my neck: as it determines,[40] so
Dissolve my life! The next Cæsarion smite,[41]
Till by degrees the memory of my womb,
Together with my brave Egyptians all,
By the discandying[42] of this pelleted storm,
Lie graveless, till the flies and gnats of Nile
Have buried them for prey!
*Ant.* I am satisfied.[43]
Cæsar sits down in Alexandria, where
I will oppose his fate. Our force by land
Hath nobly held; our sever'd navy too
Have knit again, and fleet,[44] threat'ning most sealike.
Where hast thou been, my heart?[45] — Dost thou hear, lady?
If from the field I shall return once more
To kiss these lips, I will appear in blood;
I and my sword will earn our chronicle:[46]
There 's hope in 't yet.
*Cleo.* That 's my brave lord!
*Ant.* I will be treble-sinew'd, hearted, breath'd,[47]
And fight maliciously: for when mine hours
Were nice[48] and lucky, men did ransom lives
Of me for jests; but now, I 'll set my teeth,
And send to darkness all that stop me. — Come,
Let 's have one other gaudy night.[49] — Call to me
All my sad captains: fill our bowls; once more
Let 's mock the midnight bell.
*Cleo.* It is my birthday:
I had thought to have held it poor; but, since my lord
Is Antony again, I will be Cleopatra.
*Ant.* We will yet do well.
*Cleo.* Call all his noble captains to my lord.
*Ant.* Do so, we 'll speak to them; and to-night I 'll force
The wine peep through their scars. — Come on, my queen;
There 's sap in 't yet.[50] The next time I do fight,
I 'll make death love me, for I will contend
Even with his pestilent scythe.[51]
*[Exeunt* ANTONY, CLEOPATRA, *and Attendants.*
*Eno.* Now he 'll outstare the lightning. To be furious,
Is to be frighted out of fear;[52] and, in that mood,
The dove will peck the estridge: and I see still,
A diminution in our captain's brain
Restores his heart. When valour preys on reason,[53]
It eats the sword it fights with. I will seek
Some way to leave him. *[Exit.*

# ACT IV.

## SCENE I.

CÆSAR's Camp at Alexandria.[1]

*Enter* CÆSAR, *reading a letter;* AGRIPPA, MECÆNAS, *and Others.*

*Cæs.* He calls me boy, and chides, as he had power
To beat me out of Egypt; my messenger
He hath whipp'd with rods; dares me to personal combat,
Cæsar to Antony. Let the old ruffian know,
I have many other ways to die;[2] meantime,
Laugh at his challenge.

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38) Antonius' irdischer Mond, dessen Verfinsterung seinen Fall bedeutet, ist Cleopatra, die ihm untreu geworden ist. — In Antonius' voriger Rede änderte Theobald das *enfranched bondman* in *enfranchis'd bondman* um. 39) Blicke wechseln, coquettiren mit Einem, der den Octavius ankleiden hilft, der ihm die Nesteln seines Beinkleides festmacht. 40) So wie das Hagelkorn *(stone* für *hail-stone)* aufhört, sich auflöst, in demselben Augenblicke löse sich auch mein Leben auf. — *determine* und *dissolve* sind in poetischer Licenz mit einander vertauscht, da eigentlich jenes auf das Leben, dieses auf den Hagel sich beziehen sollte. 41) Die Fol. hat *Cæsarian smile.* — Die Emendation machte Rowe: das nächste Hagelkorn treffe den Cäsarion. 42) So verbesserte Theobald das *discandering* der Fol., wofür Rowe *discattering* gesetzt hatte. — *discandy* kommt auch A. 4, Sc. 10 vor. — Die giftigen Hagelkörner wirken erst nach ihrer Auflösung. 43) Die Interpunction der Fol. verbindet *satisfied* mit dem Folgenden. — Die Fol. hat *sets down*, von Johnson verbessert in *sits down.* 44) *to fleet* ist das jetzige *to float.* 45) Antonius findet sein Herz, seinen guten Muth, der ihm eine Zeitlang abhanden gekommen war, wieder. 46) *our chronicle* = eine geschichtliche Aufzeichnung unserer Thaten, wie Enobarbus vorher gesagt hatte: *earns a place i' the story.* 47) Zu *hearted* und *breathed* ist *treble* zu suppliren, wie in Cymbeline (A. 3, Sc. 2) *as poisonous tongued as handed* steht. 48) *nice* = mit geringfügigen Dingen beschäftigt, also = sorglos, leichtsinnig; solche Stunden, wo er auf Scherz und Witz Werth legte. 49) Eine solche lustige Nacht, wie wir sie sonst hatten. — *gaudy day* ist der technische Ausdruck für die festlich mit Gelagen und Aufführungen begangenen Tage an den Universitäten und Rechtscollegien. 50) Wir haben noch Saft und Kraft in uns. — *in it* steht ohne bestimmte Beziehung, wie in K. Lear (A. 4, Sc. 6) *there 's life in it.* 51) Der Tod wird den Antonius liebgewinnen, weil er eben so rasch arbeitet, wie er selbst, eben so viel würgt. 52) Die rasende Aufregung, in der Antonius sich befindet, entsteht daher, dass er aus der Furcht herausgeschreckt ist, dass er die Furcht durch Schrecken verjagt hat. — Nach Douce's Deutung ist *estridge* hier = *goshawk.* 53) *in reason* in der Fol., von Rowe verbessert.

1) *at Alexandria* haben die meisten Hgg. gesetzt in Uebereinstimmung mit Antonius' Worten in der vorigen Scene: *Cæsar sits down in Alexandria.* Nach Plutarch war das Lager unmittelbar vor der Stadt. *So Cæsar came and pitched his camp hard by the city in the place where they run and manage their horses* 2) Sh. hat die entsprechende Stelle in North's Plutarch missverstanden, die allerdings zweideutig lautet

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*Mec.* Cæsar must think,
When one so great begins to rage, he 's hunted
Even to falling. Give him no breath, but now
Make boot[3] of his distraction. Never anger
Made good guard for itself.
*Cæs.* Let our best heads
Know, that to-morrow the last of many battles
We mean to fight. Within our files there are,
Of those that serv'd Mark Antony but late,
Enough to fetch him in.[4] See it done;
And feast the army: we have store to do 't,
And they have earn'd the waste. Poor Antony! *[Exeunt.*

## SCENE II.

Alexandria. A Room in the Palace.

*Enter* Antony, Cleopatra, Enobarbus, Charmian, Iras, Alexas, *and Others.*

*Ant.* He will not fight with me, Domitius.[1]
*Eno.* No.
*Ant.* Why should he not?
*Eno.* He thinks, being twenty times of better fortune,
He is twenty men to one.
*Ant.* To-morrow, soldier,
By sea and land I 'll fight: or I will live,
Or bathe my dying honour in the blood
Shall make it live again. Woo't thou fight well?
*Eno.* I 'll strike, and cry, »Take all.«[2]
*Ant.* Well said; come on. —
Call forth my household servants: let 's to-night
Be bounteous at our meal.

*Enter Servants.*

Give me thy hand,
Thou hast been rightly honest; — so hast thou; —
Thou,[3] — and thou, — and thou: — you have serv'd me well,
And kings have been your fellows.
*Cleo.* *[Aside to* Eno.*]* What means this?
*Eno.* *[Aside to* Cleo.*]* 'T is one of those odd tricks, which sorrow shoots
Out of the mind.
*Ant.* And thou art honest too.
I wish I could be made so many men,
And all of you clapp'd up together in
An Antony, that I might do you service,
So good as you have done.
*Serv.* The gods forbid!
*Ant.* Well, my good fellows, wait on me to-night;
Scant not my cups, and make as much of me,
As when mine empire was your fellow too,[4]
And suffer'd my command.
*Cleo.* *[Aside to* Eno.*]* What does he mean?
*Eno.* *[Aside to* Cleo.*]* To make his followers weep.
*Ant.* Tend me to-night;
May be, it is the period of your duty:[5]
Haply, you shall not see me more; or if,[6]
A mangled shadow: perchance, to-morrow
You 'll serve another master. I look on you
As one that takes his leave. Mine honest friends,
I turn you not away; but, like a master
Married to your good service,[7] stay till death.
Tend me to-night two hours, I ask no more,
And the gods yield[8] you for 't!
*Eno.* What mean you, Sir,
To give them this discomfort? Look, they weep;
And I, an ass, am onion-ey'd:[9] for shame,
Transform us not to women.
*Ant.* Ho, ho, ho![10]
Now, the witch take me, if I meant it thus!
Grace grow where those drops fall![11] My hearty friends,
You take me in too dolorous a sense,
For I spake to you for your comfort; did desire you
To burn this night with torches.[12] Know, my hearts,
I hope well of to-morrow; and will lead you
Where rather I 'll expect victorious life,
Than death and honour.[13] Let 's to supper, come,
And drown[14] consideration. *[Exeunt.*

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*Antonius sent again to challenge Cæsar to fight him: Cæsar answered that he had many other ways to die than so.* Nach dem eigentlichen Sinne Plutarch's geht das *he* auf Antonius. 3) *to make boot of* = sich Etwas zu Nutze machen. 4) *to fetch in* = Jemandes habhaft werden, Jemanden bezwingen. — *of those* hängt ab von *enough*: genug von solchen Leuten, die u. s. w.

1) *Domitian* hat die Fol. hier, während sie den Vornamen des Enobarbus *Domitius* richtig A. 3, Sc. 5 gesetzt hatte. 2) *Take all* ist zu erklären: Ich setze Alles auf's Spiel, nehmt es hin. 3) Die meisten Hgg. setzen, um aus diesen abgerissenen Worten, mit denen sich Antonius an die verschiedenen Diener wendet, einen regelrechten Vers zu bilden, *And thou.* 4) Als mein Antheil an dem römischen Reiche mir dienstbar war wie Ihr, als mein Reich Euer Dienstgenosse war. 5) Vielleicht ist es ein Abschluss *(period)* Eurer Dienstpflicht; vielleicht ist heute Abend das letzte Mal, dass Ihr mir aufwartet *(tend).* — Auch diese Rede ist in ihren Grundzügen aus Plutarch entlehnt (vgl. Einleitung pag. 552). 6) Oder wenn, d. h. Ihr mich seht, so werdet Ihr mich sehen als einen verstümmelten Schatten dessen, was ich war. In Plutarch lautet die Stelle: *it may be you shall see me no more, but a dead body.* 7) *married* gebraucht Sh. öfter in uneigentlichem Sinne von innigen, unauflöslichen Verbindungen; so in K. John (A. 3, Sc. 1) *our inward souls married in league.* 8) Und die Götter mogen es Euch lohnen. — *God yield* = Gott lohn' es, kommt so in Macbeth (A. 1, Sc. 6) vor. 9) Vgl. A. 1, Sc. 2, Anm. 40. — Enobarbus spottet seiner eigenen Thränen, indem er diese im Allgemeinen als eine Wirkung von Zwiebeln darstellt. 10) *ho!* ist ein Ausruf, um Jemanden aufmerksam oder bedenklich zu machen. — Antonius heisst die Diener achtsam auf sich sein, dass sie nicht weinen. 11) Vielleicht eine Anspielung auf *herb of grace* = Raute, die als symbolisches Kraut öfter bei Sh. erwähnt wird; so in K. Richard II. (A. 3, Sc. 4) *Here did she fall a tear; here, in this place,* || *I 'll set a bank of rue, sour herb of grace.* — Doch ist *grace* auch so verständlich. 12) Diese Nacht mit Fackeln verbrennen, ist = diese Nacht durch den Glanz der Fackeln vernichten, taghell machen. Eben so tropisch hat Sh. *we burn day-light* in Merry Wives of Windsor (A. 2, Sc. 1). 13) *death and honour* ist nach Sh.'s Art, die Copula *and* zu gebrauchen, = *honourable death*, oder = *honour in death.* 14) d. h. in Strömen Weins beim Abendessen, wie A. 2, Sc. 7: *In thy vats our cares be drown'd.*

## SCENE III.

The Same. Before the Palace.

*Enter Two Soldiers, to their guard.*[1]

*1. Sold.* Brother, good night: to-morrow is the day.
*2. Sold.* It[2] will determine one way: fare you well.
Heard you of nothing strange about the streets?
*1. Sold.* Nothing. What news?
*2. Sold.* Belike, 't is but a rumour.[3] Good night to you.
*1. Sold.* Well, Sir, good night.

*Enter Two other Soldiers.*

*2. Sold.* Soldiers, have careful watch.
*3. Sold.* And you. Good night, good night.
*[The first two place themselves at their posts.*
*4. Sold.* Here we: *[they take their posts]* and if to-morrow
Our navy thrive, I have an absolute hope
Our landmen[4] will stand up.
*3. Sold.* 'T is a brave army,
And full of purpose.[5]
*[Music of hautboys under the stage.*
*4. Sold.* Peace! what noise?[6]
*1. Sold.* List, list!
*2. Sold.* Hark!
*1. Sold.* Music i' the air.
*3. Sold.* Under the earth.
*4. Sold.* It signs well, does it not?[7]
*3. Sold.* No.
*1. Sold.* Peace, I say!
What should this mean?
*2. Sold.* 'T is the god Hercules, whom Antony lov'd,[8]
Now leaves him.
*1. Sold.* Walk; let 's see if other watchmen
Do hear what we do. *[They advance to another post.*
*2. Sold.* How now, masters?
*Soldiers.* *[Speaking together.]* How now?
How now? do you hear this?
*1. Sold.* Ay; is 't not strange?
*3. Sold.* Do you hear, masters? do you hear?
*1. Sold.* Follow the noise so far as we have quarter;
Let 's see how 't will give off.[9]
*Soldiers.* Content. 'T is strange. *[Exeunt.*

## SCENE IV.

The Same. A Room in the Palace.

*Enter* Antony *and* Cleopatra; Charmian, *and Others, attending.*

*Ant.* Eros! mine armour, Eros!
*Cleo.* Sleep a little.
*Ant.* No, my chuck.[1] — Eros, come; mine armour, Eros!

*Enter* Eros, *with armour.*

Come, good fellow, put mine[2] iron on: —
If fortune be not ours to-day, it is
Because we brave her. — Come.
*Cleo.* Nay, I 'll help too.[3]
What 's this for?
*Ant.* Ah, let be, let be! thou art
The armourer of my heart: — false, false; this, this.[4]
*Cleo.* Sooth, la! I 'll help. Thus it must be.
*Ant.* Well, well;
We shall thrive now. — Seest thou, my good fellow?
Go, put on thy defences.
*Eros.* Briefly, Sir.
*Cleo.* Is not this buckled well?
*Ant.* Rarely, rarely:
He that unbuckles this, till we do please
To doff 't for our repose, shall hear a storm. —
Thou fumblest, Eros; and my queen 's a squire
More tight[5] at this than thou. Despatch. — O love!
That thou couldst see my wars to-day, and knew'st
The royal occupation![6] thou shouldst see
A workman in 't.

*Enter an armed Soldier.*[7]

Good morrow to thee; welcome:
Thou look'st like him that knows a warlike charge:
To business that we love we rise betime,
And go to 't with delight.
*Sold.* A thousand, Sir,
Early though 't be, have on their riveted trim,
And at the port expect you.
*[Shout. Trumpets flourish.*

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1) *Enter a Company of Soldiers* in der Fol. — Die beiden folgenden Bühnenweisungen lauten daselbst: *They meet other soldiers,* und *They place themselves in every corner of the stage.* 2) *it* bezieht sich auf *to-morrow* = der morgende Tag wird nach einer Seite hin die Entscheidung bringen, den Ausschlag geben. 3) Es ist nur ein Gerücht, also nicht werth, dass man es beachte. 4) *landmen* = Landsoldaten, im Gegensatz zu der Flotte. 5) *purpose* = guter Vorsatz, Entschlossenheit. 6) *noise* ist bei Sh. oft = Musik. — Die Hoboen werden auch anderswo zur Andeutung übernatürlicher Vorgänge verwandt; so in Macbeth (A. 4, Sc. 1) *Why sinks that cauldron? and what noise is this?* 7) Diese Musik ist ein gutes Zeichen, eine gute Vorbedeutung, nicht wahr? 8) Vgl. A. 1, Sc. 3, Anm. 27. Plutarch, dem Sh. dieses wunderbare Ereigniss entlehnte, sagt darüber: *Now, such as in reason sought the depth of the interpretation of this wonder, thought that it was the god, unto whom Antonius bare singular devotion to counterfeit and resemble him, that did forsake them.* 9) Lasst uns sehen, wie diese Musik sich verlieren wird. — Bei Plutarch liess sie sich bis vor die Thore der Stadt verfolgen.

1) *chuck* = *chicken* kommt als Liebkosungswort auch im ernsten Styl bei Sh. vor; so in Macbeth (A. 3, Sc. 2) *Be innocent of the knowledge, dearest chuck.* 2) *mine* verbesserte Hanmer das *thine* der Fol. — Rowe las *my good fellow.* 3) Die Fol. fügt hier aus Versehen *Antony,* das als Bezeichnung der redenden Person in der folgenden Zeile stehen müsste, ein, und theilt demnach der Cleopatra alle Worte bis *Thus it must be* einschliesslich zu. Die richtige Abtheilung rührt von Hanmer und Malone her. — *What 's this for?* fragt Cleopatra bei einem Stücke der Rüstung, das sie dem Antonius anlegen will. 4) Cleopatra nimmt das verkehrte Stück; dies, d. h. ein anderes, ist das rechte. — *armourer* = Rüstknappe, wie in Troilus and Cressida (A. 1, Sc. 2). 5) *tight* = accurat, beflissen. So in Merry Wives of Windsor (A. 1, Sc. 3) *bear you these letters tightly.* 6) So wird auch in Othello (A. 3, Sc. 3) der Kriegsbefehl ein Handwerk genannt: *Othello's occupation's gone!* 7) So die Fol. Die meisten Hgg. machen *an Officer, armed* daraus, und setzen dann nachher: *Enter other Officers,*

*Enter Captains and Soldiers.*

*Capt.*[8] The morn is fair. — Good morrow, general.
*All.* Good morrow, general.
*Ant.* 'T is well blown,[9] lads.
This morning, like the spirit of a youth
That means to be of note,[10] begins betimes. —
So, so; come, give me that: this way; well said.[11]
Fare thee well, dame: whate'er becomes of me,
This is a soldier's kiss. *[Kisses her.]* Rebukable,
And worthy shameful check it were, to stand
On more mechanic compliment:[12] I 'll leave thee
Now, like a man of steel. — You, that will fight,
Follow me close; I 'll bring you to 't. — Adieu.
*[Exeunt* Antony, Eros, *Officers, and Soldiers.*
*Char.* Please you, retire to your chamber.
*Cleo.* Lead me.
He goes forth gallantly. That he and Cæsar might
Determine this great war in single fight!
Then Antony — but now — Well, on. *[Exeunt.*

## SCENE V.

Antony's Camp near Alexandria.

*Trumpets sound. Enter* Antony *and* Eros; *a Soldier meeting them.*[1]

*Sold.* The gods make this a happy day to Antony!
*Ant.* 'Would thou, and those thy scars, had once prevail'd
To make me fight at land!
*Sold.* Hadst thou done so,
The kings that have revolted, and the soldier
That has this morning left thee, would have still
Follow'd thy heels.
*Ant.* Who 's gone this morning?
*Sold.* Who?
One ever near thee: call for Enobarbus,
He shall not hear thee; or from Cæsar's camp
Say, »I am none of thine.«
*Ant.* What say'st thou?
*Sold.* Sir,
He is with Cæsar.
*Eros* Sir, his chests and treasure
He has not with him.
*Ant.* Is he gone?
*Sold.* Most certain.
*Ant.* Go, Eros, send his treasure after; do it:
Detain no jot, I charge thee. Write to him
(I will subscribe) gentle adieus and greetings:
Say, that I wish he never find more cause
To change a master. — O! my fortunes have
Corrupted honest men. — Despatch. — Enobarbus![2]
*[Exeunt*

## SCENE VI.

Cæsar's Camp before Alexandria.

*Flourish. Enter* Cæsar, *with* Agrippa, Enobarbus, *and Others.*

*Cæs.* Go forth, Agrippa, and begin the fight.
Our will is, Antony be took alive;
Make it so known.
*Agr.* Cæsar, I shall. *[Exit.*
*Cæs.* The time of universal peace is near:
Prove this a prosperous day, the three-nook'd world
Shall bear the olive freely.[1]

*Enter a Messenger.*

*Mess.* Antony
Is come into the field.
*Cæs.* Go, charge Agrippa[2]
Plant those that have revolted in the van,
That Antony may seem to spend his fury
Upon himself. *[Exeunt* Cæsar *and his*
*Eno.* Alexas did revolt, and went to Jewry,
On affairs of Antony; there did persuade[3]
Great Herod to incline himself to Cæsar,
And leave his master Antony: for this pains,
Cæsar hath hang'd him. Canidius, and the rest
That fell away, have entertainment, but
No honourable trust. I have done ill,
Of which I do accuse myself so sorely,
That I will joy no more.

*Enter a Soldier of* Cæsar's.

*Sold.* Enobarbus, Antony
Hath after thee sent all thy treasure, with
His bounty overplus:[4] the messenger
Came on my guard, and at thy tent is now
Unloading of his mules.
*Eno.* I give it you.
*Sold.* Mock not, Enobarbus.
I tell you true: best you saf'd the bringer
Out of the host;[5] I must attend mine office,
Or would have done 't myself. Your emperor
Continues still a Jove. *[Exit.*

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*and Soldiers*, wo die Fol. *Enter Captains etc.* hat. 8) Die Fol. hat hier *Alex* scil. *Alexas.* Vielleicht stellte auf dem Sh.'schen Theater derselbe Schauspieler beide Rollen dar. 9) *blown* geht auf die Trompetenstösse, die sich hören lassen. 10) Der vorhat, sich auszuzeichnen, sich bemerkbar zu machen. 11) *well said* = brav! in Bezug auf ein Thun, so gut wie in Bezug auf Reden, bei Sh. gebräuchlich. 12) *mechanic compliment* ist eine Abschiedsförmlichkeit, wie sie wohl gemeinen Leuten, Handwerkern, nicht aber einem Manne von Stahl, einem Kriegsmanne zusteht, der nur mit einem Soldatenkusse von seiner Geliebten scheidet.

1) Die Fol. hat nur *Enter Antony and Eros*, und legt auch die dem *Soldier* angehörenden Reden dem Eros in den Mund. Theobald und Capell stellten das Richtige wieder her. — Der Soldat ist, wie aus Antonius' ersten Worten hervorgeht, derselbe, der A. 3, Sc. 7 auftrat. 2) Das missverstandene *Dispatch Enobarbus* der Fol. änderte die zweite Folioausg. um in *Dispatch Eros.*

1) Wenn dieser Tag uns günstig ist, so wird die in drei Winkel auslaufende, drei Welttheile bildende, Welt von selbst oder reichlich den Oelbaum, als Symbol des Friedens, tragen oder hervorbringen. — Zu *three-nook'd* lässt sich vergleichen in K. John (A. 5, Sc. 7) *Come the three corners of the world in arms, || And we shall shock them.* 2) scil. *charge Agrippa to plant those etc.* 3) So verbesserte Rowe das *dissuade* der Fol. Auch Plutarch hat *persuade* an der entsprechenden Stelle: *for where he (Alexas) should have kept Herodes from revolting from him (Antony), he persuaded him to turn to Cæsar.* 4) Deinen ganzen Schatz mit dem Ueberschuss, den seine Freigebigkeit noch hinzugefügt hat. 5) Du thätest am besten, den Ueberbringer sicher aus dem

*Eno.* I am alone the villain of the earth,
And feel I am so most.[6] O Antony!
Thou mine of bounty,[7] how wouldst thou have paid
My better service, when my turpitude
Thou dost so crown with gold! This blows[8] my heart:
If swift thought[9] break it not, a swifter mean
Shall outstrike thought; but thought will do 't, I feel.
I fight against thee? — No: I will go seek
Some ditch, wherein to die: the foul'st best fits
My latter part of life. *[Exit.*

## SCENE VII.

Field of Battle between the Camps.

*Alarum. Drums and trumpets. Enter* AGRIPPA *and Others.*

*Agr.* Retire, we have engag'd ourselves too far.
Cæsar himself has work, and our oppression[1]
Exceeds what we expected. *[Exeunt.*

*Alarum. Enter* ANTONY, *and* SCARUS, *wounded.*

*Scar.* O my brave emperor, this is fought indeed!
Had we done so at first, we had driven them home
With clouts about their heads.[2]
*Ant.* Thou bleed'st apace.
*Scar.* I had a wound here that was like a T,
But now 't is made an H.[3]
*Ant.* They do retire.
*Scar.* We 'll beat 'em into bench-holes.[4] I have yet
Room for six scotches more.

*Enter* EROS.

*Eros.* They are beaten, Sir; and our advantage serves
For a fair victory.[5]
*Scar.* Let us score their backs,
And snatch 'em up, as we take hares, behind:
'T is sport to maul a runner.
*Ant.* I will reward thee
Once for thy sprightly comfort, and ten-fold
For thy good valour. Come thee on.
*Scar.* I 'll halt after. *[Exeunt.*

## SCENE VIII.

Under the Walls of Alexandria.

*Alarum. Enter* ANTONY, *marching;* SCARUS *and Forces.*

*Ant.* We have beat him to his camp. Run one before,
And let the queen know of our guests.[1] — To-morrow,
Before the sun shall see us, we 'll spill the blood
That has to-day escap'd. I thank you all;
For doughty-handed are you, and have fought
Not as you serv'd the cause, but as it had been
Each man's like mine:[2] you have shown all Hectors.
Enter the city, clip[3] your wives, your friends,
Tell them your feats; whilst they with joyful tears
Wash the congealment from your wounds, and kiss
The honour'd gashes whole.[4] — Give me thy hand:

*Enter* CLEOPATRA, *attended.*

To this great fairy[5] I 'll commend thy acts,
Make her thanks bless thee. — O thou day o' the world!
Chain mine arm'd neck; leap thou, attire and all,
Through proof of harness to my heart, and there
Ride on the pants triumphing.[6]
*Cleo.* Lord of lords!
O infinite virtue![7] com'st thou smiling from
The world's great snare uncaught?
*Ant.* My nightingale,
We have beat them to their beds. What, girl! though grey
Do something mingle with our younger brown, yet ha' we
A brain that nourishes our nerves, and can
Get goal for goal of youth.[8] Behold this man;
Commend unto his lips thy favouring hand: —
Kiss it, my warrior: — he hath fought to-day,

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Lager zu bringen. Vgl. A. 1, Sc. 3, Anm. 16. 6) *most* ist mit *feel* zu verbinden: Ich fühle es am meisten, mehr als Andere, dass es auf Erden keinen so grossen Schurken giebt, wie mich. 7) So in K. Henry IV. First Part (A. 3, Sc. 1) *as bountiful as mines of India.* 8) *to blow* = platzen machen, sprengen. 9) *thought* = Grübelei, Melancholie. So in Two Gentlemen of Verona (A. 1, Sc. 1) *heart sick with thought.* — Vgl. A. 3, Sc. 11, Anm. 1. — *to outstrike* = besser treffen, als Etwas.

1) *oppression* = Bedrängniss, die man erfährt: der Feind bedrängt uns ärger, als wir erwarteten. So in K. John (A. 3, Sc. 1) *our oppression hath made up this league.* 2) d. h. mit leinenem Verband auf ihren blutenden Kopfwunden. 3) Das T muss als ein liegendes (⊣) gefasst werden, das durch eine oder zwei neue Hiebwunden in ein H verwandelt ist. — Vielleicht beabsichtigte Sh. auch ein Wortspiel zwischen *H* und *ache*, wie Staunton vermuthet. 4) *bench-hole* = Loch im Abtritt. Malone citirt dazu aus Cecil's Private Correspondence: *And beside until a man be sure that this embryo is likely to receive life, I will leave it like an abort in a bench-hole.* 5) Der Vortheil, den wir davongetragen haben, ist so gut, wie ein vollständiger, erklärter Sieg.

1) Die Gäste, welche bewirthet werden sollen, sind Scarus und Andere, die sich im Kampfe hervorgethan. — Nachher drückt Antonius sein Bedauern aus, nicht das ganze Heer beherbergen und bewirthen zu können: *Had our great palace the capacity etc.* — Für *guests* änderte Theobald *gests* = Heldenthaten. 2) Ihr fochtet, nicht als ob Ihr nur in untergeordneter Stellung der Sache, um die es sich handelt, dientet, sondern als ob Jeder von Euch seine eigene Sache, nicht die meinige, verträte. 3) *to clip* = umarmen, umfassen. 4) Und die ehrenvollen Wunden küssen, so dass sie zuheilen. — Die folgenden Worte sind an Scarus gerichtet. 5) *fairy* ist die Cleopatra, als Spenderin des Glückes, das dem Scarus für seine Tapferkeit gebührt; in solchem Lichte wurden die Feen zu Sh.'s Zeit betrachtet. 6) Cleopatra soll mit Allem, was sie an hat, durch den undurchdringlichen Harnisch hindurch in das Herz des Antonius springen und von dessen stürmischen Bewegungen *(pants)* sich wie von einem Triumphwagen tragen lassen. — *to triumph* betont Sh. bald auf der ersten, bald auf der zweiten Sylbe. 7) Antonius ist gleichsam der Repräsentant und Inbegriff aller männlichen Tugenden in unbegrenzter Zahl *(infinite).* 8) Einen Preis nach dem andern der Jugend abgewinnen. — *goal* ist eigentlich das dem Wettläufer auf der Renn-

As if a god, in hate of mankind, had
Destroy'd in such a shape.
*Cleo.* I 'll give thee, friend,
An armour all of gold; it was a king's.[9]
*Ant.* He has deserv'd it, were it carbuncled
Like holy Phœbus' car.[10] — Give me thy hand:
Through Alexandria make a jolly march;
Bear our hack'd targets like the men[11] that owe them.
Had our great palace the capacity
To camp this host, we all would sup together,
And drink carouses to the next day's fate,
Which promises royal peril. — Trumpeters,
With brazen din blast you the city's ear:
Make mingle with our rattling tabourines,
That heaven and earth may strike their sounds together,
Applauding our approach. *[Exeunt.*

## SCENE IX.

Cæsar's Camp.

*Sentinels on their Post.*[1]

*1. Sold.* If we be not reliev'd within this hour,
We must return to the court of guard. The night
Is shiny, and, they say, we shall embattle
By the second hour i' the morn.
*2. Sold.* This last day was
A shrewd one to us.

*Enter* Enobarbus.

*Eno.* O! bear me witness, night, —
*3. Sold.* What man is this?
*2. Sold.* Stand close, and list him.[2]
*Eno.* Be witness to me, O thou blessed moon,
When men revolted shall upon record
Bear hateful memory, poor Enobarbus did
Before thy face repent! —
*1. Sold.* Enobarbus!
*3. Sold.* Peace!
Hark further.
*Eno.* O sovereign mistress of true melancholy,
The poisonous damp of night disponge[3] upon me,
That life, a very rebel to my will,
May hang no longer on me: throw my heart
Against the flint and hardness of my fault,
Which, being dried with grief, will break to powder,
And finish all foul thoughts. O Antony,
Nobler than my revolt is infamous,
Forgive me in thine own particular;
But let the world rank me in register[4]
A master-leaver, and a fugitive.
O Antony! O Antony! *[Dies.*[5]
*2. Sold.* Let 's speak to him.
*1. Sold.* Let 's hear him; for the things he speaks
May concern Cæsar.
*3. Sold.* Let 's do so. But he sleeps.
*1. Sold.* Swoons rather; for so bad a prayer as his
Was never yet for sleep.
*2. Sold.* Go we to him.
*3. Sold.* Awake, Sir, awake! speak to us.
*2. Sold.* Hear you, Sir?
*1. Sold.* The hand of death hath raught[6] him. *[Drums afar off.]* Hark! the drums
Demurely[7] wake the sleepers. Let us bear him
To the court of guard; he is of note: our hour
Is fully out.
*3. Sold.* Come on then;
He may recover yet. *[Exeunt with the body.*

## SCENE X.

Between the two Camps.

*Enter* Antony *and* Scarus, *with Forces, marching.*

*Ant.* Their preparation is to-day by sea:
We please them not by land.
*Scar.* For both,[1] my lord.
*Ant.* I would, they 'd fight i' the fire, or i' the air;
We 'd fight there too. But this it is: our foot
Upon the hills adjoining to the city
Shall stay with us: order for sea is given;
They have put forth the haven:
Where[2] their appointment we may best discover,
And look on their endeavour. *[Exeunt.*

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bahn gesteckte Ziel. 9) Aus Plutarch: *Cleopatra, to reward his manliness, gave him an armour and head-piece of clean gold.* 10) So in Cymbeline (A. 5, Sc. 5) *had it* (scil. *this ring) been a carbuncle of Phœbus' wheel.* 11) *like the men* bezieht Warburton auf *hack'd*, Johnson aber richtiger auf *bear* = tragt die Schilde stolz, wie es Euch, den Eigenthümern derselben, ansteht. — *like* = geziemend, gemäss.

1) Die Fol. hat *Enter a Centerie and his Company, Enobarbus follows.* Demnach scheint *Centerie* für *Centurion* = Hauptmann, zu stehen, und diesem theilt die Fol. alle Reden zu, welche die Hgg. dem *First Soldier* beilegen. Dem *Second Soldier* der Hgg. entspricht in der Fol. *First Watch*, und dem *Third Soldier* endlich *Second Watch.* — *court of guard* = Wachthof, Hauptwache. 2) *to list* und *to listen* mit dem Accusativ = Etwas oder Jemanden belauschen, ist Sh.'sch. 3) *to disponge* = wie einen Schwamm auspressen, — wie es scheint, ein Sh.'sches Wort. In Hamlet (A. 4, Sc. 2) *it is but squeezing you, and, sponge, you shall be dry again.* 4) *to rank in register* = einregistriren, in das Verzeichniss einreihen. 5) *Dies* fügte erst Rowe hinzu. In der Fol. ist der Augenblick, wo Enobarbus stirbt, nicht genauer bezeichnet. 6) *raught* ist das ältere Präteritum und Particip von *to reach.* 7) *demure* = ehrbar, ernst, bei Sh. noch ohne den Nebenbegriff des Affectirten. — Hanmer ändert kühn: *Hark how the drums' din early wakes the sleepers.* — Dyce vermuthet *do merrily* für *demurely.*

1) scil. *their preparation is for both, sea and land.* 2) *where* ist nicht auf *haven* allein, sondern auf den ganzen Satz zu beziehen: *they have put forth the haven:* wenn unsere Schiffe den Hafen verlassen haben, können wir am besten ihre Reihen beobachten und sehen, was sie leisten. — Die meisten Hgg., welche diese Sh.'sche Licenz in der Construction verkennen, fügen entweder mit Rowe hinter *haven* ein *further on,* oder mit Malone ein *let 's seek a spot* ein. Antonius beordert seine Landtruppen *(our foot)* auf die Anhöhen bei der Stadt, von wo sich auch die Bewegungen seiner Seemacht, sobald sie den Hafen verlässt, beobachten lassen. — Collier und Knight fassen den Satz *order for sea — — forth the haven* als Parenthese, und beziehen *where* auf *upon the hills,* was dem Sinne nach dasselbe ist. — Dyce fügt hinter *haven:* ein *forward, now,* ein.

*Enter* Cæsar *and his Forces, marching.*

*Cæs.* But being charg'd, we will be still by land,[3]
Which, as I take 't, we shall; for his best force
Is forth to man his galleys. To the vales,
And hold our best advantage! *[Exeunt.*

*Re-enter* Antony *and* Scarus.

*Ant.* Yet they are not join'd.[4] Where yond pine does stand,
I shall discover all: I 'll bring thee word
Straight, how 't is like to go. *[Exit.*

*Scar.* Swallows have built
In Cleopatra's sails their nests: the auguries[5]
Say, they know not, — they cannot tell; — look grimly,
And dare not speak their knowledge. Antony
Is valiant, and dejected; and, by starts,
His fretted fortunes give him hope, and fear,
Of what he has, and has not.[6]
*[Alarum afar off, as at a sea-fight.*

*Re-enter* Antony.

*Ant.* All is lost!
This foul Egyptian hath betrayed me:
My fleet hath yielded to the foe; and yonder
They cast their caps up, and carouse together
Like friends long lost. — Triple-turn'd whore![7] 't is thou
Hast sold me to this novice, and my heart
Makes only wars on thee. — Bid them all fly;
For when I am reveng'd upon my charm,
I have done all. — Bid them all fly; be gone.
*[Exit* Scarus.

O sun! thy uprise shall I see no more:
Fortune and Antony part here; even here
Do we shake hands.[8] — All come to this? — The hearts
That spaniel'd[9] me at heels, to whom I gave
Their wishes, do discandy, melt their sweets
On blossoming Cæsar; and this pine is bark'd,
That overtopp'd them all. Betray'd I am.
O this false soul of Egypt! this grave charm,[10] —
Whose eye beck'd forth my wars,[11] and call'd them home,
Whose bosom was my crownet, my chief end,[12] —
Like a right gipsy, hath, at fast and loose,[13]
Beguil'd me to the very heart of loss. —
What, Eros! Eros!

*Enter* Cleopatra.

Ah, thou spell! Avaunt!

*Cleo.* Why is my lord enrag'd against his love?

*Ant.* Vanish, or I shall give thee thy deserving,
And blemish Cæsar's triumph. Let him take thee,
And hoist thee up to the shouting plebeians:[14]
Follow his chariot, like the greatest spot
Of all thy sex; most monster-like, be shown
For poor'st diminutives, for doits;[15] and let
Patient Octavia plough thy visage up
With her prepared nails.[16] *[Exit* Cleopatra.*]* 'T is well thou 'rt gone,
If it be well to live; but better 't were
Thou fell'st into my fury, for one death
Might have prevented many. — Eros, ho! —
The shirt of Nessus is upon me: teach me,
Alcides, thou mine ancestor,[17] thy rage:
Let me lodge Lichas on the horns o' the moon;

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3) Es sei denn, dass wir angegriffen werden, d. h. ausser in dem Falle eines Angriffes, werden wir uns ruhig zu Lande verhalten, werden wir zu Lande keinen Angriff zu bestehen haben. — Mit dem Auftreten Cäsar's und der Seinigen beginnt Dyce eine neue Scene (XI), und mit dem Wiederauftreten des Antonius und Scarus abermals eine neue (XII). 4) d. h. zur Seeschlacht. 5) *auguries* gebraucht Sh. hier mit einer ihm geläufigen Vertauschung für *augurers*, ohne dass deshalb mit vielen Hggn. dieses Wort für jenes in den Text zu setzen wäre. 6) *hope* gehört zu *what he has* = Hoffnung auf das, was er erlangt, den Sieg; *fear* zu *what he has not* = Furcht vor dem, was er verliert, vor der Niederlage. — Die folgende Bühnenweisung hat die Fol., wie es oft bei ihr vorkommt, um einige Zeilen zu früh. — Mit dem Wiederauftreten des Antonius beginnt Rowe eine neue Scene, die er nach Alexandrien verlegt. 7) *triple-turn'd whore* = eine Metze, die sich dreifach gewandt, sich nach der Reihe Dreien preisgegeben hat, erst dem Julius Cäsar, dann dem Cneius Pompejus, endlich dem Antonius, nach Malone's Erklärung, die sich auf eine frühere Stelle (vgl. A. 3, Sc. 11, Anm. 32) bezieht. — Nach M. Mason's plausiblerer Deutung denkt Antonius hier jedoch nicht an den Pompejus, sondern an Julius Cäsar, an sich selbst als Zweiten und an Octavius als Dritten, den er gleich nachher als *this novice* bezeichnet. — Drei Verse weiter setzt Keightley *charmer* für *charm*. Vgl. aber Anm. 10 dieser Scene. 8) Fortuna und Antonius schütteln einander die Hände zum Abschied, diese beiden bisher Unzertrennlichen scheiden jetzt von einander. 9) *spaniel'd* verbessert Hanmer glücklich das sinnlose *pannelled* der Fol. — *to spaniel* = wie ein Schosshund folgen, ist gebildet nach der Analogie von *to dog*, in K. Richard III. (A. 4, Sc. 1) *Death and destruction dog thee at thy heels.* 10) Cleopatra wird hier, wie einige Zeilen vorher, als der personificirte Zauber, der dem Antonius schwer oder schlimm *(grave)* geworden ist, aufgefasst. — So kommt in Chapman's Homer *thy grave ruin* und *their grave steel* vor. 11) *wars* = Kriegsschaaren, Feldzug im Allgemeinen. 12) *chief end* ist als nähere Erklärung dem *crownet* beigefügt; wie *crownet* hier, hat Sh. sonst *crown* = das Höchste. 13) *fast and loose* ist ein Taschenspielerkunststück, das, auf die Täuschung des Publicums berechnet, von den Zigeunern auf Jahrmärkten vorzugsweise gezeigt wird. — Ueber das doppelsinnige *gipsy* vgl. A. 1, Sc. 1, Anm. 6. — Durch solches Blendwerk hat Cleopatra ihn bis zum tiefsten Verlust oder Schaden *(heart of loss)* geprellt. 14) *plebeians* hat den Ton auf der ersten Sylbe; so überall in Coriolanus. 15) *doits* emendirt Warburton das *dolts* der Fol. — Cleopatra soll in Rom wie irgend eine Missgeburt oder ein seltenes Thier für die armseligste kleinste Münze, für Heller gezeigt werden. — Steevens setzte *to dolts*, weniger passend. — Vgl. in Macbeth (A. 5, Sc. 7) *We 'll have thee as our rarer monsters are,* || *Painted upon a pole, and underwrit,* || „*Here may you see the tyrant.*“ 16) Mit den Nägeln, die sie dazu in Stand gesetzt hatte, die sie hatte lang werden lassen. 17) Vgl. A. 1, Sc. 3, Anm. 27. — Auf den Mythus von Hercules und Lichas spielt Sh. auch in Merchant of Venice (A. 2, Sc. 1) an: *If Hercules and Lichas play at dice etc.* — Wie Hercules den Lichas behandelte, so will Antonius die Cleopatra würgen: *the witch shall die.*

And with those hands, that grasp'd the heaviest club,
Subdue my worthiest self. The witch shall die:
To the young Roman boy she hath sold me, and I fall
Under this plot; she dies for 't. — Eros, ho! *[Exit.*

## SCENE XI.

Alexandria. A Room in the Palace.

*Enter* Cleopatra, Charmian, Iras, *and* Mardian.

*Cleo.* Help me, my women! O! he is more mad
Than Telamon for his shield; [1] the boar of Thessaly
Was never so emboss'd. [2]
*Char.* To the monument! [3]
There lock yourself, and send him word you are dead.
The soul and body rive not more in parting,
Than greatness going off.
*Cleo.* To the monument! —
Mardian, go tell him I have slain myself;
Say, that the last I spoke was, Antony,
And word it, pr'ythee, piteously. Hence,
Mardian, and bring me how he takes my death.
To the monument! [4] *[Exeunt.*

## SCENE XII.

The Same. Another Room.

*Enter* Antony *and* Eros.

*Ant.* Eros, thou yet behold'st me?
*Eros.* Ay, noble lord.
*Ant.* Sometime, we see a cloud that 's dragonish, [1]
A vapour, [2] sometime, like a bear, or lion,
A tower'd citadel, a pendant rock,
A forked mountain, or blue promontory
With trees upon 't, that nod unto the world,
And mock our eyes with air: [3] thou hast seen these signs;
They are black vesper's pageants.
*Eros.* Ay, my lord.
*Ant.* That which is now a horse, even with a thought
The rack dislimns, [4] and makes it indistinct,
As water is in water.
*Eros.* It does, my lord.
*Ant.* My good knave, [5] Eros, now thy captain is
Even such a body: here I am Antony;
Yet cannot hold this visible shape, my knave.
I made these wars for Egypt: and the queen, —
Whose heart, I thought, I had, for she had mine,
Which, whilst it was mine, had annex'd unto 't
A million moe, now lost, — she, Eros, has
Pack'd cards with Cæsar, and false-play'd my glory
Unto an enemy's triumph. [6] —
Nay, weep not, gentle Eros; there is left us
Ourselves to end ourselves.

*Enter* Mardian.

O, thy vile [7] lady!
She has robb'd me of my sword.
*Mar.* No, Antony;
My mistress lov'd thee, and her fortunes mingled
With thine entirely.
*Ant.* Hence, saucy eunuch: peace!
She hath betray'd me, and shall die the death. [8]
*Mar.* Death of one person can be paid but once,
And that she has discharg'd. What thou wouldst do,
Is done unto thy hand: [9] the last she spake
Was, Antony! most noble Antony!
Then in the midst a tearing groan did break
The name of Antony; it was divided
Between her heart and lips. She render'd life,
Thy name so buried in her. [10]
*Ant.* Dead then?
*Mar.* Dead.
*Ant.* Unarm, Eros: the long day's task is done,
And we must sleep. — That thou depart'st hence safe,
Does pay thy labour richly; go. *[Exit* Mardian.*]* —
Off, [11] pluck off: —
The seven-fold shield of Ajax cannot keep
The battery [12] from my heart. O, cleave, my sides!
Heart, once be stronger than thy continent. [13]
Crack thy frail case! — Apace, Eros, apace. —
No more a soldier: [14] — bruised pieces, go;
You have been nobly borne. *[Exit* Eros.*]* — From me awhile, [15]

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1) Sie meint Ajax, den Sohn Telamons, der rasend wurde, als die Griechen nicht ihm, sondern dem Odysseus die Waffen des Achill, darunter den Schild, zuerkannten. Darauf spielt Sh. auch an in K. Henry VI. Second Part (A. 5, Sc. 1) *And now, like Ajax Telamonius,* || *On sheep or oxen could I spend my fury.* 2) *embossed,* ein Jagdausdruck, der von mattgehetzten Thieren, vom Wilde wie vom Jagdhund gebraucht und mit *foaming at the mouth* erklärt wird. 3) *monument* ist das Grabmal, das Cleopatra für sich hatte errichten lassen. Vgl. Einleitung pag. 552. 4) Die Fol. verbindet: *And bring me how he takes my death to th' monument.*

1) *dragonish* = in Gestalt eines Drachen. Das Wort scheint von Sh. gebildet zu sein, ist ihm jedenfalls in dieser Bedeutung eigenthümlich. 2) scil. *we see sometime a vapour. — vapour* ist wohl Apposition zu *cloud.* 3) Sie täuschen unsere Augen, da sie nur Luftgebilde, nichts Wirkliches sind. 4) *to dislimn* = verwischen, von einem Gemälde. — Das Luftgebilde, das eben noch wie ein Pferd aussah, verwischt gedankenschnell der Zug der Wolken am Himmel. 5) *knave* = Knappe, Diener. 6) *to pack cards* = falsch spielen. Sie hat mit Cäsar betrügerisch gemeinschaftliche Sache gemacht und meinen Ruhm verspielt zum Triumphe eines Gegners. — *Cæsars* hat die Fol. für *Cæsar.* 7) *vile* setzt auch hier erst die vierte Folioausg. für das ältere Sh.'sche *vilde.* 8) *to die the death* = des Todes sterben. 9) Dir zur Hand, so dass Du es nicht mehr zu thun brauchst. 10) Da sie den Namen des Antonius nicht ganz mehr hervorbringen konnte, so wurde er gleichsam in ihr begraben. 11) Diese Worte sind wieder an Eros, der ihn entwaffnen soll, gerichtet, die vorhergehenden an Mardian, der sich glücklich schätzen kann, ungefährdet davonzukommen. 12) *the battery* ist allgemein = jeder Wurf oder Schlag, der sonst das Herz bedroht und gegen den die Rüstung oder der Schild es schützt. 13) *continent* = Einfassung, Hülle, hier in Bezug auf *heart* dasselbe, was vorher *my sides* hiess. 14) Ich bin kein Soldat mehr, bedarf also auch der im Kampfe so häufig krummgeschlagenen Waffenstücke *(bruised pieces)* nicht mehr. 15) *From me awhile* fassen die Hgg. als einen Befehl an Eros, den Antonius auf eine Weile zu verlassen. Richtiger, wie auch die entsprechende Stelle bei Plutarch zeigt, ist es wohl mit dem Folgenden zu verbinden: Da Du eine Weile von mir getrennt bist, da Du durch den Tod Dich von mir entfernt hast, will ich Dich einholen, d. h. auch sterben, Cleopatra, und, wenn

I will o'ertake thee, Cleopatra, and
Weep for my pardon. So it must be, for now
All length [16] is torture: since the torch is out,
Lie down, and stray no farther. Now all labour
Mars what it does; yea, very force entangles
Itself with strength: seal then, [17] and all is done. —
Eros! — I come, my queen. — Eros! — Stay for me:
Where souls do couch on flowers, we 'll hand in hand, [18]
And with our spritely port make the ghosts gaze:
Dido and her Æneas [19] shall want troops,
And all the haunt be ours. — Come, Eros! Eros!

*Re-enter* Eros.

*Eros.* What would my lord?
*Ant.* Since Cleopatra died,
I have liv'd in such dishonour, that the gods
Detest my baseness. I, that with my sword
Quarter'd the world, and o'er green Neptune's back
With ships made cities, condemn myself to lack [20]
The courage of a woman; less noble mind
Than she, which [21] by her death our Cæsar tells,
»I am conqueror of myself.« Thou art sworn, Eros,
That when the exigent should come, (which now
Is come, indeed,) when I should see behind me
The inevitable prosecution of
Disgrace and horror, that on my command
Thou then wouldst kill me: do 't; the time is come.
Thou strik'st not me, 't is Cæsar thou defeat'st.
Put colour in thy cheek.
*Eros.* The gods withhold me!
Shall I do that which all the Parthian darts,
Though enemy, lost aim, and could not?
*Ant.* Eros,
Wouldst thou be window'd [22] in great Rome, and see
Thy master thus with pleach'd arms, [23] bending down
His corrigible [24] neck, his face subdued
To penetrative shame, [25] whilst the wheel'd seat
Of fortunate Cæsar, drawn before him, branded
His baseness that ensued? [26]
*Eros.* I would not see 't.
*Ant.* Come then; for with a wound I must be cur'd.
Draw that thy honest sword, which thou hast worn
Most useful for thy country.
*Eros.* O, Sir! pardon me.
*Ant.* When I did make thee free, swor'st thou not then
To do this when I bade thee? Do it at once,
Or thy precedent services are all
But accidents unpurpos'd. Draw, and come.
*Eros.* Turn from me then that noble countenance,
Wherein the worship of the whole world [27] lies.
*Ant.* Lo thee! *[Turning from him.*
*Eros.* My sword is drawn.
*Ant.* Then let it do at once
The thing why thou hast drawn it.
*Eros.* My dear master,
My captain, and my emperor, let me say,
Before I strike this bloody stroke, farewell.
*Ant.* 'T is said, man; and farewell.
*Eros.* Farewell, great chief. Shall I strike now?
*Ant.* Now, Eros.
*Eros.* Why, there then: *[falls on his sword]* [28] —
thus I do escape the sorrow
Of Antony's death. *[Dies.*
*Ant.* Thrice-nobler than myself!
Thou teachest me, O valiant Eros, what
I should, and thou couldst not. My queen and Eros
Have, by their brave instruction, got upon me
A nobleness in record: [29] but I will be
A bridegroom in my death, and run into 't
As to a lover's bed. Come then; and, Eros,
Thy master dies thy scholar: to do thus
*[Falling on his sword.*
I learn'd of thee. — How! not dead? not dead? —
The guard! — ho! [30] — O, despatch me!

*Enter* Dercetas *and Guard.*

*1. Guard.* What 's the noise?
*Ant.* I have done my work ill, friends: O! make an end
Of what I have begun.
*2. Guard.* The star is fallen.
*1. Guard.* And time is at his period. [31]
*All.* Alas, and woe!
*Ant.* Let him that loves me strike me dead.
*1. Guard.* Not I.
*2. Guard.* Nor I.
*3. Guard.* Nor any one. *[Exeunt Guard.*

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ich wieder bei Dir bin, weinen, damit Du mir verzeihst. — Eros geht von selbst hinaus, um die Rüstung des Antonius wegzubringen. 16) Alle Verlängerung, alle Hinzögerung des Lebens. 17) Besiegle Deinen Entschluss, zu sterben, mit der That. 18) *we 'll* hat kein Verbum nach sich: wo die Seelen auf Blumen lagern, im Elysium, dahin wollen wir, Hand in Hand, und mit unserer muntern oder geisterhaften Haltung wollen wir die Geister staunen machen. — *spritely* ist doppelsinnig, = munter, feurig, und = geisterhaft; in letzterem Sinne hat Sh. es in Cymbeline (A. 5, Sc. 5) *with other spritely shows of mine own kindred.* 19) Sh. verwechselt hier den Æneas, den treulosen Geliebten der Dido, und den Sichäus, ihren Gatten, mit dem Virgil sie in der Unterwelt wieder vereint. — Dieses Liebespaar werden die Geister verlassen, und ihr ganzer Zudrang wird dem Antonius und der Cleopatra gelten. 20) Ich spreche mir das Verdammungsurtheil, dass mir der Muth eines Weibes fehlt. — *less noble mind* fügt sich dann in ungenauer, loser Verbindung an, als ob statt *lack* etwa *possess* oder *have* vorherginge. — Manche Hgg. lesen mit Rowe: *less noble-minded.* 21) *which*, auf *she* bezüglich, für *that.* — *Put colour in thy cheek*, am Schluss dieser Rede, ist eine Sh.'sche Umschreibung für: Erblasse nicht bei dem Befehl, den ich Dir gebe. 22) *to window* = an ein Fenster stellen, nach Analogie von *to stage* etc. 23) *to pleach* = verflechten, erklärt Johnson hier mit *to fold in each other.* Vielleicht bezeichnet aber *pleached arms* die zusammengebundenen Arme, mit denen Antonius hinter dem Siegeswagen des Octavius einherschreitet. 24) *corrigible* = lenksam; der Nacken, der gelernt hat, sich zu beugen. 25) *penetrative shame* ist eine Scham, so geartet, dass sie tief einzudringen vermag, und die sich dem Angesicht mittheilt, die sich in dem schamgerötheten Antlitze ausspricht. — *penetrative* ist so wenig bloss = *penetrating*, wie *corrigible* = *corrected*, obgleich Steevens so erklärt. 26) Die Herabwürdigung Dessen, der hinter dem Siegeswagen folgte. 27) *worship of the whole world* = das, was die ganze Welt verehrt. 28) *Kills himself* ist die Bühnenweisung der Fol. 29) Durch ihr Beispiel im Sterben gewannen die Beiden dem Antonius einen Adel ab, der verzeichnet stehen bleibt, der der Geschichte angehört. 30) Die Fol. hat *how* mit dem Fragezeichen, das in ihr häufig die Stelle des Ausrufungszeichens ver-

*Der.* Thy death and fortunes bid thy followers fly.
This sword but shown to Cæsar, with this tidings,
Shall enter me with him. [32]

*Enter* DIOMEDES.

*Dio.* Where 's Antony?
*Der.* There, Diomed, there.
*Dio.* Lives he?
Wilt thou not answer, man? [*Exit* DERCETAS.
*Ant.* Art thou there, Diomed? Draw thy sword, and give me
Sufficing strokes for death.
*Dio.* Most absolute lord,
My mistress Cleopatra sent me to thee.
*Ant.* When did she send thee?
*Dio.* Now, my lord.
*Ant.* Where is she?
*Dio.* Lock'd in her monument. She had a prophesying fear
Of what hath come to pass; for when she saw
(Which never shall be found) [33] you did suspect
She had dispos'd with Cæsar, and that your rage
Would not be purg'd, she sent you word she was dead;
But, fearing since how it might work, hath sent
Me to proclaim the truth; and I am come,
I dread, too late.
*Ant.* Too late, good Diomed. Call my guard, I pr'ythee.
*Dio.* What, ho! the emperor's guard! The guard, what, ho!
Come; your lord calls.

*Enter some of the Guard.* [34]

*Ant.* Bear me, good friends, where Cleopatra bides:
'T is the last service that I shall command you.
*1. Guard.* Woe, woe are we, Sir, you may not live to wear
All your true followers out.
*All.* Most heavy day!
*Ant.* Nay, good my fellows, do not please sharp fate
To grace it with your sorrows: bid that welcome
Which comes to punish us, and we punish it
Seeming to bear it lightly. Take me up:
I have led you oft: carry me now, good friends,
And have my thanks for all.
[*Exeunt, bearing* ANTONY. [35]

## SCENE XIII.

The Same. A Monument.

*Enter, above,* CLEOPATRA, CHARMIAN, *and* IRAS.

*Cleo.* O Charmian! I will never go from hence.
*Char.* Be comforted, dear Madam.
*Cleo.* No, I will not.
All strange and terrible events are welcome.
But comforts we despise: our size of sorrow,
Proportion'd to our cause, must be as great
As that which makes it.

*Enter, below,* DIOMEDES.

How now? is he dead?
*Dio.* His death 's upon him, but not dead.
Look out o' the other side your monument;
His guard have brought him thither.

*Enter, below,* [1] ANTONY, *borne by the Guard.*

*Cleo.* O sun,
Burn the great sphere thou mov'st in! — darkling [2] stand
The varying [3] shore o' the world. O Antony,
Antony, Antony! Help, Charmian, help, Iras, help:
Help, friends below; let 's draw him hither.
*Ant.* Peace!
Not Cæsar's valour hath o'erthrown Antony,
But Antony's hath triumph'd on itself.
*Cleo.* So it should be, that none but Antony
Should conquer Antony; but woe 't is so!
*Ant.* I am dying, Egypt, dying; only
I here importune [4] death awhile, until
Of many thousand kisses the poor last
I lay upon thy lips.
*Cleo.* I dare not, dear,
(Dear my lord, pardon,) I dare not,
Lest I be taken: [5] not the imperious show
Of the full-fortun'd Cæsar ever shall
Be brooch'd with me; [6] if knife, drugs, serpents, have
Edge, sting, or operation, [7] I am safe:
Your wife Octavia, with her modest eyes,
And still conclusion, [8] shall acquire no honour
Demuring upon me. — But come, come, Antony, —
Help me, my women, — we must draw thee up. —
Assist, good friends.

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tritt, wie sie auch sonst *how* für *ho* setzt. 31) Die Zeit ist zu ihrem Abschluss gelangt; das Ende der Zeit ist da. 32) Wird mich bei ihm insinuiren, wird mich in seine Gunst bringen. — In der Fol. wird weder das Auftreten noch der Weggang des Dercetas angemerkt. 33) *which never shall be found* = was nie als wahr befunden werden soll, bezieht sich auf das Folgende: *she had dispos'd with Cæsar* = sie hätte mit Cäsar verhandelt, mit ihm Verabredungen getroffen. 34) *Enter four or five of the Guard of Anthony* in der Fol. 35) Rowe schliesst hier den vierten Act des Dramas, das in der Fol. nicht in Acte und Scenen eingetheilt war. Die jetzige bessere Eintheilung rührt von Rowe's Nachfolgern, den späteren Hggn. her.

1) Das Grabmal ist ein Gebäude im Hintergrunde der Bühne erhöht, mit einer Oeffnung, an der Cleopatra mit ihren Frauen sichtbar wird, und zu der sie den unten auf die Bühne getragenen Antonius emporzieht. 2) *darkling* = im Dunkeln, ein jetzt veraltetes Adverbium, das Sh. auch an zwei andern Stellen hat, in Midsummer-Night's Dream (A. 2, Sc. 3) und in K. Lear (A. 1, Sc. 4). 3) *varying* bezeichnet den mannigfachen oder wechselnden Anblick des Landes, wie ihn das Sonnenlicht gewährt und das Dunkel entzieht. 4) *to importune*, mit dem Ton auf der zweiten Sylbe, = belästigen, hier = durch Zögerung belästigen. 5) Cleopatra's Antwort bezieht sich auf die in Antonius' Worten indirect liegende Bitte, zu ihm herauszukommen, um seinen letzten Kuss zu empfangen. 6) Der Triumphzug Cäsar's, dessen Glück vollständig ist, soll sich nicht schmücken mit der getangen darin einherschreitenden Cleopatra. — *to brooch*, eigentlich = mit einer Agraffe schmücken, steht hier in allgemeinerem Sinne, wie Sh. auch das substantivische *brooch* gebraucht in K. Richard II. (A. 5, Sc. 5) *love to Richard || Is a strange brooch in this all-hating world.* 7) *edge* gehört zu *knife*, *sting* zu *serpents*, *operation* zu *drugs*. 8) *conclusion* steht hier in eigenthümlicher Anwendung; entweder = Ent-

*Ant.* O! quick, or I am gone.
*Cleo.* Here's sport,[9] indeed! — How heavy weighs my lord!
Our strength is all gone into heaviness,[10]
That makes the weight. Had I great Juno's power,
The strong-wing'd Mercury should fetch thee up,
And set thee by Jove's side. Yet come a little, —
Wishers were ever fools. — O! come, come, come;
*[They draw* Antony *up.*[11]
And welcome, welcome! die, where[12] thou hast liv'd:
Quicken with kissing: had my lips that power,
Thus would I wear them out.
*All.* A heavy sight!
*Ant.* I am dying, Egypt, dying.
Give me some wine, and let me speak a little.
*Cleo.* No, let me speak; and let me rail so high,
That the false housewife Fortune break her wheel,[13]
Provok'd by my offence.
*Ant.* One word, sweet queen.
Of Cæsar seek your honour with your safety. — O!
*Cleo.* They do not go together.
*Ant.* Gentle, hear me:
None about Cæsar trust, but Proculeius.
*Cleo.* My resolution, and my hands, I 'll trust;
None about Cæsar.
*Ant.* The miserable change now at my end
Lament nor sorrow at; but please your thoughts,
In feeding them with those my former fortunes
Wherein I liv'd, the greatest prince o' the world,
The noblest; and do now not basely die,
Not cowardly put off my helmet to
My countryman, a Roman by a Roman
Valiantly vanquish'd.[14] Now, my spirit is going;
I can no more.
*Cleo.* Noblest of men, woo 't die?
Hast thou no care of me? shall I abide
In this dull world, which in thy absence is
No better than a sty? — O! see, my women,
[Antony *dies.*
The crown o' the earth doth melt. — My lord! —
O! wither'd is the garland of the war,
The soldier's pole[15] is fall'n: young boys and girls
Are level now with men; the odds is gone,
And there is nothing left remarkable
Beneath the visiting moon.[16]
*Char.* O, quietness, lady!
*Iras.* She is dead too, our sovereign.
*Char.* Lady! —
*Iras.* Madam! —
*Char.* O Madam, Madam, Madam!
*Iras.* Royal Egypt!
Empress!
*Char.* Peace, peace, Iras!
*Cleo.* No more, but e'en a woman;[17] and commanded
By such poor passion as the maid that milks,
And does the meanest chares.[18] — It were for me
To throw my sceptre at the injurious gods;
To tell them, that this world did equal theirs,
Till they had stol'n our jewel. All 's but naught;
Patience is sottish, and impatience does
Become a dog that 's mad: then is it sin,
To rush into the secret house of death,
Ere death dare come to us? — How do you, women?
What, what! good cheer! Why, how now, Charmian?
My noble girls! — Ah, women, women! look,
Our lamp is spent, it 's out. — Good sirs, take heart:
We 'll bury him; and then, what 's brave, what 's noble,
Let 's do it after the high Roman fashion,[19]
And make death proud to take us. Come, away:
This case of that huge spirit now is cold.
Ah, women, women! Come; we have no friend
But resolution, and the briefest end.
*[Exeunt; those above bearing off* Antony's *body.*

# ACT V.

## SCENE I.

Cæsar's Camp before Alexandria.

*Enter* Cæsar, Agrippa, Dolabella, Mecænas, Gallus, Proculeius, *and Others.*

*Cæs.* Go to him, Dolabella, bid him yield;
Being so frustrate, tell him, he mocks
The pauses that he makes.[1]
*Dol.* Cæsar, I shall. *[Exit.*[2]

*Enter* Dercetas, *with the sword of* Antony.

*Cæs.* Wherefore is that? and what art thou, that dar'st
Appear thus[3] to us?
*Der.* I am call'd Dercetas.
Mark Antony I serv'd, who best was worthy
Best to be serv'd: whilst he stood up, and spoke,

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schlossenheit, oder = Verschlossenheit, Zurückhaltung. 9) Dass der sterbende Antonius von ihr und den Frauen zu dem Grabe emporgezogen wird, betrachtet sie in bittrer Ironie als ein Spiel, das sie zur Unterhaltung mit ihm treibe. 10) *heaviness*, doppelsinnig = Schwere des Gewichts, und = Schwermuth. 11) *They heave Anthony aloft to Cleopatra* in der Fol. 12) *where* verbesserte Pope das *when* der Fol. 13) So wird die Fortuna als Hausfrau mit dem Spinnrade auch in As you like it (A. 1, Sc. 2) aufgefasst: *let us sit, and mock the good housewife, Fortune, from her wheel.* 14) Antonius' letzte Rede findet sich theilweise wörtlich so in Plutarch (vgl. Einleitung pag. 552 u. 553). 15) *pole* = Fahnenstange. 16) *visiting* bezieht sich auf das Vorige: der Mond, wie sehr er auch späht, findet nichts Bemerkenswerthes auf der Erde. — Manche Hgg. fügen hier die Bühnenweisung *She faints* hinzu. 17) scil. *I am no more an empress, but e'en a woman:* ich bin eben nur ein Weib. — *e'en* verbesserte Capell das *in* der Fol. — Rowe hatte dafür *but a mere woman* gesetzt. 18) *chare* = Hausarbeit für Taglohn. 19) Der Selbstmord, auf den Cleopatra hier hindeutet, gilt auch sonst bei Sh. für eine Römertugend; so in Hamlet (A. 5, Sc. 2) *I am more an antique Roman than a Dane.* — Zwei Zeilen vorher ist, wie Dyce annimmt und mit ähnlichen Beispielen aus andern gleichzeitigen Dramatikern belegt, die Anrede *Good sirs* nicht an die Wache am Fusse des Grabmals, sondern an die Dienerinnen im Grabmal selbst gerichtet.

1) *to mock* und *to make* stehen im Gegensatze zu einander: da Antonius sich in seinen Bemühungen so vereitelt sieht (*being so frustrate* für *frustrated*, wie oft bei Sh.), so sage ihm, dass er mit den Zögerungen, die er bewirkt, sein Spiel treibt, dass er sie nicht ernstlich meint. — Ein ähnlicher Gegensatz ist in Othello (A. 3, Sc. 3) *It is the green-ey'd monster, which doth mock || The meat it feeds on.* — *frustrate* ist dreisylbig *(frusterate)* zu lesen. — Die meisten Hgg. fügen mit Malone hinter *mocks* ein *us by* ein. 2) Die Fol., welche

He was my master; and I wore my life,
To spend upon his haters. If thou please
To take me to thee, as I was to him
I 'll be to Cæsar; if thou pleasest not,
I yield thee up my life.
*Cæs.* What is 't thou say'st?
*Der.* I say, O Cæsar, Antony is dead.
*Cæs.* The breaking of so great a thing should make
A greater crack: the round world [4]
Should have shook lions into civil streets,
And citizens to their dens. The death of Antony
Is not a single doom: in the name lay
A moiety of the world.
*Der.* He is dead, Cæsar,
Not by a public minister of justice,
Nor by a hired knife; but that self hand,
Which writ his honour in the acts it did,
Hath, with the courage which the heart did lend it,
Splitted the heart. This is his sword;
I robb'd his wound of it: [5] behold it stain'd
With his most noble blood.
*Cæs.* Look you sad, friends?
The gods rebuke me, but it is [6] tidings
To wash the eyes of kings.
*Agr.* And strange it is,
That nature must compel us to lament
Our most persisted deeds. [7]
*Mec.* His taints and honours
Wag'd [8] equal with him.
*Agr.* A rarer spirit never
Did steer humanity; but you, gods, will give us
Some faults to make us men. Cæsar is touch'd.
*Mec.* When such a spacious mirror 's set before him,
He needs must see himself.
*Cæs.* O Antony!
I have follow'd thee to this: — but we do lance [9]
Diseases in our bodies: I must perforce
Have shown to thee such a declining day,
Or look on thine: [10] we could not stall together
In the whole world. But yet let me lament,
With tears as sovereign as the blood of hearts,
That thou, my brother, my competitor
In top of all design, [11] my mate in empire,
Friend and companion in the front of war,
The arm of mine own body, and the heart
Where mine his thoughts did kindle, [12] that our stars,
Unreconciliable, [13] should divide
Our equalness to this. — Hear me, good friends, —

*Enter a Messenger.*

But I will tell you at some meeter season:
The business of this man looks out of him; [14]
We 'll hear him what he says. — Whence are you?
*Mess.* A poor Egyptian yet. The queen my mistress,
Confin'd in all she has, her monument,
Of thy intents desires instruction,
That she preparedly may frame herself
To the way she 's forc'd to.
*Cæs.* Bid her have good heart:
She soon shall know of us, by some of ours,
How honourable [15] and how kindly we
Determine for her; for Cæsar cannot live [16]
To be ungentle.
*Mess.* So the gods preserve thee! *[Exit.*
*Cæs.* Come hither, Proculeius. Go, and say,
We purpose her no shame: give her what comforts
The quality of her passion shall require,
Lest in her greatness by some mortal stroke
She do defeat us; for her life in Rome
Would be eternal in our triumph. [17] Go,
And with your speediest bring us what she says,
And how you find of her.
*Pro.* Cæsar, I shall. *[Exit.*
*Cæs.* Gallus, go you along. *[Exit* Gallus.*]* — Where 's Dolabella,
To second Proculeius?

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unter den auftretenden Personen *Menas* für *Mecœnas* setzt, lässt hier Dolabella's Weggang unbezeichnet, und theilt ihm im Verlauf der Scene noch Reden zu, die dem Agrippa angehören. — Theobald machte die nöthigen Aenderungen. 3) d. h. mit einem nackten, blutigen Schwerte. 4) Das Epitheton *round* deutet hier an, dass das Erdbeben sich über das ganze Rund der Erde hätte ausdehnen und mit seiner Erschütterung Löwen in die Strassen der Bürger *(civil streets)*, Bürger in die Höhlen der Löwen hätte schleudern sollen. — *to shake*, sonst intransitiv vom Erdbeben gebraucht, ist hier transitiv = durch ein Erdbeben versetzen. 5) Ich zog es aus der Wunde, in der es steckte. 6) Die Götter mögen mich strafen, wenn ich nicht glaube, dass es eine Nachricht ist, geeignet, selbst die Augen von Königen feucht zu machen. — Dyce fügt mit der zweiten Folioausg. *a* vor *tidings* ein. 7) *persisted* steht für *persisted in:* die Thaten, in denen wir am hartnäckigsten beharren. 8) Seine Fehler und seine Vorzüge waren in dem Kampfe, den sie in ihm um den Vorrang hatten, einander gleich, einander gewachsen. — *to wage* = es mit Jemandem im Kampfe aufnehmen. — Viele Hgg. lesen *weigh'd*, nach dem *way (*d. h. *weigh)* der zweiten Folioausg. 9) *to lance* = anstechen, aufschneiden, in der Orthographie der Fol. *launch*. — Octavius betrachtet den Antonius als ein Geschwür an seinem Leibe, das er, um sich zu heilen, habe durchbohren müssen. 10) Ich hätte Dir den Untergang meines Tages zeigen müssen, wenn ich nicht den Deinigen hätte erblicken wollen. 11) Mein Genosse oder Theilhaber auf der Höhe aller Unternehmungen. — Ueber *competitor* vgl. A. 1, Sc. 4, Anm. 1. 12) scil. *where my heart did kindle its thoughts.* — *his* ist Sh.'sch für *its*. 13) *unreconciliable*, das Sh.'sche Wort in der Fol., ist, wie der Vers zeigt, nicht in das gewöhnliche *unreconcilable* zu ändern. — Dass unsere Sterne, unversöhnlich, unsere Gleichheit veruneinigt haben sollten, bis es endlich dahin gekommen, wo es jetzt steht. 14) So in Cymbeline (A. 5, Sc. 5) *There 's business in these faces.* — In dem folgenden *A poor Egyptian yet* = Ich bin noch ein armer Aegypter, liegt die Andeutung, dass es nach dem Tode der Cleopatra mit Aegypten als Königreich vorbei sein werde. 15) Die Adverbia wendet Sh. öfter in adjectivischer Form an, namentlich die auf *—able* endigenden. 16) *live* ist Rowe's Emendation des *leave* der Fol.: so lange Cäsar lebt, kann er nicht unfreundlich sein. — Dyce setzt *learn* für *leave*. 17) Wenn ich es dahin brächte, dass sie in Rom erschiene, so würde das ein ewiger Schmuck für meinen Triumph sein. — Dieser Sinn erhellt deutlicher aus den entsprechenden Worten Plutarch's: *and furthermore, he thought that, if he could take Cleopatra, and bring her alive to Rome, she would marvellously beautify and set out his triumph.* 18) Vgl. Anm. 2 dieser Scene. 19) In allen schriftlichen Verhandlungen mit Antonius.

*Agr., Mec.* Dolabella![18]
*Cæs.* Let him alone, for I remember now
How he 's employ'd: he shall in time be ready.
Go with me to my tent: where you shall see
How hardly I was drawn into this war;
How calm and gentle I proceeded still
In all my writings.[19] Go with me, and see
What I can show in this. *[Exeunt.*

## SCENE II.

Alexandria. The Monument.[1]

*Enter* CLEOPATRA, CHARMIAN, *and* IRAS.

*Cleo.* My desolation does begin to make
A better life.[2] 'T is paltry to be Cæsar:
Not being Fortune, he 's but Fortune's knave,[3]
A minister of her will; and it is great
To do that thing that ends all other deeds,
Which shackles accidents, and bolts up change;
Which sleeps,[4] and never palates more the dung,
The beggar's nurse and Cæsar's.

*Enter* PROCULEIUS, GALLUS, *and Soldiers.*[5]

*Pro.* Cæsar sends greeting to the queen of Egypt;
And bids thee study on what fair demands
Thou mean'st to have him grant thee.
*Cleo.* What 's thy name?
*Pro.* My name is Proculeius.
*Cleo.* Antony
Did tell me of you, bade me trust you; but
I do not greatly care to be deceiv'd,
That have no use for trusting.[6] If your master
Would have a queen his beggar, you must tell him,
That majesty, to keep decorum, must
No less beg than a kingdom: if he please
To give me conquer'd Egypt for my son,
He gives me so much of mine own, as I
Will kneel to him with thanks.[7]
*Pro.* Be of good cheer;
You are fall'n into a princely hand, fear nothing.
Make your full reference freely to my lord,
Who is so full of grace, that it flows over
On all that need. Let me report to him
Your sweet dependancy,[8] and you shall find
A conqueror, that will pray in aid for kindness,[9]
Where he for grace is kneel'd to.
*Cleo.* Pray you, tell him
I am his fortune's vassal, and I send him
The greatness he has got.[10] I hourly learn
A doctrine of obedience, and would gladly
Look him i' the face.
*Pro.* This I 'll report, dear lady.
Have comfort; for I know your plight is pitied
Of him that caus'd it.
*Gal.* You see how easily she may be surpris'd.
[PROCULEIUS, *and Two of the Guard, ascend the monument by a ladder, and come behind* CLEOPATRA. *Some of the Guard unbar and open the gates.*[11]
*[To* PROCULEIUS *and the Guard.]* Guard her till Cæsar come. *[Exit.*
*Iras.* Royal queen!
*Char.* O Cleopatra! thou art taken, queen! —
*Cleo.* Quick, quick, good hands. *[Drawing a dagger.*
*Pro.* Hold, worthy lady, hold!
*[Seizes and disarms her.*
Do not yourself such wrong, who are in this
Reliev'd, but not betray'd.
*Cleo.* What, of death too,
That rids our dogs of languish?[12]
*Pro.* Cleopatra,
Do not abuse my master's bounty, by
The undoing of yourself: let the world see
His nobleness well acted, which your death
Will never let come forth.[13]
*Cleo.* Where art thou, death?
Come hither, come! come, come, and take a queen
Worth many babes and beggars![14]
*Pro.* O, temperance, lady!

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1) Manche Hgg. bezeichnen diese Scene mit *A Room in the Monument;* die Localität ist indess dieselbe, wie A. 4, Sc. 13, wo Cleopatra mit ihren Frauen oben in dem Grabmal, die Uebrigen unten auf der Bühne sichtbar werden (vgl. A. 4, Sc. 13, Anm. 1). 2) *a better life* ist der Tod, den ihr verzweifelndes Geschick als nahe bevorstehend erscheinen lässt. 3) Wenn Cäsar nicht das Glück selbst ist, so ist er nur der Diener des Glücks, vom Glück abhängig. — *Cæsar* ist hier nicht Octavius, sondern im Allgemeinen = ein Cäsar, ein Weltherrscher. — Ueber *knave* vgl. A. 4, Sc. 12, Anm. 5. 4) *which sleeps* lässt sich nicht genau, wie das Vorhergehende, auf *to do that thing*, d. h. auf den von Cleopatra beabsichtigten Selbstmord beziehen, sondern auf den Zustand des Selbstmörders nach dem Tode, wo er schläft und niemals den irdischen Schmutz zu kosten braucht, der den Bettler und den Kaiser ohne Unterschied des Ranges nährt. Dass Sh. *dung* in diesem übertragenen Sinne auffasst, erhellt aus einer Parallelstelle A. 1, Sc. 1, wo es heisst: *our dungy earth alike feeds beast as man.* — Andere verbinden *the beggar's nurse and Cæsar's* als Apposition nicht mit *dung*, sondern mit *which*, und erklären es demnach = *death.* — Für *dung* lesen Dyce und Staunton nach Warburton's Vorgange *dug.* 5) Die Fol. lässt nur Proculeius hier auftreten, und die Hgg. setzen *Enter, to the gates of the monument, etc.* — Proculeius und die Uebrigen erscheinen unten auf der Bühne am Fusse des verschlossenen Grabmals. 6) Da ich keine Veranlassung habe, Vertrauen zu schenken, so liegt mir wenig daran, ob ich getäuscht werde oder nicht. 7) So will ich für das, was er von meinem Eigenthum mir giebt, knieend danken. 8) *your sweet dependancy* = Eure ihm willkommene Unterwerfung, Eure Erklärung, dass Ihr auf ihn Euch verlasst. 9) Er wird die Freundlichkeit zu Hülfe rufen, wenn man ihn knieend bloss um Gnade anfleht; er wird freundlich sein, wo man von ihm nur Gnade erwartet. 10) Die Macht, die er ohnehin sich erobert hat, erkenne ich durch meine Sendung ausdrücklich an. 11) Diese Bühnenweisung ist modern und von den Hggn. nach der Darstellung des Plutarch entworfen (vgl. Einleitung pag. 553). Nach derselben Quelle sind auch die begleitenden Worte dem Gallus zugeschrieben, die in der Fol. dem Proculeius in den Mund gelegt sind. — Der Weggang des Gallus ist in der Fol. so wenig notirt, wie die beiden folgenden Bühnenweisungen. 12) *languish* = Hinschwinden, zehrendes Uebel. Sh. hat dasselbe Substantiv in Romeo and Juliet (A. 1, Sc. 2). 13) Euer Tod wird verhindern, dass Cäsar's Edelmuth sich in der Ausübung kundthue. 14) Eine Königin, deren Erbeutung dem Tode so viel werth sein muss, wie die Erbeutung vieler Säug-

*Cleo.* Sir, I will eat no meat, I 'll not drink, Sir;
If idle talk will once be necessary,[15]
I 'll not sleep neither. This mortal house I 'll ruin,
Do Cæsar what he can. Know, Sir, that I
Will not wait pinion'd at your master's court,
Nor once be chastis'd with the sober eye
Of dull Octavia. Shall they hoist me up,[16]
And show me to the shouting varletry
Of censuring Rome? Rather a ditch in Egypt
Be gentle grave to me! rather on Nilus' mud
Lay me stark nak'd, and let the water-flies
Blow me into abhorring![17] rather make
My country's high pyramides[18] my gibbet,
And hang me up in chains!
*Pro.* You do extend
These thoughts of horror further than you shall
Find cause in Cæsar.

*Enter* Dolabella.

*Dol.* Proculeius,
What thou hast done thy master Cæsar knows,
And he hath sent for thee: for the queen,
I 'll take her to my guard.
*Pro.* So, Dolabella,
It shall content me best: be gentle to her.
*[To* Cleopatra.*]* To Cæsar I will speak what you shall please,
If you 'll employ me to him.
*Cleo.* Say, I would die.
*[Exeunt* Proculeius *and Soldiers.*
*Dol.* Most noble empress, you have heard of me?
*Cleo.* I cannot tell.
*Dol.* Assuredly, you know me.
*Cleo.* No matter, Sir, what I have heard or known.
You laugh, when boys or women tell their dreams;
Is 't not your trick?
*Dol.* I understand not, Madam.
*Cleo.* I dreamt, there was an emperor Antony:
O, such another sleep, that I might see
But such another man!
*Dol.* If it might please ye, —
*Cleo.* His face was as the heavens,[19] and therein stuck
A sun and moon, which kept their course, and lighted
The little O, the earth.[20]
*Dol.* Most sovereign creature, —
*Cleo.* His legs bestrid the ocean; his rear'd arm
Crested the world;[21] his voice was propertied[22]
As all the tuned spheres, and that to friends;
But when he meant to quail and shake the orb,
He was as rattling thunder. For his bounty,
There was no winter in 't; an autumn 't was,[23]
That grew the more by reaping: his delights
Were dolphin-like;[24] they show'd his back above
The element they liv'd in: in his livery
Walk'd crowns and crownets;[25] realms and islands were
As plates dropp'd from his pocket.
*Dol.* Cleopatra, —
*Cleo.* Think you there was, or might be, such a man
As this I dreamt of?
*Dol.* Gentle Madam, no.
*Cleo.* You lie, up to the hearing of the gods.
But, if there be, or[26] ever were, one such,
It 's past the size of dreaming: nature wants stuff
To vie[27] strange forms with fancy; yet, to imagine
An Antony, were nature's piece 'gainst fancy,
Condemning shadows quite.
*Dol.* Hear me, good Madam.
Your loss is as yourself, great; and you bear it
As answering to the weight: 'would I might never
O'ertake pursu'd success, but I do feel,
By the rebound of yours, a grief that smites[28]
My very heart at root.

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linge und Bettler zusammengenommen. 15) Wenn es nöthig ist, noch mehr oder noch einmal unnütze Worte zu machen über das, was ich zu thun gedenke, so will ich auch nicht schlafen. — Manche Hgg. halten den Satz für unvollständig und meinen, dass hinter *necessary* ein Vers ausgefallen sei, den Malone mit *I 'll not so much as syllable a word*, und Ritson mit *I will not speak; if sleep be necessary* ergänzt. Richtig erklärt bedarf die Stelle solcher Einschiebsel nicht. — Hanmer liest *accessary* für *necessary*, was Staunton adoptirt. 16) d. h. in dem Triumphzug, damit das jubelnde Gesindel des zu Gericht sitzenden Roms sie besser sehen könne. 17) Die Wasserfliegen mögen meinen nackten Leib mit ihrem Geschmeiss verunreinigen, dass er zum Abscheu wird. So in Winter's Tale (A. 4, Sc. 3) *with flies blown to death.* 18) *pyramides* gebrauchen auch Sh.'s Zeitgenossen als viersylbiges Wort, so in Marlowe's Doctor Faustus: *Besides the gates and high pyramides* || *That Julius Cæsar brought from Africa.* Vgl. A. 2, Sc. 7, Anm. 11. — In Dolabella's folgender Rede fügen Keightley und Dyce *me* hinter *sent* ein. 19) Vielleicht *heaven's* zu lesen. So in K. Henry IV. Second Part (A. 2, Sc. 3) *it stuck upon him, as the sun in the grey vault of heaven.* — Sonne und Mond sind hier die Augen des Antonius. 20) Die Fol. hat *the little o' th' earth*, woraus Steevens *the little O o' the earth* machte. — *O* = Rund, Kreis, hat Sh. auch sonst zur figürlichen Bezeichnung eines geringen Umkreises; so in K. Henry V. (A. 1, Chorus) *may we cram* || *Within this wooden O the very casques.* 21) Sein erhobener Arm überragte und schmückte zugleich die Welt, wie ein Helmbusch das Wappen. 22) *to be propertied* = geartet sein. Seine Stimme vereinigte in sich die Eigenthümlichkeit der harmonisch gestimmten Sphären, und zwar gegen Freunde. 23) So emendirte Theobald das *an Anthony it was* der Fol. Offenbar beabsichtigte Sh. den Gegensatz zwischen *winter* und *autumn.* 24) *dolphin-like* erhält seine Erklärung durch das Folgende: Antonius ging nicht unter in seinen Vergnügungen, sondern wusste sich immer darüber zu erhalten. Auf das lustige Spielen des Delphins über dem Wasser deutet Sh. auch in All 's well that ends well (A. 2, Sc. 3) hin: *why, your dolphin is not lustier.* 25) *crowns* bezeichnet die Könige, *crownets* die Herrscher geringeren Ranges, welche in die Dienerschaft des Antonius eintraten, oder aus der Dienerschaft zu solchen Würden emporstiegen. Zu der letzteren Deutung passt das Folgende besser: Reiche und Inseln verschenkte er so freigebig, als wären es Silbermünzen *(plates)* aus seiner Tasche. 26) *or* verbessern die spätern Folioausgg. das *nor* der ersten Fol. 27) *to vie* eigentlich im Kartenspiel = auftrumpfen, überbieten. Der Natur fehlt es sonst an Stoff, um es mit der Phantasie in der Bildung hervorragender, wunderbarer Gestalten aufnehmen zu können; aber wenn man sich einen Antonius ausdenken könnte, so wäre das so viel wie das Meisterstück der Natur gegen die Phantasie, welches die Schatten als nichtig verurtheilte. 28) *smites* las Capell für *suites* der Fol., woraus Pope *shoots* machte. 29) *to project* = entwerfen, wie einen

*Cleo.* I thank you, Sir.
Know you what Cæsar means to do with me?
*Dol.* I am loath to tell you what I would you knew.
*Cleo.* Nay, pray you, Sir, —
*Dol.* Though he be honourable, —
*Cleo.* He 'll lead me then in triumph?
*Dol.* Madam, he will; I know 't.
*[Within.]* Make way there! — Cæsar!

*Enter* Cæsar, Gallus, Proculeius, Mecænas, Seleucus, *and Attendants.*

*Cæs.* Which is the queen of Egypt?
*Dol.* It is the emperor, Madam. [Cleopatra *kneels.*
*Cæs.* Arise, you shall not kneel:
I pray you, rise; rise, Egypt.
*Cleo.* Sir, the gods
Will have it thus: my master and my lord
I must obey.
*Cæs.* Take to you no hard thoughts:
The record of what injuries you did us,
Though written in our flesh, we shall remember
As things but done by chance.
*Cleo.* Sole sir o' the world,
I cannot project[29] mine own cause so well
To make it clear; but do confess, I have
Been laden with like[30] frailties, which before
Have often sham'd our sex.
*Cæs.* Cleopatra, know,
We will extenuate rather than enforce:
If you apply yourself to our intents
(Which towards you are most gentle), you shall find
A benefit in this change; but if you seek
To lay on me a cruelty, by taking
Antony's course,[31] you shall bereave yourself
Of my good purposes, and put your children
To that destruction which I 'll guard them from,
If thereon you rely. I 'll take my leave.
*Cleo.* And may through all the world:[32] 't is yours; and we,
Your scutcheons, and your signs of conquest, shall
Hang in what place you please. Here, my good lord.
*Cæs.* You shall advise me in all for Cleopatra.
*Cleo.* This is the brief of money, plate, and jewels,
I am possess'd of: 't is exactly valued;
Not petty things admitted.[33] — Where 's Seleucus?
*Sel.* Here, Madam.
*Cleo.* This is my treasurer: let him speak, my lord,
Upon his peril, that I have reserv'd
To myself nothing. Speak the truth, Seleucus.
*Sel.* Madam,
I had rather seal my lips, than, to my peril,
Speak that which is not.
*Cleo.* What have I kept back?
*Sel.* Enough to purchase what you have made known.
*Cæs.* Nay, blush not, Cleopatra; I approve
Your wisdom in the deed.
*Cleo.* See, Cæsar! O, behold,
How pomp is follow'd! mine[34] will now be yours;
And, should we shift estates, yours would be mine.
The ingratitude of this Seleucus does
Even make me wild. — O slave, of no more trust
Than love that 's hir'd! — What! goest thou back? thou shalt
Go back, I warrant thee; but I 'll catch thine eyes,
Though they had wings. Slave, soulless villain, dog!
O rarely base![35]
*Cæs.* Good queen, let us entreat you.
*Cleo.* O Cæsar! what a wounding shame is this,
That thou, vouchsafing here to visit me,
Doing the honour of thy lordliness
To one so meek,[36] that mine own servant should
Parcel[37] the sum of my disgraces by
Addition of his envy! Say,[38] good Cæsar,
That I some lady trifles have reserv'd,
Immoment[39] toys, things of such dignity
As we greet modern[40] friends withal; and say,
Some nobler token I have kept apart
For Livia, and Octavia, to induce
Their mediation; must I be unfolded
With[41] one that I have bred? The gods![42] it smites me
Beneath the fall I have. *[To* Seleucus.*]* Pr'ythee, go hence;

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Plan oder eine Zeichnung, daher = berechnet darstellen. 30) *like* geht auf das Folgende: mit ähnlichen Gebrechen, wie sie schon früher unser Geschlecht beschimpft haben. 31) Wenn Ihr das Verfahren des Antonius beobachtet, wenn Ihr Euch umbringt, wie er sich umbrachte, und so mir eine scheinbare Grausamkeit gegen Euch aufbürdet. 32) *you may take your leave through all the world* = Ihr könnt durch die ganze Welt hindurch Euch erlauben, was Ihr wollt. — Cleopatra fasst *leave* in weiterem Sinne, als Octavius, der es nur von seiner Beurlaubung bei Cleopatra verstanden hatte. 33) Nur Sachen von Werth sind in dem Summarium *(brief)* verzeichnet und taxirt *(valued)*, keine geringfügigen Dinge, wie sie hinzufügt, um dem Verzeichniss in Cäsar's Augen grösseren Werth zu verleihen. — Theobald änderte *omitted* für *admitted*. 34) *mine* bezieht sich nicht auf *pomp*, sondern auf ein in *followed* steckendes Substantiv wie *followers*: meine Diener werden jetzt die Euren, und wenn wir unsere Stellung einmal wechselten, so würden die Eurigen wiederum meine Diener werden. 35) *rarely base* = von ungewöhnlicher, selten vorkommender Niederträchtigkeit. — Die folgenden beschwichtigenden Worte des Octavius deuten darauf hin, dass Cleopatra in ihrem Zorn sich thätlich an dem Seleucus vergreift, wie Plutarch das an der entsprechenden Stelle ausdrücklich erzählt (vgl. Einleitung pag. 553). Capell hat deshalb die Bühnenweisung *Flying at him.* — Auch die nächste Rede der Cleopatra ist theilweise aus Plutarch. 36) *meek* = gebeugt, demüthig in Folge erlebter Schicksale. — Das Verbum, welches auf *that thou* folgen sollte, fehlt anakoluthisch. 37) *to parcel* = einzelne Stücke zusammenaddiren. Auch *addition* ist hier der technische Ausdruck vom Rechnen = Addition: mein eigner Diener zieht die Summe meiner Unglücksfälle oder Beschimpfungen, indem seine Tücke *(envy)* sie zusammenaddirt. 38) *say* = nimm an, setze den Fall. 39) *immoment toys* sind *toys of no moment* = unbedeutende Kleinigkeiten. Das Adjectiv scheint von Sh. gebildet zu sein, und findet sich kaum anderswo. 40) *modern* = gewöhnlich, alltäglich. 41) *with* erklärt Steevens hier mit *by* = durch. Es ist aber wohl eher = vermittelst, und bezeichnet so verächtlich ein Werkzeug, gleichsam eine Sache, keine Person, durch die Cleopatra blossgestellt wird. 42) *the gods!* als Ausruf, wie hier, kommt auch sonst vor; so in Coriolanus (A. 2, Sc. 3) *O me, the gods!* und (A. 4, Sc. 1) *O the gods!* 43) Die Gluth meines königlichen Geistes, der sich nichts gefallen lässt, soll unter der Asche meines jetzigen demüthigendne

Or I shall show the cinders of my spirits
Through the ashes of my chance.[43] — Wert thou a man,
Thou wouldst have mercy on me.
*Cæs.* Forbear, Seleucus. *[Exit* Seleucus.
*Cleo.* Be it known that we, the greatest, are misthought
For things that others do; and, when we fall,
We answer others' merits[44] in our name,
Are therefore to be pitied.
*Cæs.* Cleopatra,
Not what you have reserv'd, nor what acknowledg'd,
Put we i' the roll of conquest: still be it yours,
Bestow it at your pleasure; and believe,
Cæsar 's no merchant, to make prize with you
Of things that merchants sold. Therefore be cheer'd;
Make not your thoughts your prisons:[45] no, dear queen;
For we intend so to dispose you, as
Yourself shall give us counsel. Feed, and sleep:
Our care and pity is so much upon you,
That we remain your friend; and so, adieu.
*Cleo.* My master, and my lord!
*Cæs.* Not so. Adieu.
*[Flourish. Exeunt* Cæsar *and his Train.*
*Cleo.* He words[46] me, girls, he words me, that I should not
Be noble to myself: but hark thee, Charmian.
*[Whispers* Charmian.
*Iras.* Finish, good lady; the bright day is done,
And we are for the dark.
*Cleo.* Hie thee again:
I have spoke already, and it is provided;[47]
Go, put it to the haste.
*Char.* Madam, I will.

*Re-enter* Dolabella.

*Dol.* Where is the queen?
*Char.* Behold, Sir. *[Exit.*
*Cleo.* Dolabella!
*Dol.* Madam, as thereto sworn by your command,
Which my love makes religion to obey,
I tell you this: Cæsar through Syria
Intends his journey, and within three days
You with your children will he send before.
Make your best use of this; I have perform'd
Your pleasure, and my promise.
*Cleo.* Dolabella,
I shall remain your debtor.
*Dol.* I your servant.
Adieu, good queen; I must attend on Cæsar.
*Cleo.* Farewell, and thanks. *[Exit* Dolabella.*]* Now, Iras, what think'st thou?
Thou, an Egyptian puppet, shalt be shown
In Rome,[48] as well as I: mechanic slaves
With greasy aprons, rules, and hammers, shall
Uplift us to the view: in their thick breaths,
Rank of gross diet, shall we be enclouded,
And forc'd to drink their vapour.
*Iras.* The gods forbid!
*Cleo.* Nay, 't is most certain, Iras. Saucy lictors
Will catch at us, like strumpets; and scald rhymers
Ballad us out o' tune:[49] the quick[50] comedians
Extemporally will stage us, and present
Our Alexandrian revels.[51] Antony
Shall be brought drunken forth, and I shall see
Some squeaking Cleopatra boy[52] my greatness
I' the posture of a whore.
*Iras.* O, the good gods!
*Cleo.* Nay, that is certain.
*Iras.* I 'll never see it; for, I am sure, my nails
Are stronger than mine eyes.
*Cleo.* Why, that 's the way[53]
To fool their preparation, and to conquer
Their most absurd intents.

*Re-enter* Charmian.

Now, Charmian? —
Show me, my women, like a queen: — go fetch
My best attires; — I am again for Cydnus,[54]
To meet Mark Antony. — Sirrah,[55] Iras, go. —
Now, noble Charmian, we 'll despatch indeed;
And, when thou hast done this chare,[56] I 'll give thee leave
To play till doomsday. — Bring our crown and all.
*[Exit* Iras. *A noise within.*
Wherefore 's this noise?

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Geschickes auflodern. — Für *my chance* las Hanmer *mischance;* doch stand schon A. 3, Sc. 8: *the wounded chance of Antony.* — Sidney Walker vermuthete *change* für *chance.* 44) *merit* ist doppelsinnig = Verdienst, und = Verschuldung: bei unserem Sturze haben wir zu vertreten, was Andere in unserem Namen begangen haben. — *in our name* ist nicht mit *answer*, sondern mit *others' merits* zu verbinden. 45) Schafft Euch nicht aus Euren Gedanken ein Gefängniss, das in der That nicht da ist. 46) *to word* = Jemanden mit Worten versehen, mit Worten hinhalten. 47) Das, was ich bereits bestellt habe *(I have spoke already)*, ist bereit; geh und beeile es. — Sie versteht darunter die giftige Schlange, mit der sie sich tödten will. 48) Man wird Dich in Rom zur Schau stellen, wie eine ägyptische Marionette, die auf einem wandernden Theater figurirt. 49) Grindige Versemacher werden uns in Bänkelsängerliedern verarbeiten und ohne Melodie vortragen. So in All 's well that ends well (A. 2, Sc. 1) *traduc'd by odious ballads. — to ballad* = Gassenhauer zur Verhöhnung auf Jemanden dichten, kommt auch bei Donne, Sh.'s Zeitgenossen, vor: *These envious libellers ballad against them.* 50) *quick* = gewandt, rasch auffassend, hier von den Schauspielern, die jeden Stoff, den der Tag ihnen zuführt, rasch aufgreifen und in Improvisationen auf die Bühne bringen. 51) Vgl. A. 2, Sc. 7, Anm. 22. 52) *to boy* = zum Knaben machen, knabenhaft behandeln. — Wie auf dem Sh.'schen Theater die Frauenrollen von Knaben und Jünglingen, deren Stimme sich noch nicht gebrochen hatte, dargestellt wurden, so würde ein solcher jugendlich quiekender Darsteller vor ihren Augen ein Zerrbild von der Majestät der Cleopatra *(my greatness)* geben. 53) Da in Iras' Worten nur die Drohung liegt, dass sie sich lieber mit ihren Nägeln die Augen auskratzen, als dergleichen anblicken wolle, so bezieht sich *that 's the way* nur im Allgemeinen auf das Vorhergehende, und der Sinn ist: Indem wir so an uns selbst Hand anlegen, vereiteln wir die Anschläge unserer Sieger und überwinden ihre Pläne, die sich dann als aberwitzig herausstellen werden. — So erklärt bedarf *absurd* nicht der Emendation Theobald's *assur'd.* 54) Vgl. A. 2, Sc. 2 die Schilderung, welche Enobarbus von dem ersten Zusammentreffen des Antonius und der Cleopatra entwirft. 55) *sirrah* wird ohne Rücksicht auf die Person des Angeredeten gebraucht und demnach in Coles' Dictionary durch das lateinische *heus tu* erklärt. 56) Vgl. A. 4, Sc. 13,

*Enter One of the Guard.*

*Guard.* Here is a rural fellow,
That will not be denied your highness' presence:
He brings you figs.

*Cleo.* Let him come in. *[Exit Guard.]* What poor an instrument
May do a noble deed! he brings me liberty.
My resolution 's plac'd,[57] and I have nothing
Of woman in me: now from head to foot
I am marble-constant;[58] now the fleeting moon
No planet is of mine.

*Re-enter Guard, with a Clown bringing in a basket.*

*Guard.* This is the man.

*Cleo.* Avoid, and leave him. *[Exit Guard.*
Hast thou the pretty worm[59] of Nilus there,
That kills and pains not?

*Clown.* Truly I have him; but I would not be the party that should desire you to touch him, for his biting is immortal:[60] those that do die of it do seldom or never recover.

*Cleo.* Remember'st thou any that have died on 't?

*Clown.* Very many, men and women too. I heard of one of them no longer than yesterday: a very honest woman, but something given to lie, as a woman should not do but in the way of honesty: how she died of the biting of it, what pain she felt. — Truly, she makes a very good report o' the worm; but he that will believe all that they say, shall never be saved by half that they do.[61] But this is most fallible,[62] the worm 's an odd worm.

*Cleo.* Get thee hence: farewell.

*Clown.* I wish you all joy of the worm.
*[Sets down the basket.*

*Cleo.* Farewell.

*Clown.* You must think this, look you, that the worm will do his kind.[63]

*Cleo.* Ay, ay; farewell.

*Clown.* Look you, the worm is not to be trusted but in the keeping of wise people; for, indeed, there is no goodness in the worm.

*Cleo.* Take thou no care: it shall be heeded.

*Clown.* Very good. Give it nothing, I pray you, for it is not worth the feeding.

*Cleo.* Will it eat me?

*Clown.* You must not think I am so simple, but I know the devil himself will not eat a woman: I know that a woman is a dish for the gods, if the devil dress her not. But, truly, these same whoreson devils do the gods great harm in their women,[64] for in every ten that they make, the devils mar five.

*Cleo.* Well, get thee gone: farewell.

*Clown.* Yes, forsooth; I wish you joy of the worm.
*[Exit.*

*Re-enter* Iras, *with a robe, crown, etc.*[65]

*Cleo.* Give me my robe, put on my crown; I have
Immortal longings[66] in me. Now, no more
The juice of Egypt's grape shall moist this lip. —
Yare,[67] yare, good Iras; quick. — Methinks, I hear
Antony call: I see him rouse himself
To praise my noble act; I hear him mock
The luck of Cæsar, which the gods give men
To excuse their after-wrath.[68] Husband, I come:
Now to that name my courage prove my title!
I am fire and air; my other elements
I give to baser life. — So, — have you done?[69]
Come then, and take the last warmth of my lips.
Farewell, kind Charmian: — Iras, long farewell.
*[Kisses them.* Iras *falls and dies.*
Have I the aspic in my lips?[70] Dost fall?
If thou and nature can so gently part,
The stroke of death is as a lover's pinch,
Which hurts, and is desir'd. Dost thou lie still?
If thus thou vanishest, thou tell'st the world
It is not worth leave-taking.

*Char.* Dissolve, thick cloud, and rain, that I may say,
The gods themselves do weep.

*Cleo.* This proves me base:
If she first meet the curled Antony,[71]
He 'll make demand of her, and spend that kiss,
Which is my heaven to have. Come, thou mortal wretch,
*[To the asp, which she applies to her breast.*
With thy sharp teeth this knot intrinsicate[72]
Of life at once untie: poor venomous fool,
Be angry, and despatch. O! couldst thou speak,
That I might hear thee call great Cæsar ass
Unpolicied![73]

*Char.* O eastern star!

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Anm. 18. 57) Mein Entschluss ist festgestellt. 58) So in Macbeth (A. 3, Sc. 4) *Whole as the marble, founded as the rock.* — Den Gegensatz zu dieser Marmorfestigkeit bildet dann der wechselnde Mond, das Bild der Unbeständigkeit, von dessen planetarischem Einflusse Cleopatra jetzt nicht mehr abhängt. 59) *worm* ist euphemistisch hier für *serpent* gebraucht. 60) Der Bauer, der nach Art der Sh.'schen Rüpel Wörter, die über seinen gewöhnlichen Kreis hinausliegen, verkehrt anwendet, will für *immortal* hier *mortal* = tödtlich, sagen, wie in Cymbeline (A. 4, Sc. 1) Cloten *imperseverant* für *perseverant* sagt. 61) *believe half that they say* und *by all that they do* ist die eigentliche Meinung des Rüpels. 62) Er will *infallible* sagen. — Die Fol. hat *falliable*, vielleicht absichtlich von Sh. so entstellt. 63) *to do his kind* = nach seiner Art thun; thun, wozu die Natur ihn treibt. 64) *their women* sind die von den Göttern geschaffenen, ihnen gehörenden Weiber. 65) Das Auftreten der Iras ist hier in der Fol. so wenig notirt, wie vorher der Weggang derselben, und nachher ihr plötzlicher Tod. 66) *immortal longings* = Sehnsucht nach dem Zustande der Unsterblichen. 67) Vgl. A. 3, Sc. 7, Anm. 7. 68) Die Götter geben dem Menschen ein Glück, das ihn übermüthig macht und so den Gebern einen rechtfertigenden Grund darbietet, ihn später mit ihrem Zorne heimzusuchen. 69) d. h. mit meinem Anzug und Schmuck. — Im Vorigen versteht Cleopatra unter den *other elements* ihr Fleisch und Blut, eigentlich Erde und Wasser, die sie der Verwesung anheimgiebt. 70) Habe ich die Natter in meiner Lippe, dass Du wie von meinem Kusse stirbst? — Steevens' Annahme, dass Iras in der That eine Natter aus dem Korbe sich angesetzt habe, findet in dem Text keinen Anhalt. Sh. wollte offenbar Iras an dem Schmerze sterben lassen, den der Abschied von ihrer Herrin ihr verursacht. 71) Sie denkt sich Antonius im Elysium zu ihrem Empfange geschmückt. — *the curled Antony* ist, wie vorher *our courteous Antony — — being barber'd ten times o'er* (vgl. A. 2, Sc. 2, Anm. 51). 72) *intrinsicate* = in sich verschlungen, wie es scheint, von Sh. aus *intricate* und *intrinsical* gebildet. In demselben Sinne

*Cleo.* Peace, peace!
Dost thou not see my baby at my breast,
That sucks the nurse asleep?
*Char.* O, break! O, break!
*Cleo.* As sweet as balm, as soft as air, as gentle, —
O Antony! — Nay, I will take thee too.
*[Applying another asp to her arm.* [74]
What should I stay — *[Falls on a bed, and dies*
*Char.* In this vile [75] world? — So, fare thee well. —
Now boast thee, death, in thy possession lies
A lass unparallel'd. — Downy windows, [76] close;
And golden Phœbus never be beheld
Of eyes again so royal! Your crown 's awry; [77]
I 'll mend it, and then play. [78]

*Enter the Guard, rushing in.*

*1. Guard.* Where is the queen?
*Char.* Speak softly; wake her not.
*1. Guard.* Cæsar hath sent —
*Char* Too slow a messenger.
*[Applies the asp.* [79]
O! come; apace; despatch: I partly feel thee.
*1. Guard.* Approach, ho! All 's not well: Cæsar 's beguil'd.
*2. Guard.* There 's Dolabella sent from Cæsar: call him.
*1. Guard.* What work is here? — Charmian, is this well done?
*Char.* It is well done, and fitting for a princess
Descended of so many royal kings. [80]
Ah, soldier! *[Dies.*

*Re-enter* Dolabella.

*Dol.* How goes it here?
*2. Guard.* All dead.
*Dol.* Cæsar, thy thoughts
Touch their effects in this: thyself art coming
To see perform'd the dreaded act, which thou
So soughtst to hinder.
*[Within.]* A way there! a way for Cæsar!

*Re-enter* Cæsar *and all his Train.*

*Dol.* O, Sir! you are too sure an augurer:
That you did fear, is done.
*Cæs.* Bravest at the last:
She levell'd at our purposes, and, being royal,
Took her own way. — The manner of their deaths?
I do not see them bleed.
*Dol.* Who was last with them?
*1. Guard.* A simple countryman that brought her figs:
This was his basket.
*Cæs.* Poison'd then.
*1. Guard.* O Cæsar!
This Charmian liv'd but now; she stood, and spake:
I found her trimming up the diadem
On her dead mistress; tremblingly she stood,
And on the sudden dropp'd.
*Cæs.* O noble weakness! —
If they had swallow'd poison, 't would appear
By external swelling; but she looks like sleep,
As she would catch another Antony
In her strong toil of grace.
*Dol.* Here, on her breast,
There is a vent of blood, and something blown: [81]
The like is on her arm.
*1. Guard.* This is an aspic's trail; and these fig-leaves
Have slime upon them, such as the aspic leaves
Upon the caves of Nile.
*Cæs.* Most probable,
That so she died; for her physician tells me,
She hath pursu'd conclusions [82] infinite
Of easy ways to die. — Take up her bed,
And bear her women from the monument.
She shall be buried by her Antony:
No grave upon the earth shall clip [83] in it
A pair so famous. High events as these
Strike those that make them; and their story is
No less in pity than his glory, which
Brought them to be lamented. [84] Our army shall,
In solemn show, attend this funeral,
And then to Rome. — Come, Dolabella, see
High order in this great solemnity. *[Exeunt.*

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hat er in K. Lear (A. 2, Sc. 2) *intrinse.* 73) Wenn die Schlange sprechen könnte, so würde sie den Octavius einen unerfahrenen, in Staatsgeschäften ungeschulten Esel nennen, dass er sich so von ihr um den Besitz der Cleopatra prellen lässt. 74) Diese Bühnenweisung wie die vorhergehende und folgende ist von den Hggn. hinzugefügt. — Die Fol. hat nur *Dies* hinter *What should I stay.* 75) *vild*, Sh.'s Wort für *vile*, emendirt Steevens das *wild* der Fol. Wie Dyce nachweist, wurde *wild* in den Drucken jener Zeit öfter mit *vild* verwechselt. 76) *downy windows* sind die von den weichen Augenwimpern bedeckten Augen. 77) *awry* verbesserte Pope das *away* der Fol., indem er dabei dem Plutarch folgte (vgl. Einleitung pag. 554). 78) *to play* = spielen, müssig gehen: wenn ich ihr die Krone zurecht gerückt habe, so kann ich müssig gehen; ich habe als Dienerin meiner Herrin nichts weiter zu thun. So hatte Cleopatra selbst ihr vorher gesagt: *I 'll give thee leave to play till doomsday.* 79) Auch diese Bühnenweisung ist ein Zusatz der Hgg. 80) Fast wörtlich aus Plutarch (vgl. Einleitung pag. 554). 81) Auf ihrer Brust ist eine Blutergiessung und etwas Geschwollenes. — Johnson fasst *something* adverbial, was in die Construction nicht passen will. 82) *conclusion* = Versuch, Experiment. 83) Vgl. A. 4, Sc. 8, Anm. 3. 84) Ihre Geschichte erregt eben so viel Mitleid für sie selbst, wie Ruhm für Den, der zu ihrer Bemitleidung den Anlass gab.

# CYMBELINE.

## Einleitung.

Shakspere's Cymbeline erschien zuerst gedruckt in der Gesammtausgabe aller Shakspere'schen Dramen in Folio (1623), wo The Tragedie of Cymbeline den Schluss der dritten Abtheilung des Bandes, der Tragedies, bildet. Die Acte und Scenen sind dort schon angegeben, aber ein Personenverzeichniss fehlt. Der Text der Folioausgabe (Fol.) ist verhältnissmässig correct, und auch in der Versabtheilung und Interpunction haben die Herausgeber weniger zu ändern gefunden, als bei manchen anderen Dramen, welche unmittelbar aus einer Bühnenhandschrift in die Fol. übergingen.

Die erste Erwähnung des Dramas findet sich in dem von Collier entdeckten Tage- und Notizenbuche eines gewissen Dr. Simon Forman, der bereits in der Einleitung zu Macbeth citirt worden ist. Forman giebt den Inhalt des Schauspiels, das er darstellen sah, folgendermassen an:

*Remember, also, the story of Cymbeline, King of England, in Lucius' time: how Lucius came from Octavius Cæsar for tribute, and, being denied, after sent Lucius with a great army of soldiers, who landed at Milford Haven, and after were vanquished by Cymbeline, and Lucius taken prisoner, and all by means of three outlaws, of the which two of them were the sons of Cymbeline, stolen from him when they were but two years old, by an old man whom Cymbeline had banished; and he kept them as his own sons twenty years with him in a cave. And how one of them slew Cloten, that was the Queen's son, going to Milford Haven to seek the love of Imogen the King's daughter, whom he had banished also for loving his daughter.*

*And how the Italian that came from her love conveyed himself into a chest, and said it was a chest of plate sent from her love and others to be presented to the King. And in the deepest of the night, she being asleep, he opened the chest and came forth of it, and viewed her in her bed, and the marks of her body, and took away her bracelet, and after accused her of adultery to her love, etc. And, in the end, how he came with the Romans into England, and was taken prisoner, and after revealed to Imogen, who had turned herself into man's apparel, and fled to meet her love at Milford Haven; and chanced to fall on the cave in the woods where her two brothers were: and how by eating a sleeping dram they thought she had been dead, and laid her in the woods, and the body of Cloten by her, in her love's apparel that he left behind him, and how she was found by Lucius, etc.*

Das Datum der Aufführung des Cymbeline fehlt zwar in Forman's Booke of Plaies and Notes thereof; da das Buch selbst jedoch aus den Jahren 1610—1611 stammt, so wird auch die Darstellung des Dramas, der er beigewohnt hat, dieser Zeit angehören, und für die Wahrscheinlichkeit, dass Cymbeline damals noch nicht lange auf dem Shakspere'schen Theater erschienen war, sprechen in Ermangelung äusserer Gründe innere des Styls und des Versbaus, welche auf die letzte Periode der dramatischen Thätigkeit des Dichters hinweisen. Auch die eingelegte Göttererscheinung (A. 5, Sc. 4) deutet auf eine Zeit hin, wo die Shakspere'sche Bühne nöthigenfalls einen gewissen äusseren Prunk in Scenerie und Maschinerie aufzuwenden vermochte, der ihr in den früheren Abschnitten der dichterischen Laufbahn Shakspere's wohl kaum zu Gebote stand. Die meisten Herausgeber stimmen freilich darin überein, die erwähnte in Reimen eingefasste Episode als ein Un-Shakspere'sches Einschiebsel der Schauspieler zu verwerfen, so wenig finden sie des Dichters Styl und Kunst darin wieder; aber es möchte schwer sein, sie aus dem Stücke zu entfernen, ohne eine merkliche Lücke zu lassen. Der Dichter selbst musste diese Scene als zu der ganzen Anlage unentbehrlich mit entworfen und mit geschrieben haben, und zwar, den darin auftretenden conventionellen mythischen Figuren gemäss, in einem andern Tone, als in dem er die dramatischen Personen seines Schauspiels reden lässt: in der conventionellen, opernhaften Redeweise, welche bei solchen, *Masques* genannten, mythologischen oder allegorischen Schaustellungen einmal eingeführt war. So mag Cymbeline mit Shakspere's Tempest, in welchem eine ähnliche *Masque* dargestellt wird, einer und derselben letzten Periode unseres Dichters angehören, wahrscheinlich kurz vor der Zeit geschrieben sein, als Forman es aufführen sah.

Was nun die Quellen betrifft, aus denen Sh. den Stoff zu seinem Drama schöpfte, so fand er den historischen Rahmen in der von ihm so vielfach benutzten Chronik Holinshed's. Die Hauptstelle darin ist, mit Auslassung alles vom Dichter bei Seite Gelassenen, die folgende:

*After the death of Cassibellane, Theomautius or Tenautius, the youngest son of Lud, was made king of Britain in the year of the world 3921, after the building of Rome 706, and before the coming of Christ 45. — — Theomautius ruled the land in good quiet, and paid the tribute to the Romans which*

*Cassibellane had granted, and finally departed this life after he had reigned twenty-two years, and was buried at London.*

*Kymbeline or Cymbeline, the son of Theomautius, was of the Britains made king, after the decease of his father, in the year of the world 3944, after the building of Rome 728, and before the birth of our Saviour 33. This man (as some write) was brought up at Rome, and there made knight by Augustus Cæsar, under whom he served in the wars, and was in such favour with him, that he was at liberty to pay his tribute or not. — — Touching the continuance of the years of Kymbeline's reign some writers do vary, but the best approved affirm that he reigned thirty-five years and then died, and was buried at London, leaving behind him two sons, Guiderius and Arviragus. But here is to be noted that, although our histories do affirm that as well this Kymbeline, as also his father Theomautius, lived in quiet with the Romans, and continually to them paid the tributes which the Britains had covenanted with Julius Cæsar to pay, yet we find in the Roman writers, that after Julius Cæsar's death, when Augustus had taken upon him the rule of the empire, the Britains refused to pay that tribute: whereat, as Cornelius Tacitus reporteth, Augustus (being otherwise occupied) was contented to wink; howbeit, through earnest calling upon to recover his right by such as were desirous to see the uttermost of the British kingdom; at length, to wit, in the tenth year after the death of Julius Cæsar, which was about the thirteenth year of the said Theomautius, Augustus made provision to pass with an army over into Britain, and was come forward upon his journey into Gallia Celtica, or, as we may say, into these hither parts of France.*

*But here receiving advertisements that the Pannonians, which inhabited the country now called Hungary, and the Dalmatians, whom now we call Slavons, had rebelled, he thought it best first to subdue those rebels near home, rather than to seek new countries, and leave such in hazard whereof he had present possession, and so, turning his power against the Pannonians and Dalmatians, he left off for a time the wars of Britain, whereby the land remained without fear of any invasion to be made by the Romans till the year after the building of the city of Rome 725, and about the nineteenth year of king Theomautius' reign, that Augustus with an army departed once again from Rome to pass over into Britain, there to make war. But after his coming into Gallia, when the Britains sent to him certain ambassadors to treat with him of peace, he staid there to settle the state of things among the Galles, for that they were not in very good order. And having finished there, he went into Spain, and so his journey into Britain was put off till the next year, that is, the 726th after the building of Rome, which fell before the birth of our Saviour 25, about which time Augustus eftsoons meant the third time to have made a voyage into Britain, because they could not agree upon covenants. But as the Pannonians and Dalmatians had aforetime staid him, when (as before is said) he meant to have gone against the Britains; so even now the Salasstians (a people inhabiting about Italy and Switzerland), the Cantabrians and Asturians, by such rebellious stirs as they raised, withdrew him from his purposed journey. But whether this controversy, which appeareth to fall forth betwixt the Britains and Augustus, was occasioned by Kymbeline, or some other prince of the Britains, I have not to avouch: for that by our writers it is reported that Kymbeline, being brought up in Rome, and knighted in the court of Augustus, ever showed himself a friend to the Romans, and chiefly was loath to break with them, because the youth of the Britain nation should not be deprived of the benefit to be trained and brought up among the Romans, whereby they might learn both to behave themselves like civil men, and to attain to the knowledge of feats of war. But whether for this respect, or for that it pleased the Almighty God so to dispose the minds of men at that present, not only the Britains, but in manner all other nations, were contented to be obedient to the Roman empire. That this was true in the Britains, it is evident enough in Strabo's words, which are in effect as followeth: — „At this present (saith he), certain princes of Britain, procuring by ambassadors and dutiful demeanours the amity of the emperor Augustus, have offered in the Capitol unto the gods presents or gifts, and have ordained the whole isle in a manner to be appertinent, proper, and familiar to the Romans. They are burdened with sore customs which they pay for wars, either to be sent forth into Gallia, or brought from thence, which are commonly ivory vessels, shears, conches or earrings, and other conceits made of amber and glasses, and such like manner of merchandise: so that now there is no need of any army or garrison of men of war to keep the isle, for there needeth not past one legion of footmen, or some wing of horsemen, to gather up and receive the tribute; for the charges are rated according to the quantity of the tributes: for otherwise it should be needful to abate the customs, if the tributes were also raised; and if any violence should be used, it were dangerous lest they might be provoked to rebellion.“ Thus far Strabo.*

Auch die übrigen historischen Notizen, die sich hie und da eingestreut finden, wie z. B. die in A. 3, Sc. 1 von dem Siege Cassibelan's über Cäsar und der Siegesfeier in London *(Lud's town)*, sowie ebendaselbst von dem gesetzgebenden britischen Könige Mulmutius, entlehnte der Dichter aus Holinshed. An einer andern Stelle in Holinshed, wo von den Kriegen der Dänen und der Schotten berichtet wird, fand Shakspere einzelne Züge und Ausdrücke zu der Erzählung des Posthumus (A. 5, Sc. 3) von dem mannhaften Widerstande, den er mit Belarius und dessen Pflegesöhnen den verfolgenden Römern entgegengesetzt. Es wird dort von Lord Hay und seinen Söhnen berichtet: *The Danes rushed forth with such violence upon their adversaries that first the right, and then after the left wing of the Scots was constreined to retire and flee back. Haie beholding the king, with the most part of the nobles, fighting with great valiancie in the middle ward, now destitute of the wings etc.*, und: *There was neere to the place of the battell, a long lane fensed on the sides with ditches and walles made of turfe, through the which the Scots which fled were beaten down by the enemies on heapes. Here Haie with his sonnes supposing they might best staie the flight, placed themselves overthwart the lane, beat them backe whom they might fleeing, and spared neither friend nor fo; but down they went all such as came within their reach, wherewith divers hardie personages cried unto their fellowes to returne backe*

*unto the battell etc.* — Wenn aber, wie das Obige zeigt, Holinshed die beiden Söhne Cymbeline's ebenso nennt, wie sie bei Shakspere heissen, so erwähnt er doch nichts von ihrer heimlichen Entführung, ihrem Leben in der Wildniss und ihrer Rückkehr an den Hof ihres Vaters. Alles das scheint Erfindung des Dichters zu sein.

Die mit der Geschichte Cymbeline's und seiner Söhne verflochtenen Schicksale der Imogen sind, französisch und englisch, in Poesie und Prosa, schon vor Shakspere vielfach behandelt, obwohl unser Dichter zuerst dieselben auf eine von ihm geschaffene Tochter Cymbeline's, Imogen benannt, übertragen hat. Er lernte diesen Stoff vielleicht aus Boccaccio's Decamerone *(Giornata II., Novella 9.)* kennen, sei es in englischer Bearbeitung, die jetzt verloren gegangen ist, oder aus dem Original. Wie viel er im Einzelnen abgewichen ist, und andrerseits beibehalten hat, ergiebt sich aus der Novelle selbst, die hier in Skottowe's abgekürzter Uebertragung folgen mag:

*Several Italian merchants met accidentally in Paris at supper, and conversed freely of their absent wives. „I know not," one jestingly remarked, „how my wife conducts herself in my absence; but of this I am certain, that whenever I meet with an attractive beauty, I make the best advantage I can of the opportunity." „And so do I," quoth another; „for whether I believe my wife unfaithful or not, she will be so if she pleases." A third said the same, and all readily coincided in the licentious opinion, except Bernabo Lomellia, of Genoa, who maintained that he had a wife perfectly beautiful, in the flower of youth, and of such indisputable chastity, that he was convinced if he were absent for ten years she would preserve her fidelity. A young merchant of Piacenza, Ambrogiulo, was extremely facetious on the subject, and concluded some libertine remarks by offering to effect the seduction of this modern Lucretia, provided opportunity were afforded him. Bernabo answered his confident boast by the proposition of a wager, which was instantly accepted.*

*According to agreement, Bernabo remained at Paris, while Ambrogiulo set out for Genoa, where his inquiries soon convinced him that Ginevra, the wife of Bernabo, had not been too highly praised, and that his wager would be lost without he could effect by stratagem what he had certainly no probability of obtaining by direct solicitation. Chance threw in his way a poor woman often employed in the house of Ginevra, whom he secured in his interest by a bribe. Pretending unavoidable absence for a few days, the woman entreated Ginevra to take charge of a large chest till she returned. The lady consented, and the chest, with Ambrogiulo secreted in it, was placed in Ginevra's bedchamber. When the lady retired to rest, the villain crept from his conccalment, and, by the light of a taper, took particular notice of the pictures and furniture, and the form and situation of the apartment. Advancing to the bed, he eagerly sought for some mark about the lady's person, and at last espied a mole and tuft of golden hair upon her left breast. Then taking a ring, a purse, and other trifles, he returned to his concealment, whence he was not released till the third day, when the woman returned, and had the chest conveyed home.*

*Ambrogiulo hastily summoned the merchants in Paris, who were present when the wager was laid. As a proof of his success he produced the stolen trinkets; called them gifts from the lady, and described the furniture of the bed-room. Bernabo acknowledged the correctness of the account, and confessed that the purse and ring belonged to his wife; but added, that as Ambrogiulo might have obtained his account of the room, and procured the jewels also, from some of Ginevra's servants, his claim to the money was not yet established. The proofs I have given, said Ambrogiulo, ought to suffice; but as you call on me for more, I will silence your scepticism at once: Ginevra has a mole on her left breast. Bernabo's countenance testified the truth of this assertion, and he shortly acknowledged it by words: he then paid the sum he had wagered, and instantly set out for Italy. Arriving near his residence, he despatched a messenger for Ginevra, and gave secret orders that she should be put to death upon the road. The servant stopped in a lonely place, and declared his master's harsh instructions. The lady vehemently protested her innocence of any crime against her husband, besought the compassion of her conductor, and promised to conceal herself in some distant and obscure abode. Her life was spared, and the servant returned to his master with some of Ginevra's clothes, reporting that he had killed her, and left her body to the ferocity of beasts of prey.*

*Ginevra disguised herself in the garments of a man, and entered into the service of a Catalonian gentleman, who carried her to Alexandria. Here she was fortunate enough to attract the attention of the Sultan, who solicited her from her master. She soon became a favourite, and, under the name of Sicurano, was appointed captain of the guard. For the security of both Christian and Turkish merchants, who resorted to the fair of Acre, the Sultan annually sent an officer with a band of soldiers. Sicurano was employed on this service, where, being in the shop of a Venetian merchant, she cast her eye upon a purse and girdle, which she recognized as her own. Without declaring her discovery, she inquired to whom they belonged, and whether they were for sale. Ambrogiulo, who had arrived with a stock of merchandise, now stepped forward, and replied, that the trinkets were his, and begged Sicurano, since he admired them, to accept of them. Sicurano asked him why he smiled; when Ambrogiulo related, that the purse and girdle were presents to him from a married lady of Genoa, whose love he had enjoyed; and that he smiled at the folly of her husband, who had laid five thousand against one thousand florins, that the virtue of his wife was incorruptible.*

*The jealousy and revenge of Bernabo were now explained to Ginevra, and the base artificer of her ruin now stood before her. She feigned pleasure at Ambrogiulo's story, cultivated his acquaintance, and took him with her to Alexandria. Her next care was to have Bernabo, now reduced to great distress, brought privately to Alexandria. Then, watching a favourable opportunity, she prevailed on the Sultan to compel Ambrogiulo to relate publicly every circumstance of his villany. Bernabo confessed that he had caused his wife to be murdered on the supposition of her guilt with Ambrogiulo. You perceive, said Sicurano to the Sultan, how little reason the unhappy lady had to be proud either of her gallant or her*

*husband. If you, my lord, will punish the deceiver, and pardon the deceived, the traduced lady shall appear in your presence. The Sultan assented; Sicurano fell at his feet, and, discarding her assumed demeanour, declared herself to be Ginevra: the display of the mole on her breast banished every doubt. Ambrogiulo was then put to a cruel death, and his immense wealth was given to Ginevra. The Sultan pardoned Bernabo, and making Ginevra a princely donation of jewels and money, provided a ship, and suffered her and her husband to depart for Genoa.*

Eine novellistische englische Bearbeitung desselben Stoffes, welche den Schauplatz der Scene jedoch nach England und in die Zeit Heinrich's VI. verlegt, soll nach der Meinung mehrerer Kritiker unserm Dichter eher als Boccaccio's Behandlung des Gegenstandes vorgelegen haben. Indess erschien das Buch, in dem diese übrigens roh und unkünstlerisch geschriebene Novelle enthalten ist, unter dem Titel Westward for Smelts erst im Jahre 1620, und Malone's unbewiesene Behauptung, dass schon im Jahre 1603 eine Ausgabe existirt habe, wird dadurch sehr unwahrscheinlich, dass Westward for Smelts erst 1619—1620 in die Register der Buchhändlergilde als ein zu publicirender Verlagsartikel eingetragen ist. Auch sind diejenigen Einzelnheiten, welche Shakspere mit dieser Bearbeitung, und nicht mit der des Boccaccio gemein hat, so geringfügig und zugleich so aus dem Gegenstande selbst sich ergebend, dass auch, wenn Westward for Smelts wirklich 1603 vorhanden gewesen wäre, eine Benutzung des Buches für Cymbeline nicht wahrscheinlicher sein würde. Dasselbe lässt sich von einigen andern Zügen behaupten, die Shakspere nicht mit den erwähnten beiden Quellen, sondern mit zwei altfranzösischen Bearbeitungen desselben Stoffes, einer epischen und einer dramatischen, theilt, und auf die Collier zuerst hingewiesen hat. In einem französischen Mirakelspiel, herausgegeben unter dem Titel Un Miracle de Nostre-Dame, in Monmerqué's und Michel's Théâtre Français au Moyen-Age, spricht Berengier, ähnlich wie in Shakspere's Drama Iachimo (A. 1, Sc. 5):

*Et vous dy bien que je me vant,*
*Que je ne sçay femme vivant,*
*Mais que deux foiz à li parlasse,*
*Que la tierce avoir n'en cuidasse*
*Tout mon delit.*

Ebenso findet sich in dem genannten mittelalterlichen Drama schon Iachimo's Kunstgriff, Imogen's Eifersucht durch Verläumdung ihres Gemahls, den er der Untreue beschuldigt, zu erregen. So entsprechen einer Stelle in Shakspere's Cymbeline (A. 1, Sc. 7) folgende Worte Berengier's an die Denise, Shakspere's Imogen:

*De Romme vien, où j'ai laissié*
*Vostre seigneur qui ne vous prise*
*Pas la queue d'une serise:*
*D'une garce s'est acointié,*
*Qu'il en a si grand amistié,*
*Qu'il ne scet d'elle departir.*

Beides sind Züge, die Shakspere freilich weder bei Boccaccio noch in Westward for Smelts fand, die er aber eben so wohl wie der französische Dichter erfinden konnte, wenn er sie nicht etwa aus einer andern Quelle entlehnte, die sich bisher noch nicht wieder entdecken liess.

## DRAMATIS PERSONÆ.[1]

CYMBELINE, King of Britain.
CLOTEN, Son to the Queen by a former Husband.
LEONATUS POSTHUMUS, Husband to Imogen.
BELARIUS, a banished Lord, disguised under the name of Morgan.
GUIDERIUS, ARVIRAGUS, } Sons to Cymbeline, disguised under the names of Polydore and Cadwal, supposed Sons to Belarius.
PHILARIO, Friend to Posthumus, IACHIMO, Friend to Philario, } Italians.
A French Gentleman, Friend to Philario.
CAIUS LUCIUS, General of the Roman Forces.
A Roman Captain.
Two British Captains.
PISANIO, Servant to Posthumus.
CORNELIUS, a Physician.
Two Gentlemen.
Two Gaolers.

QUEEN, Wife to Cymbeline.
IMOGEN, Daughter to Cymbeline by a former Queen.
HELEN, Woman to Imogen.

Lords, Ladies, Roman Senators, Tribunes, Apparitions, a Soothsayer, a Dutch Gentleman, a Spanish Gentleman, Musicians, Officers, Captains, Soldiers, Messengers, and other Attendants.

SCENE, sometimes in Britain, sometimes in Italy.

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# ACT I.

## SCENE I.

Britain. The Garden of Cymbeline's Palace.

*Enter Two Gentlemen.*

*1. Gent.* You do not meet a man but frowns: our bloods
No more obey the heavens, than our courtiers
Still seem as does the king.[2]
*2. Gent.* But what 's the matter?
*1. Gent.* His daughter, and the heir of 's kingdom, whom
He purpos'd to his wife's sole son, (a widow,
That late he married,) hath referr'd herself[3]
Unto a poor but worthy gentleman. She 's wedded;
Her husband banish'd; she imprison'd: all
Is outward sorrow,[4] though, I think, the king
Be touch'd at very heart.
*2. Gent.* None but the king?
*1. Gent.* He that hath lost her, too; so is the queen,
That most desir'd the match:[5] but not a courtier,
Although they wear their faces to the bent
Of the king's looks,[6] hath a heart that is not
Glad at the thing they scowl at.
*2. Gent.* And why so?
*1. Gent.* He that hath miss'd the princess is a thing
Too bad for bad report; and he that hath her
(I mean, that married her, — alack, good man! —
And therefore banish'd) is a creature such
As, to seek through the regions of the earth
For one his like, there would be something failing
In him that should compare.[7] I do not think,
So fair an outward, and such stuff within,[8]
Endows a man but he.[9]
*2. Gent.* You speak him far.[10]
*1. Gent.* I do extend him, Sir, within himself;
Crush him together, rather than unfold
His measure duly.

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1) Das Personenverzeichniss fügte zuerst Rowe in seiner Ausgabe (1709) hinzu. 2) *king* ist eine Verbesserung Tyrwhitt's für das *king's* der Fol. Der Sinn des ganzen Satzes ist demnach: An Cymbeline's Hofe sieht jetzt Jedermann finster aus, weil nämlich der König so aussieht, und weil die Höflinge eben so gelehrig die Miene des Herrschers annehmen, wie sich das Blut oder die aus dem Blute stammende Stimmung *(bloods)* von äussern klimatischen Einflüssen des Himmels *(heavens)* leiten lässt. — Staunton sucht der allerdings schwierigen Stelle durch folgende sinnreiche Conjectur aufzuhelfen: *You do not meet a man but frowns: our bloods || No more obey the heavens, than our courtiers' — || Still seemers — do the king's.* Er fasst *still seemers*, das er mit *ever dissemblers* und *perpetual simulators* erklärt, als Apposition zu dem Genitiv *our courtiers'* scil. *bloods.* 3) *to refer one's self* = sich an Jemanden um Auskunft oder Entscheidung wenden, also sein Schicksal in Jemandes Hand legen. 4) Dem *outward sorrow* wird das *touch'd at very heart* entgegengesetzt: der König ist innerlich gekränkt, bei den Uebrigen ist der Schmerz nur ein scheinbarer, äusserlicher. 5) d. h. die Vermählung der Tochter des Königs mit ihrem Sohne Cloten. 6) Sie tragen ihr Gesicht so, wie das Aussehen des Königs ihnen die Richtung *(bent)* giebt. 7) *to compare* = sich Jemandem vergleichen, es mit Jemandem aufnehmen. 8) Ein solcher innerer Gehalt, der so der schönen Aussenseite entspricht. 9) *but he* nachdrücklich für *but him*, wie Rowe änderte. So A. 2, Sc. 3: *that I kiss aught but he.* 10) Ihr geht weit in dem, was Ihr von ihm sagt. — So steht in Twelfth-Night (A. 2, Sc. 1) *yet thus far I will boldly publish her.* — Dem *speak him far* entspricht in demselben Sinne das folgende *extend him within himself:* Ich gehe, so weit ich in seinem Lobe auch

*2. Gent.* What 's his name, and birth?
*1. Gent.* I cannot delve him to the root. His father
Was call'd Sicilius, who did join his honour
Against the Romans with Cassibelan,[11]
But had his titles by Tenantius, whom
He serv'd with glory and admir'd success;
So gain'd the sur-addition, Leonatus:[12]
And had, besides this gentleman in question,
Two other sons, who, in the wars o' the time,
Died with their swords in hand; for which their father
(Then old and fond of issue) took such sorrow,
That he quit being; and his gentle lady,
Big of this gentleman, our theme, deceas'd
As he was born. The king, he takes the babe
To his protection; calls him Posthumus Leonatus;[13]
Breeds him, and makes him of his bedchamber;[14]
Puts to him all the learnings that his time[15]
Could make him the receiver of; which he took,
As we do air, fast as 't was minister'd,[16]
And in 's spring became a harvest; liv'd in court
(Which rare it is to do) most prais'd, most lov'd;[17]
A sample to the youngest, to the more mature
A glass-that feated them;[18] and to the graver
A child that guided dotards:[19] to his mistress,
For whom he now is banish'd, — her own price
Proclaims how she esteem'd him and his virtue;
By her election may be truly read
What kind of man he is.
*2. Gent.* I honour him
Even out of your report. But, 'pray you, tell me,
Is she sole child to the king?
*1. Gent.* His only child.
He had two sons: (if this be worth your hearing,
Mark it:) the eldest of them at three years old,
I' the swathing-clothes the other, from their nursery
Were stolen; and to this hour no guess in knowledge[20]
Which way they went.
*2. Gent.* How long is this ago?
*1. Gent.* Some twenty years.
*2. Gent.* That a king's children should be so convey'd,
So slackly guarded, and the search so slow,
That could not trace them!
*1. Gent.* Howsoe'er 't is strange,
Or that the negligence may well be laugh'd at,
Yet is it true, Sir.
*2. Gent.* I do well believe you.
*1. Gent.* We must forbear. Here comes tho gentleman,[21]
The queen, and princess. *[Exeunt.*

## SCENE II.

The Same.

*Enter the* Queen, Posthumus, *and* Imogen.

*Queen.* No, be assur'd, you shall not find me, daughter,
After the slander of most stepmothers,
Evil-ey'd unto you: you are my prisoner, but
Your gaoler shall deliver you the keys
That lock up your restraint. For you, Posthumus,[1]
So soon as I can win the offended king,
I will be known your advocate: marry, yet
The fire of rage is in him; and 't were good,
You lean'd unto his sentence,[2] with what patience
Your wisdom may inform you.
*Post.* Please your highness,
I will from hence to-day.
*Queen.* You know the peril:[3] —
I 'll fetch a turn about the garden, pitying
The pangs of barr'd affections; though the king
Hath charg'd you should not speak together. *[Exit.*

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gehen mag, doch nicht über ihn selbst hinaus; ich erreiche nicht einmal die Grenzen seines Verdienstes, sondern drücke ihn eher zusammen, als dass ich gehörig das ihm Zukommende, Gebührende, entfalte, auseinanderlege. 11) Er unterstützte mit seinem Ruhme oder seinem Glanze den Cassibelan in dem Kampfe gegen die Römer. — In der folgenden Zeile ist *titles* der Grundbesitz und die darauf begründeten Rechte und Ehren. 12) Den ehrenden Beinamen zu dem eigentlichen Namen Sicilius, Leonatus, leitet Sh. von dem lateinischen *leo* ab, = vom Löwen geboren. Er giebt darüber (A. 5, Sc. 5) die Erklärung: *Thou, Leonatus, art the lion's whelp; || The fit and apt construction of thy name, || Being Leo-natus, doth import so much.* 13) Viele Hgg. lassen des Versmasses wegen *Leonatus* weg, also den eigentlichen Namen, zu welchem Posthumus nur der Beiname ist. 14) d. h. er verwendet ihn zu seinem persönlichen Dienst, so dass er etwa als Page in der Kammer des Königs schläft. So heissen die Kämmerlinge des Königs in Macbeth (A. 1, Sc. 7) *those sleepy two of his own chamber.* 15) Für *Puts to him all etc.* setzen manche Hgg. stillschweigend *Puts him to all etc.* — *his time* ist das Lebensalter des Posthumus, dasselbe, was gleich nachher *his spring* heisst. 16) Er nahm das Wissen in sich auf, so rasch, wie andere Leute die Luft einathmen: so schnell und unmittelbar, wie es ihm dargereicht wurde. 17) *most prais'd, most lov'd* muss in Verbindung mit einander aufgefasst werden: zugleich am meisten gelobt und geliebt. 18) Posthumus diente den Reiferen zu einem Spiegel, der sie zierlich machte, in dessen Anmuth sie sich spiegelten, um eben so fein sich benehmen zu lernen. — *to feat* ist ein von dem adjectivischen *feat* = schmuck, gebildetes Verbum. So in K. Henry IV. Second Part (A. 2, Sc. 3) *He was the mark and glass, copy and book, || That fashion'd others.* 19) Den Ehrwürdigeren, also den noch Aelteren, als *the mature,* gegenüber erschien er wie ein Kind, das altersschwache Greise führte. An Jahren ein Kind, war Leonatus doch den älteren Leuten an Weisheit so überlegen, dass sie wie geistesschwach sich von ihm leiten liessen. — In dem Folgenden fällt Sh. aus der Construction: zu *to his mistress* sollte eigentlich, in Uebereinstimmung mit dem vorhergehenden *to the more mature* und *to the graver* gesetzt sein, was Leonatus seiner Geliebten war. 20) Vor *no guess* ist *there is* zu suppliren. Bis auf diese Stunde giebt es keine Vermuthung in der Kunde, auf welchem Wege sie fortkamen. 21) Viele Hgg. lassen *the gentleman,* d. h. Posthumus, der mit den beiden Frauen auftritt, hier stillschweigend weg. — Da der Schauplatz nicht verändert wird, so brauchte mit dem Auftreten der Personen keine neue Scene (II) bezeichnet zu werden. Indess ist es der Uebereinstimmung halber rathsam, hier die Sceneneintheilung der Fol. beizubehalten.

1) Sh. betont, je nach dem Bedürfnisse des Verses, *Posthumus* bald auf der ersten, bald auf der zweiten Sylbe. 2) Es wäre gut, Ihr beugtet Euch seinem Urtheilsspruch. 3) *you know the peril* bezieht sich auf das Folgende, nicht auf Posthumus' letzte Worte. 4) Unter *holy duty* versteht Imogen ihre heilige Pflicht gegen

*Imo.* Dissembling courtesy! How fine this tyrant
Can tickle where she wounds! — My dearest husband,
I something fear my father's wrath; but nothing
(Always reserv'd my holy duty)[4] what
His rage can do on me. You must be gone;
And I shall here abide the hourly shot
Of angry eyes; not comforted to live,
But that there is this jewel in the world,
That I may see again.
*Post.* My queen! my mistress!
O lady! weep no more, lest I give cause
To be suspected of more tenderness[5]
Than doth become a man. I will remain
The loyal'st husband that did e'er plight troth.
My residence in Rome, at one Philario's;
Who to my father was a friend, to me
Known but by letter:[6] thither write, my queen,
And with mine eyes I 'll drink the words you send,
Though ink be made of gall.[7]

*Re-enter* QUEEN.

*Queen.* Be brief, I pray you:
If the king come, I shall incur I know not
How much of his displeasure. *[Aside.]* Yet I 'll move him
To walk this way. I never do him wrong,[8]
But he does buy my injuries to be friends,
Pays dear for my offences. *[Exit.*
*Post.* Should we be taking leave
As long a term as yet we have to live,
The loathness to depart would grow. Adieu!
*Imo.* Nay, stay a little.
Were you but riding forth to air yourself,
Such parting were too petty. Look here, love:
This diamond was my mother's: take it, heart;
But keep it till you woo another wife,
When Imogen is dead.
*Post.* How! how! another? —
You gentle gods, give me but this I have,
And sear up[9] my embracements from a next
With bonds of death! — *[Putting on the ring.]* Remain, remain thou here
While sense can keep it[10] on. And, sweetest, fairest,
As I my poor self did exchange for you,
To your so infinite loss, so in our trifles
I still win of you: for my sake, wear this:
It is a manacle of love; I 'll place it
Upon this fairest prisoner.[11]
*[Putting a bracelet on her arm.*
*Imo.* O, the gods!
When shall we see again?

*Enter* CYMBELINE *and Lords.*

*Post.* Alack, the king!
*Cym.* Thou basest thing, avoid! hence, from my sight!
If after this command thou fraught the court
With thy unworthiness, thou diest. Away!
Thou 'rt poison to my blood.
*Post.* The gods protect you,
And bless the good remainders of the court!
I am gone. *[Exit.*
*Imo.* There cannot be a pinch in death
More sharp than this is.[12]
*Cym.* O disloyal thing,
That shouldst repair my youth, thou heap'st
A year's age on me.[13]
*Imo.* I beseech you, Sir,
Harm not yourself with your vexation:
I am senseless of your wrath; a touch more rare
Subdues all pangs, all fears.[14]
*Cym.* Past grace? obedience?
*Imo.* Past hope, and in despair; that way, past grace.
*Cym.* That mightst have had the sole son of my queen!
*Imo.* O bless'd, that I might not! I chose an eagle,
And did avoid a puttock.[15]
*Cym.* Thou tookst a beggar; wouldst have made my throne
A seat for baseness.
*Imo.* No; I rather added
A lustre to it.

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ihren Gatten. Wenn diese nur unverletzt bleibt, so fürchtet sie im Uebrigen nicht, was die Wuth ihres Vaters ihr zufügen kann. 5) *tenderness* = weibische, übertriebene Empfindlichkeit, Verzärtelung. So in Othello (A. 2, Sc. 1) *her delicate tenderness will find itself abused.* 6) Der Satz ist in Folge des eingeschobenen Relativsatzes anakoluthisch, da das Verbum zu dem Subject *my residence* fehlt. — Das folgende *thither* bezieht sich nur auf *in Rome.* 7) Trotz der natürlichen Bitterkeit der Tinte, die von der Galle herrührt, will Posthumus die von Imogen gesandten Worte trinken, als ob sie süss wären. — Dass die Tinte nicht bloss aus Galläpfeln, sondern auch aus Ochsengalle bereitet wurde, zeigt ein von Steevens citirtes Recept, das so anfängt: *Take of the black juice of the gall of oxen two ounces etc.* — In Twelfth-Night (A. 3, Sc. 2) kommt eine ähnliche Anspielung vor, wie hier: *let there be gall enough in thy ink.* 8) So oft die Königin ihren Gemahl kränkt, bezahlt er noch obendrein diese Kränkungen, als ob es Wohlthaten, oder, in Sh.'s kühner Sprache, als ob es Freunde wären. — Malone bezieht *to be friends* auf das Verhältniss des Königs zur Königin: er erkauft sie, um mit ihr gut Freund zu sein; weniger passend, da der König von einer Störung seines guten Einverständnisses mit der Königin keine Vorstellung hat. 9) *to sear up*, eigentlich = versengen oder verdorren machen, muss in diesem Zusammenhänge = verwehren, absperren, sein. — Für *sear up* liest Singer *seal up.* 10) Da *it* sich auf den ebenvorher mit *thou* apostrophirten Ring bezieht, so müsste *thee* stehen: Bleibe du hier am Finger, so lange der Sinn dich dort halten kann. — Die Bühnenweisung zu dieser Stelle sowie die folgende fügte zuerst Rowe hinzu. 11) Er vergleicht das Armband einer Handfessel der Liebe, die er der Imogen als seiner Gefangenen anlegt. 12) Im Tode selbst kann keine schlimmere Qual sein, als diese Trennung. 13) Anstatt die Jugend ihres Vaters wieder herzustellen, anstatt durch kindliches Benehmen ihn wieder jung zu machen, macht sie ihn um ein Jahr älter, als er ist. — Dem unvollständigen Verse und zugleich dem Sinne wollte Hanmer aufhelfen, indem er *many* hinter *heapest* einfügte. 14) Ein feineres Gefühl, der Schmerz um Posthumus, unterdrückt alle Qualen, alle Besorgnisse, welche der Zorn ihres Vaters ihr einflössen könnte. — *touch* steht, wie in Macbeth (A. 4, Sc. 2) *he wants the natural touch.* — In dem Folgenden fasst Cymbeline *grace* = Güte, Imogen = göttliche Gnade, im Gegensatz zu *despair.* 15) *puttock*, ein Habicht schlechter Art, kommt als verächtliche Bezeichnung auch in Troilus and Cressida (A. 5, Sc. 1) vor. 16) *vild*, eine gewöhnliche Sh.'sche Form für *vile*, hat hier die Fol. 17) Er bezahlt mich fast

*Cym.* O thou vile [16] one!
*Imo.* Sir,
It is your fault that I have lov'd Posthumus:
You bred him as my playfellow; and he is
A man worth any woman; overbuys me
Almost the sum he pays. [17]
*Cym.* What! art thou mad?
*Imo.* Almost, Sir: heaven restore me! — 'Would I were
A neat-herd's daughter, and my Leonatus
Our neighbour shepherd's son!
*Cym.* Thou foolish thing! —

*Re-enter* QUEEN.

*[To the* QUEEN.*]* They were again together: you have done
Not after our command. Away with her,
And pen her up.
*Queen.* 'Beseech your patience. — Peace!
Dear lady daughter, peace! — Sweet sovereign,
Leave us to ourselves; and make yourself some comfort
Out of your best advice. [18]
*Cym.* Nay, let her languish
A drop of blood a day; [19] and, being aged,
Die of this folly! *[Exeunt* CYMBELINE *and Lords.*

*Enter* PISANIO.

*Queen.* Fie! — you must give way. [20]
Here is your servant. — How now, Sir? What news?
*Pis.* My lord your son drew on my master.
*Queen.* Ha!
No harm, I trust, is done?
*Pis.* There might have been,
But that my master rather play'd than fought,
And had no help of anger: [21] they were parted
By gentlemen at hand.
*Queen.* I am very glad on 't.
*Imo.* Your son 's my father's friend; he takes his part. —
To draw upon an exile! — O brave Sir! [22]
I would they were in Afric both together, [23]
Myself by with a needle, that I might prick
The goer-back. — Why came you from your master?
*Pis.* On his command. He would not suffer me
To bring him to the haven; left these notes
Of what commands I should be subject to,
When 't pleas'd you to employ me.
*Queen.* This hath been
Your faithful servant: I dare lay mine honour,
He will remain so.
*Pis.* I humbly thank your highness.
*Queen.* Pray, walk awhile.
*Imo.* About some half-hour hence,
Pray you, speak with me. You shall, at least,
Go see my lord aboard: for this time, leave me.
*[Exeunt.*

## SCENE III.

A public Place.

*Enter* CLOTEN *and Two Lords.*

*1. Lord.* Sir, I would advise you to shift a shirt; the violence of action [1] hath made you reek as a sacrifice. Where air comes out, air comes in; there 's none abroad so wholesome as that you vent.
*Clo.* If my shirt were bloody, then to shift it. [2] Have I hurt him?
*2. Lord. [Aside.]* No, faith; not so much as his patience.
*1. Lord.* Hurt him? his body 's a passable carcass, if he be not hurt: it is a thoroughfare for steel, if it be not hurt.
*2. Lord. [Aside.]* His steel was in debt; it went o' the backside the town. [3]
*Clo.* The villain would not stand me.
*2. Lord. [Aside.]* No; but he fled forward still, toward your face.
*1. Lord.* Stand you! You have land enough of your own; but he added to your having, gave you some ground.
*2. Lord. [Aside.]* As many inches as you have oceans. — Puppies!
*Clo.* I would they had not come between us.
*2. Lord. [Aside.]* So would I, till you had measured how long a fool you were upon the ground. [4]
*Clo.* And that she should love this fellow, and refuse me!
*2. Lord. [Aside.]* If it be a sin to make a true election, [5] she is damned.
*1. Lord.* Sir, as I told you always, her beauty and her brain go not together: [6] she 's a good sign, [7] but I have seen small reflection of her wit.
*2. Lord. [Aside.]* She shines not upon fools, lest the reflection should hurt her.

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um die ganze Summe, die er zahlt, zu theuer; so gering ist mein Werth, den er sich aneignet, im Vergleich zu seinem Werth, den er mir darbringt. 18) Sucht Euch irgend eine Aufheiterung nach Eurem besten Rath. 19) Imogen soll in Folge ihres Schmachtens nach dem entfernten Posthumus täglich einen Tropfen Bluts verlieren, und so endlich an dieser verliebten Thorheit sterben. 20) *fie!* bezieht sich auf die Verwünschungen des Königs; das Folgende ist an Imogen gerichtet. 21) d. h. der Zorn unterstützte den Posthumus nicht bei seinem Zweikampf; er focht ohne Leidenschaft. 22) *Sir* ist hier ironisch gebraucht. 23) In Afrika, weil dort Niemand die Kämpfenden trennen und so den Sohn der Königin vor dem verdienten Schicksal bewahren würde. So in Macbeth (A. 3, Sc. 4) *dare me to the desert with thy sword.*

1) Er spricht von dem Zweikampf, den Cloten mit Posthumus gehabt hat. 2) Die Hgg. betrachten den Satz als unvollendet. Der Sinn ist aber: Wenn mein Hemd blutig wäre, dann liesse es sich wechseln. 3) Der Stahl des Posthumus schlich sich, um den Cloten zu schonen, um ihn herum, wie ein böser Schuldner um die Stadt, aus Furcht, seinen Gläubigern zu begegnen. 4) So in K. Lear (A. 1, Sc. 4) *if you will measure your lubber's length again, tarry.* 5) Eine richtige, tüchtige Wahl. 6) Ihre Schönheit und ihr Verstand halten nicht gleichen Schritt, gehen nicht Hand in Hand. So heisst es in der Vorrede zur Folioausg. von Sh.: *his mind and hand went together.* 7) Der Lord denkt an solche Bilder, wie sie, um Fremde anzulocken, auf Wirthshausschilder gemalt wurden. So in K. Henry VI. Second Part (A. 3, Sc. 2) *make my image but an ale-house sign.* 8) Vielleicht wäre *Well, my lord* auch dem »ersten Herrn« zuzutheilen. Doch steht *2. Lord* in der Fol. und allen Ausgaben.

*Clo.* Come, I 'll to my chamber. 'Would there had been some hurt done!

*2. Lord. [Aside.]* I wish not so; unless it had been the fall of an ass, which is no great hurt.

*Clo.* You 'll go with us?

*1. Lord.* I 'll attend your lordship.

*Clo.* Nay, come, let 's go together.

*2. Lord.* Well, my lord.[8] *[Exeunt.*

## SCENE IV.

A Room in Cymbeline's Palace.

*Enter* Imogen *and* Pisanio.

*Imo.* I would thou grew'st unto the shores o' the haven,
And question'dst every sail: if he should write,
And I not have it, 't were a paper lost,
As offer'd mercy is.[1] What was the last
That he spake to thee?

*Pis.* It was, his queen, his queen!

*Imo.* Then wav'd[2] his handkerchief?

*Pis.* And kiss'd it, Madam.

*Imo.* Senseless linen, happier therein than I! —
And that was all?

*Pis.* No, Madam; for so long
As he could make me with this eye or ear[3]
Distinguish him from others, he did keep
The deck, with glove, or hat, or handkerchief,
Still waving, as the fits and stirs of his mind[4]
Could best express how slow his soul sail'd on,
How swift his ship.

*Imo.* Thou shouldst have made him
As little as a crow, or less, ere left
To after-eye him.[5]

*Pis.* Madam, so I did.

*Imo.* I would have broke mine eye-strings, crack'd them, but
To look upon him, till the diminution
Of space[6] had pointed him sharp as my needle;
Nay, follow'd him, till he had melted from
The smallness of a gnat to air; and then
Have turn'd mine eye, and wept. — But, good Pisanio,
When shall we hear from him?

*Pis.* Be assur'd, Madam,
With his next vantage.[7]

*Imo.* I did not take my leave of him, but had
Most pretty things to say: ere I could tell him,
How I would think on him, at certain hours,
Such thoughts, and such;[8] or I could make him swear
The shes[9] of Italy should not betray
Mine interest and his honour; or have[10] charg'd him,
At the sixth hour of morn, at noon, at midnight,
To encounter me with orisons, for then
I am in heaven for him;[11] or ere I could
Give him that parting kiss, which I had set
Betwixt two charming words,[12] comes in my father,
And, like the tyrannous breathing of the north,
Shakes all our buds from growing.[13]

*Enter a Lady.*

*Lady.* The queen, Madam,
Desires your highness' company.

*Imo.* Those things I bid you do, get them despatch'd. — I will attend the queen.

*Pis.* Madam, I shall. *[Exeunt.*

## SCENE V.

Rome. An Apartment in Philario's House.

*Enter* Philario, Iachimo, *a Frenchman, a Dutchman, and a Spaniard.*[1]

*Iach.* Believe it, Sir, I have seen him in Britain: he was then of a crescent note;[2] expected to prove so worthy, as since he hath been allowed the name of; but I could then have looked on him without the help of admiration, though the catalogue of his endowments had been tabled by his side, and I to peruse him by items.[3]

*Phi.* You speak of him when he was less furnished, than now he is, with that which makes[4] him both without and within.

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1) Wenn ein Brief von Posthumus verloren ginge, so wäre dieser Verlust so gross, wie der einer dargebotenen Begnadigung etwa für den Verurtheilten wäre. Dasselbe Bild ist deutlicher und vollständiger ausgedrückt in All 's well that ends well (A. 5, Sc. 3) *love, that comes too late,* || *Like a remorseful pardon slowly carried,* || *To the great sender turns a sour offence.* 2) Zu *wav'd* ist aus dem Vorigen *he* zu suppliren. 3) Nach Warburton's Verbesserung. Die Fol. liest *his eye.* Aber das unterscheidende Auge und Ohr war das des Pisanio. — Kühner ist Hanmer's Aenderung: *As he could mark me with his eye or I etc.* 4) Die wechselnden Stimmungen und Regungen seines Gemüths. 5) Pisanio hätte nicht eher aufhören sollen ihm nachzublicken, als bis Posthumus so klein wie eine Krähe oder noch kleiner erschienen wäre. 6) *diminution of space* ist die durch den erweiterten Zwischenraum bewirkte Verkleinerung des zu erblickenden Gegenstandes. 7) Mit der nächsten Gelegenheit, die er findet. 8) Wie ich zu bestimmten Stunden in der und der Weise an ihn denken würde. — Zu dem folgenden *or* ist *ere* zu suppliren. 9) *she,* substantivisch = Weib, gebraucht Sh. auch sonst, z. B. in Winter's Tale (A. 4, Sc. 3) *to load my she with knacks.* Der Plural *shes* kommt auch bei Sh.'s Zeitgenossen Bacon vor: *he-lions are hirsute, the shes are smooth like cats.* 10) scil. *or ere I could have charged him.* 11) Meine Gedanken sind dann im Gebet für ihn zum Himmel gesandt. 12) Durch die Dazwischenkunft ihres Vaters ist Imogen verhindert worden, die den Abschiedskuss einschliessenden Worte (*two* steht unbestimmt = wenige, einige) zu sprechen, welche den Posthumus feien, gegen die Gefahren des Auslandes stählen sollten. — *to charm* = feien, fest machen, kommt auch sonst bei Sh. vor; so in Macbeth (A. 5, Sc. 7) *I bear a charmed life.* 13) Der Nordwind schüttelt die Knospen ab, ehe sie wachsen können, hindert ihr Wachsthum, indem er sie abschüttelt.

1) Einige Hgg. lassen die beiden letzten Personen fort, weil sie stumm sind. Indess wollte Sh. ohne Zweifel Leute von verschiedenen Nationen Zeugen der Wette des Posthumus sein lassen. 2) Sein Ansehen war damals im Zunehmen begriffen. 3) *items* sind die einzelnen Artikel in dem Verzeichnisse der Gaben des Posthumus, das ihm zur Seite hätte aufgehängt werden können. So sagt in Twelfth-Night (A. 1, Sc. 5) Olivia von ihrer Schönheit: *it shall be inventoried, and every particle, and utensil, labelled to my will; as, item, two lips indifferent*

*French.* I have seen him in France: we had very many there could behold the sun with as firm eyes as he.[5]

*Iach.* This matter of marrying his king's daughter (wherein he must be weighed rather by her value, than his own) words him, I doubt not, a great deal from the matter.[6]

*French.* And then his banishment —

*Iach.* Ay, and the approbation of those that weep this lamentable divorce, under her colours, are wonderfully to extend him;[7] be it but to fortify her judgment, which else an easy battery might lay flat, for taking a beggar without less quality.[8] But how comes it, he is to sojourn with you? How creeps[9] acquaintance?

*Phi.* His father and I were soldiers together; to whom I have been often bound for no less than my life. — Here comes the Briton. Let him be so entertained amongst you, as suits with gentlemen of your knowing, to a stranger of his quality.

*Enter* Posthumus.

I beseech you all,[10] be better known to this gentleman, whom I commend to you, as a noble friend of mine: how worthy he is, I will leave to appear hereafter, rather than story[11] him in his own hearing.

*French.* Sir, we have known together[12] in Orleans.

*Post.* Since when I have been debtor to you for courtesies, which I will be ever to pay, and yet pay still.[13]

*French.* Sir, you o'er-rate my poor kindness. I was glad I did atone[14] my countryman and you: it had been pity you should have been put together with so mortal a purpose, as then each bore, upon importance[15] of so slight and trivial a nature.

*Post.* By your pardon, Sir, I was then a young traveller; rather shunned to go even with what I heard, than in my every action to be guided by others' experiences:[16] but, upon my mended judgment, (if I offend not[17] to say it is mended,) my quarrel was not altogether slight.

*French.* 'Faith, yes, to be put to the arbitrement of swords; and by such two, that would, by all likelihood, have confounded[18] one the other, or have fallen both.

*Iach.* Can we, with manners, ask what was the difference?

*French.* Safely, I think. 'T was a contention in public, which may, without contradiction, suffer the report.[19] It was much like an argument that fell out last night, where each of us fell in praise of our country mistresses; this gentleman at that time vouching (and upon warrant of bloody affirmation) his[20] to be more fair, virtuous, wise, chaste, constant, qualified,[21] and less attemptable, than any the rarest of our ladies in France.

*Iach.* That lady is not now living; or this gentleman's opinion, by this, worn out.[22]

*Post.* She holds her virtue still, and I my mind.

*Iach.* You must not so far prefer her 'fore ours of Italy.

*Post.* Being so far provoked as I was in France, I would abate her nothing,[23] though I profess myself her adorer, not her friend.

*Iach.* As fair, and as good,[24] (a kind of hand-in-hand comparison,) had been something too fair, and too good,

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*red etc.* 4) *to make* = fertig machen, vollenden. 5) Der zuversichtlich genug war, um selbst den hellen Blick der Sonne auszuhalten. 6) Kleidet ihn in Worte *(words him)*, die von der Wirklichkeit sehr weit abstehen, giebt ihn für mehr aus, als er in der That vorstellt. 7) Die Zustimmung Derjenigen, welche diese traurige Scheidung unter den Fahnen der Imogen, also zu Imogen's Partei gehörig, beklagen, streicht ihn wunderbar heraus. — Der Plural *are*, als abhängig vom Singular *the approbation*, ist, wie oft bei Sh., veranlasst durch die dazwischentretenden Plurale. Nach Steevens' Auffassung ist jedoch *his banishment and the approbation* das Subject. — *to extend* = vergrössern, herausstreichen. 8) *less* verstärkt im Sh.'schen Sprachgebrauch irgend eine beigefügte Negation, hier *without*. Posthumus ist ein Bettler ohne irgend eine Eigenschaft mehr, als sie eben ein Bettler besitzt. In demselben Sinne für *more* steht *less* auch an anderen Stellen, z. B. in Winter's Tale (A. 3, Sc. 2) *I ne'er heard yet,* || *That any of these bolder vices wanted* || *Less impudence to gainsay what they did,* || *Than to perform it first.* 9) *to creep* ist hier = sich ranken. 10) Das Wort *all*, mit welchem Philario schwerlich den Iachimo und den Franzosen allein anreden wird, zeigt, wie nothwendig auch die beiden andern stummen Personen sind (vgl. Anm. 1 dieser Scene). — Mit den folgenden Worten empfiehlt er ihn ihrer näheren Bekanntschaft *(be better known etc.)*. 11) *to story*, eigentlich = zum Gegenstand der Geschichte machen, dann = preisend erzählen. Sh. gebraucht dasselbe Verbum in seiner Lucrece: *He stories to her ears her husband's fame.* 12) *together* = einander. So in Antony and Cleopatra (A. 2, Sc. 1) *Cæsar and Antony shall well greet together.* 13) Höflichkeiten, an denen ich immer abzutragen habe, wenn ich sie auch fortwährend abtrage. 14) *to atone* = aussöhnen, in Einklang bringen. 15) In Folge eines Anliegens, eines Anlasses von so geringfügiger Art. — *importance* ist in diesem Sinne häufig bei Sh. 16) Posthumus, als junger Mann auf Reisen, vermied eher sich nach dem zu richten, was er von Anderen hörte, als dass er sich in jedem Thun durch die Erfahrungen Anderer hätte leiten lassen. Dieser früheren Unreife und Eigenwilligkeit ist sein jetzt gereifteres Urtheil *(mended judgment)* entgegengestellt. 17) *not* fehlt in der Fol. 18) *to confound* = vernichten. 19) Weil der fragliche Streit öffentlich vor sich ging, verträgt er ohne Widerspruch auch jetzt eine Berichterstattung von dem, um was es sich dabei handelte. 20) *his* scil. *mistress.* — Posthumus wollte die Betheurung, dass seine Dame keuscher u. s. w. als die ausgezeichnetste aller Französinnen sei, selbst mit seinem Blute behaupten. — *our country mistresses* = unsere Damen in der Heimath. 21) Die meisten Hgg. verbinden *constant-qualified.* Doch bezieht sich *qualified* = geartet, auf alle vorhergehenden Epitheta, nicht bloss auf das letzte. 22) Die vortheilhafte Meinung, welche Posthumus von seiner Dame damals hegte, ist, wenn die Dame noch leben sollte, mittlerweile abgetragen, abgenutzt. 23) Posthumus würde, wenn er so gereizt würde, wie damals in Frankreich, seine Dame um nichts geringer anschlagen, als damals, wenn er auch in Folge solcher Erklärung eher für ihren Anbeter, als für ihren Liebhaber gelten sollte. 24) scil. *as ours of Italy*, was aus dem Vorigen zu ergänzen ist. Schon die Behauptung, dass Imogen eben so schön und gut sei, wäre zu viel gesagt; geschweige denn die von Posthumus aufgestellte, dass sie Alle übertreffe. — Eine solche Gleichstellung nennt Iachimo eine billige Vergleichung *(hand-in-hand comparison)*. 25) Nach Malone's Verbesserung. Die Fol. hat *I could not believe.* Iachimo sagt,

for any lady in Britany. If she went before others I have seen, as that diamond of yours out-lustres many I have beheld, I could not but believe[25] she excelled many; but I have not seen the most precious diamond that is, nor you the lady.

*Post.* I praised her as I rated her; so do I my stone.

*Iach.* What do you esteem it at?

*Post.* More than the world enjoys.[26]

*Iach.* Either your unparagoned mistress is dead, or she 's outprized by a trifle.

*Post.* You are mistaken: the one may be sold, or given; or[27] if there were wealth enough for the purchase, or merit for the gift: the other is not a thing for sale, and only the gift of the gods.

*Iach.* Which the gods have given you?[28]

*Post.* Which, by their graces, I will keep.

*Iach.* You may wear her in title yours; but, you know, strange fowl light upon neighbouring ponds. Your ring may be stolen too: so, your brace[29] of unprizable estimations; the one is but frail, and the other casual; a cunning thief, or a that way accomplished courtier, would hazard the winning both of first and last.

*Post.* Your Italy contains none so accomplished a courtier to convince[30] the honour of my mistress; if, in the holding or loss of that, you term her frail. I do nothing doubt you have store of thieves; notwithstanding I fear not my ring.[31]

*Phi.* Let us leave here, gentlemen.

*Post.* Sir, with all my heart. This worthy signior, I thank him, makes no stranger of me; we are familiar at first.

*Iach.* With five times so much conversation, I should get ground of your fair mistress: make her go back,[32] even to the yielding, had I admittance, and opportunity to friend.

*Post.* No, no.

*Iach.* I dare thereupon pawn the moiety of my estate to your ring,[33] which, in my opinion, o'ervalues it something, but I make my wager rather against your confidence than her reputation: and, to bar your offence herein[34] too, I durst attempt it against any lady in the world.

*Post.* You are a great deal abused[35] in too bold a persuasion; and I doubt not you sustain what you 're worthy of by your attempt.

*Iach.* What 's that?

*Post.* A repulse; though your attempt, as you call it, deserve more, — a punishment too.

*Phi.* Gentlemen, enough of this; it came in too suddenly; let it die as it was born, and, I pray you, be better acquainted.[36]

*Iach.* 'Would I had put my estate, and my neighbour's,[37] on the approbation of what I have spoke.

*Post.* What lady would you choose to assail?

*Iach.* Yours; whom in constancy you think stands so safe. I will lay you ten thousand ducats to your ring,[38] that, commend me to the court where your lady is, with no more advantage than the opportunity of a second conference,[39] and I will bring from thence that honour of hers, which you imagine so reserved.

*Post.* I will wage against your gold, gold to it:[40] my ring I hold dear as my finger; 't is part of it.

*Iach.* You are a friend,[41] and therein the wiser. If you buy ladies' flesh at a million a dram, you cannot preserve it from tainting. But I see, you have some religion in you, that you fear.

*Post.* This is but a custom in your tongue: you bear a graver purpose, I hope.

*Iach.* I am the master of my speeches;[42] and would undergo what 's spoken, I swear.

*Post.* Will you? — I shall but lend my diamond till your return.[43] Let there be covenants drawn between 's.

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auf den Diamant an Posthumus' Finger weisend, Imogen möge eben so leicht viele Damen übertreffen, wie der Diamant viele Diamanten, ohne dass deshalb die Behauptung zulässig wäre, dass sie Alle übertreffe. So wenig er, Iachimo, alle Diamanten, die er nicht gesehen, diesem einen nachsetzen könne, so wenig dürfe Posthumus alle Damen, die er nicht kenne, seiner Dame nachsetzen. — Zu *the lady* ist zu ergänzen: *the most precious lady that is.* 26) Ich schätze meinen Stein, und demgemäss auch meine Dame, zu einem höhern Preise, als die Welt ihn besitzt. — Auf diese Zusammenstellung der Dame mit einem solchen Tand, wie der Stein ist, der leicht von einem ähnlichen Tande an Werth übertroffen werden kann *(outprized by a trifle)*, bezieht sich Iachimo's Antwort. 27) *or*, das die meisten Hgg. streichen, ist hier = *either;* je nachdem entweder Reichthum genug vorhanden wäre, den Stein zu kaufen, oder Verdienst genug, ihn als Lohn geschenkt zu erhalten. 28) Der Nachdruck liegt auf *you.* 29) Manche Hgg. setzen *of your brace.* — In dem Folgenden wird die Reihenfolge willkürlich vertauscht, da *frail*, das eine für unschätzbar gehaltene Gut, sich auf die Dame bezieht, und dazu *a that way accomplished courtier* gehört, während *casual* = dem Zufall unterworfen, sich auf den Ring bezieht, und *a cunning thief* damit in Verbindung steht. 30) *to convince* = bewältigen, bezwingen, steht in demselben Sinne in Othello (A. 4, Sc. 1) *having — — convinced or supplied them.* 31) *to fear* mit dem Accusativ = um Etwas besorgt sein. 32) *go back* ist hier bildlich gesagt, wie *get ground*, also = ich würde sie zum Weichen bringen, selbst bis so weit, dass sie sich mir ergäbe. 33) *to your ring* = gegen Euren Ring zum Pfande setzen. 34) Um eine Kränkung, die Ihr darin finden könntet, auszuschliessen. 35) *to abuse* = täuschen. — Im Folgenden ist *you sustain* von der Zukunft zu verstehen: Ihr werdet ohne Zweifel Euch gefallen lassen müssen, was Ihr verdient. 36) Wie vorher *be better known* (vgl. Anm. 10 dieser Scene). 37) Ob Sh. hier *neighbour's* oder *neighbours'*, scil. *estate*, will verstanden wissen, ist bei der Schreibweise der Fol., die keinen Apostroph bei dem genitivischen *s* anwendet, nicht zu unterscheiden. — *approbation* = Beweis, wie *to approve* = beweisen. 38) Vgl. Anm. 33. 39) Mit keiner weiteren günstigen Gelegenheit, als dass ich Eure Dame zweimal sehen darf. 40) d. h. mein Gold gegen Euer Gold. 41) So die Fol., deren Lesart, wenn sie richtig ist, nur bedeuten kann: Ihr seid um so vorsichtiger, weil Ihr der Liebhaber (vgl. oben Anm. 23) der Dame seid, also ihre Tugend nicht auf's Spiel setzen wollt. Der Sinn würde deutlicher sein, wenn *her friend* stände. — Beachtenswerth ist jedoch Warburton's Emendation: *you are afraid*, die mit den letzten Worten Iachimo's: *that you fear*, übereinstimmt. 42) Iachimo's Antwort bezieht sich auf Posthumus' kränkende Vermuthung, er spreche das, ohne Etwas dabei zu denken, weil seine Zunge einmal gewohnt sei, so zu reden. Darauf versetzt Iachimo: ich habe meine Reden in meiner Gewalt. 43) Posthumus ist seiner Sache so sicher, dass er den Diamant nur bis zur Rückkehr Iachimo's

My mistress exceeds in goodness the hugeness of your unworthy thinking: I dare you to this match. Here 's my ring.

*Phi.* I will have it no lay.

*Iach.* By the gods, it is one. — If I bring you no sufficient testimony, that I have enjoyed the dearest bodily part of your mistress, my ten thousand ducats are yours; so is your diamond too: if I come off, and leave her in such honour as you have trust in, she your jewel, this your jewel, and my gold are yours; — provided, I have your commendation for my more free entertainment.[44]

*Post.* I embrace these conditions; let us have articles betwixt us.[45] — Only, thus far you shall answer: if you make your voyage upon her,[46] and give me directly to understand you have prevailed, I am no further your enemy; she is not worth our debate: if she remain unseduced, (you not making it appear otherwise,) for your ill opinion, and the assault you have made to her chastity, you shall answer me with your sword.

*Iach.* Your hand: a covenant. We will have these things set down by lawful counsel, and straight away for Britain, lest the bargain should catch cold, and starve.[47] I will fetch my gold, and have our two wagers[48] recorded.

*Post.* Agreed. *[Exeunt* Posthumus *and* Iachimo.

*French.* Will this hold, think you?

*Phi.* Signior Iachimo will not from it. Pray, let us follow 'em. *[Exeunt.*

## SCENE VI.

Britain. A Room in Cymbeline's Palace.

*Enter* Queen, *Ladies, and* Cornelius.

*Queen.* Whiles yet the dew 's on ground, gather those flowers:
Make haste. Who has the note of them?[1]

*1. Lady.* I, Madam.

*Queen.* Despatch. — *[Exeunt Ladies.*
Now, master doctor, have you brought those drugs?

*Cor.* Pleaseth your highness, ay: here they are, Madam; *[Presenting a small box.*
But I beseech your grace, without offence,
(My conscience bids me ask,) wherefore you have
Commanded of me these most poisonous compounds,
Which are the movers of a languishing death;
But, though slow, deadly?

*Queen.* I wonder, doctor,
Thou ask'st me such a question: have I not been
Thy pupil long? Hast thou not learn'd me how
To make perfumes? distil? preserve? yea, so,
That our great king himself doth woo me oft
For my confections? Having thus far proceeded,
(Unless thou think'st me devilish,) is 't not meet
That I did amplify my judgment in
Other conclusions?[2] I will try the forces
Of these thy compounds on such creatures as
We count not worth the hanging (but none human),
To try the vigour of them, and apply
Allayments to their act;[3] and by them gather
Their several virtues, and effects.

*Cor.* Your highness
Shall from this practice but make hard your heart:
Besides, the seeing these effects will be
Both noisome and infectious.

*Queen.* O! content thee. —

*Enter* Pisanio.

*[Aside.]* Here comes a flattering rascal; upon him
Will I first work: he 's for his master,
And enemy to my son. — How now, Pisanio! —
Doctor, your service for this time is ended;
Take your own way.

*Cor. [Aside.]* I do suspect you, Madam;
But you shall do no harm.

*Queen. [To* Pisanio.*]* Hark thee, a word. —

*Cor. [Aside.]* I do not like her. She doth think she has
Strange lingering poisons:[4] I do know her spirit,
And will not trust one of her malice with
A drug of such damn'd nature. Those she has
Will stupify and dull the sense awhile;
Which first, perchance, she 'll prove on cats and dogs,
Then afterward up higher: but there is
No danger in what show of death it[5] makes,
More than the locking up the spirits a time,
To be more fresh, reviving. She is fool'd
With a most false effect; and I the truer,
So to be false with her.

*Queen.* No further service, doctor,
Until I send for thee.

*Cor.* I humbly take my leave. *[Exit.*

*Queen.* Weeps she still, say'st thou? Dost thou think, in time
She will not quench,[6] and let instructions enter
Where folly now possesses? Do thou work:
When thou shalt bring me word she loves my son,
I 'll tell thee, on the instant, thou art then
As great as is thy master: greater; for
His fortunes all lie speechless,[7] and his name
Is at last gasp: return he cannot, nor

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herzugeben hat, überzeugt, ihn dann wie ein Darlehen wiederzuerhalten. 44) *more free entertainment*, d. h. vorausgesetzt, dass Iachimo vermöge der Empfehlung des Posthumus einen leichteren Zutritt bei der Imogen finde. 45) Posthumus will die Bedingungen der Wette genau articulirt zu Papier bringen lassen. 46) Dasselbe Bild einer Unternehmungsreise wendet Sh. in derselben Beziehung auf eine Liebeswerbung auch in Merry Wives of Windsor (A. 2, Sc. 1) an: *if he should intend this voyage towards my wife.* 47) *to starve* = hinschmachten, absterben, nicht nur vor Hunger, sondern auch, wie hier, in Folge einer Erkältung. 48) d. h. das, was Jeder gegen den Andern wettet, unsere gegenseitige Wette.

1) Das Verzeichniss der Pflanzen, deren die Königin zu ihren Tränken bedarf. 2) *conclusions* = Experimente, Versuche. 3) Nachdem sie die Kraft des Giftes an gemeinen Thieren erprobt hat, wendet sie andere Ingredienzen zur Beschwichtigung seiner Wirkung an, und ergründet so die verschiedene Natur und Wirksamkeit beider. 4) Merkwürdige langsame Gifte. 5) *it* bezieht sich in ungenauer Construction auf *those she has:* der Anschein von Tod, den diese Spezereien zu Wege bringen, ist nicht weiter gefährlich, als dass sie die Lebensgeister für eine Zeitlang einsperren, um desto frischer zu sein, wenn sie wieder erwachen. 6) *to quench* = sich abkühlen, ihre Liebesgluth löschen, hier als Verbum Neutrum gebraucht. Ebenso ist in der folgenden Zeile *to possess* intransitiv, = Besitz haben, herrschen. 7) Seine Glücksgüter haben schon die Sprache verloren, als lägen sie in den letzten

Continue where he is: to shift his being
Is to exchange one misery with another;[8]
And every day that comes, comes to decay
A day's work in him. What shalt thou expect,
To be depender on a thing that leans;[9]
Who cannot be new built, nor has no friends,
So much as but to prop him?
*[The* Queen *drops the box:* Pisanio *takes it up.*[10]
Thou tak'st up
Thou know'st not what; but take it for thy labour:
It is a thing I made, which hath the king
Five times redeem'd from death: I do not know
What is more cordial: — nay, I pr'ythee, take it;
It is an earnest of a further good
That I mean to thee.[11] Tell thy mistress how
The case stands with her: do 't as from thyself.
Think what a chance thou changest on;[12] but think
Thou hast thy mistress still; to boot, my son,
Who shall take notice of thee. I 'll move the king
To any shape of thy preferment, such
As thou 'lt desire; and then myself, I chiefly,
That set thee on to this desert,[13] am bound
To load thy merit richly. Call my women:
Think on my words. *[Exit* Pisanio.*]* — A sly and constant knave,
Not to be shak'd;[14] the agent for his master,
And the remembrancer of her, to hold
The hand-fast[15] to her lord. — I have given him that,
Which, if he take, shall quite unpeople her
Of leigers[16] for her sweet; and which she after,
Except she bend her humour, shall be assur'd
To taste of too. —

*Re-enter* Pisanio *and Ladies.*

So, so; — well done, well done.
The violets, cowslips, and the primroses,
Bear to my closet. — Fare thee well, Pisanio;
Think on my words. *[Exeunt* Queen *and Ladies.*

*Pis.* And shall do;[17]
But when to my good lord I prove untrue,
I 'll choke myself: there 's all I 'll do for you. *[Exit.*

## SCENE VII.

Another Room in the Same.

*Enter* Imogen.

*Imo.* A father cruel, and a step-dame false;
A foolish suitor to a wedded lady,
That hath her husband banish'd: — O, that husband!
My supreme crown of grief![1] and those repeated
Vexations of it! Had I been thief-stolen,
As my two brothers, happy! but most miserable
Is the desire that 's glorious:[2] blessed be those,
How mean soe'er, that have their honest wills,
Which seasons comfort. — Who may this be? Fie![3]

*Enter* Pisanio *and* Iachimo.

*Pis.* Madam, a noble gentleman of Rome,
Comes from my lord with letters.
*Iach.* Change you, Madam?[4]
The worthy Leonatus is in safety,
And greets your highness dearly. *[Presents a letter.*
*Imo.* Thanks, good Sir:
You are kindly welcome.
*Iach. [Aside.]* All of her that is out of door, most rich!
If she be furnish'd with a mind so rare,
She is alone the Arabian bird,[5] and I
Have lost the wager. Boldness be my friend!
Arm me, audacity, from head to foot!
Or, like the Parthian, I shall flying fight;
Rather, directly fly.[6]
*Imo. [Reads.]* »He is one of the noblest note,[7] to whose kindnesses I am most infinitely tied. Reflect upon him accordingly, as you value your trust[8] —
Leonatus.«

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Zügen. 8) Wenn er seine Existenz wechseln wollte, so hiesse das nur ein Elend mit dem andern vertauschen, und jeder folgende Tag zerstört *(decay)* in ihm, was der vorige Tag geschaffen. 9) *to lean* = nicht mehr gerade stehen, sondern sich neigen, wie zum Sturze. 10) Diese Bühnenweisung ist, so wie die vorhergehende *(Presenting a small box)* aus dem Zusammenhange von den späteren Hggn. ergänzt. — Rowe hat hier *Pisanio looking on the vial.* 11) Pisanio soll die Büchse, die er aufgehoben hat, behalten als ein Handgeld weiterer Vortheile, welche die Königin ihm zugedacht hat. 12) So die Fol. mit gutem Sinne: überlege, auf welche günstige Veranlassung hin Du Deinen Dienst oder Deine Ansicht änderst. — Rowe las zuerst *chancest* für *changest:* bedenke, auf welches Glück Du geräthst; Andere lesen mit Theobald *change thou chancest on.* 13) Ich besonders, da ich Dich antrieb, Dir dieses Verdienst zu erwerben. 14) Dass Pisanio nicht wankend zu machen ist, schliesst sie aus seinem beharrlichen Stillschweigen. 15) *hand-fast* = Handfeste, Treubund. 16) *leiger* = Geschäftsträger, Abgesandter. Sh. gebraucht das Wort auch in Measure for Measure (A. 3, Sc. 1). 17) Pisanio wird nicht nur daran denken, sondern auch handeln *(do).*

1) Den Gipfel ihres Kummers nennt Imogen ihren Gatten, weil sie ihr schlimmstes Leid um seinetwillen trägt, und dieses Leid ihr wiederholte Kränkungen zuzieht *(those repeated vexations of it). — crown,* in ähnlichem Sinne wie hier, kommt auch sonst bei Sh. vor, z. B. in Troilus and Cressida (A. 4, Sc. 2) *Make Cressid's name the very crown of falsehood.* 2) Das ruhmsüchtige Verlangen, das Streben nach Glanz, wird hier als unglücklich entgegengestellt den einfach ehrbaren Wünschen, deren die Niedrigergestellten theilhaft werden, was denn der Behaglichkeit des Lebens die erhaltende Würze verleiht. — In *which seasons comfort* bezieht sich *which* auf *have their honest wills,* und *seasons* ist Verbum, = erhalten, würzen, das Sh. in diesem Sinne auch sonst gebraucht, z. B. in Twelfth-Night (A. 1, Sc. 1) *all this, to season || A brother's dead love, which she would keep fresh || And lasting in her sad remembrance. — desires* der Fol. verbessern die späteren Folioausgg. 3) *Fie!* bezeichnet ihren Abscheu vor der neuen Störung oder Belästigung, auf die sie sich in ihrer bedrängten Lage gefasst macht. 4) Imogen wechselt die Farbe in gespannter Erwartung der Nachrichten von Leonatus. 5) Sie ist so einzig unter den Weibern, wie der Phönix einzig ist. — Ebenso wird als Phönix unter den Männern in Antony and Cleopatra (A. 3, Sc. 2) Antonius bezeichnet: *O Antony! O thou Arabian bird!* 6) d. h. geradezu fliehen, ohne nur, wie der Parther, im Fliehen noch Pfeile zu versenden, oder ohne, nach Aufgabe seines Angriffsplanes, etwas Weiteres gegen Imogen zu unternehmen. 7) Vgl. A. 1, Sc. 5, Anm. 2.

So far I read aloud;
But even the very middle of my heart
Is warm'd by the rest, and takes it thankfully. —
You are as welcome, worthy Sir, as I
Have words to bid you;[9] and shall find it so
In all that I can do.
*Iach.* Thanks, fairest lady. —
What! are men mad? Hath nature given them eyes
To see this vaulted arch,[10] and the rich crop
Of sea and land, which can distinguish 'twixt
The fiery orbs above, and the twinn'd stones
Upon the number'd beach,[11] and can we not
Partition make with spectacles so precious[12]
'Twixt fair and foul?
*Imo.* What makes your admiration?
*Iach.* It cannot be i' the eye; for apes and monkeys,
'Twixt two such shes,[13] would chatter this way, and
Contemn with mows the other: nor i' the judgment;
For idiots, in this case of favour,[14] would
Be wisely definite: nor i' the appetite;
Sluttery, to such neat excellence oppos'd,
Should make desire vomit emptiness,
Not so allur'd to feed.[15]
*Imo.* What is the matter, trow?
*Iach.* The cloyed will,
(That satiate yet unsatisfied desire,
That tub both fill'd and running,) ravening first
The lamb, longs after for the garbage.
*Imo.* What, dear Sir,
Thus raps[16] you? Are you well?
*Iach.* Thanks, Madam, well. —
*[To* Pisanio.*]* 'Beseech you, Sir,
Desire my man's abode[17] where I did leave him;
He 's strange and peevish.
*Pis.* I was going, Sir,
To give him welcome. *[Exit.*
*Imo.* Continues well my lord his health, 'beseech you?
*Iach.* Well, Madam.
*Imo.* Is he dispos'd to mirth? I hope, he is.
*Iach.* Exceeding pleasant; none a stranger there
So merry and so gamesome: he is call'd
The Briton reveller.
*Imo.* When he was here,
He did incline to sadness; and oft-times
Not knowing why.
*Iach.* I never saw him sad.
There is a Frenchman his companion, one
An eminent monsieur,[18] that, it seems, much loves
A Gallian girl at home; he furnaces[19]
The thick sighs from him, whiles the jolly Briton
(Your lord, I mean) laughs from 's free lungs, cries, »O!
Can my sides hold, to think that man, — who knows
By history, report, or his own proof,
What woman is, yea, what she cannot choose
But must be, — will his free hours languish for
Assured bondage?«[20]
*Imo.* Will my lord say so?
*Iach.* Ay, Madam, with his eyes in flood with laughter.
It is a recreation to be by,
And hear him mock the Frenchman: but, heavens know,
Some men are much to blame.
*Imo.* Not he, I hope.
*Iach.* Not he; but yet heaven's bounty towards him might
Be us'd more thankfully. In himself, 't is much;[21]
In you, — which I account his beyond all talents, —
Whilst I am bound to wonder, I am bound
To pity too.

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8) Imogen liest nur einen Theil des Briefes laut, und bricht dann ab, indem sie das Uebrige für sich liest und nur die Unterschrift laut betont. — Manche Hgg. verkennen dieses Sachverhältniss, wenn sie mit Hanmer *your truest Leonatus* lesen und verbinden. 9) scil. *to bid you welcome.* 10) Zu dem Himmelsgewölbe *(vaulted arch)* tritt als Zweites und Drittes Alles was die Erde und das Meer in ihrer Fülle hervorbringen *(rich crop of sea and land).* — In derselben Zeile liest Warburton *cope* für *crop.* — Keightley bezeichnet diese Rede Iachimo's und seine folgende als *half-aside* gesprochen. 11) *number'd beach* ist in Verbindung mit dem Vorhergehenden aufzufassen: Das Auge, wie es die verschiedenen Sterne am Himmel unterscheidet, unterscheidet auch die am Strande liegenden Steine, obwohl diese einander so ähnlich sind, wie Zwillinge. Es unterscheidet dieselben aber, indem es sie, oder, poetisch kühn ausgedrückt, den damit bedeckten Strand selber zählt. — Für *the number'd* wollte Theobald *th' unnumber'd* lesen — jedenfalls eine beachtenswerthe Emendation, die ihre Parallelstelle in K. Lear (A. 4, Sc. 6) findet: *the murmuring surge,* || *That on the unnumber'd idle pebbles chafes.* — Wie Sh. *twinned* hier, gebraucht es Fletcher in Maid in the Mill: *two faces should be so twinn'd in form, complexion etc.* 12) Die »kostbaren Brillen« sind die Augen selbst. 13) Vgl. A. 1, Sc. 4, Anm. 9. — Bei solchem Unterschiede zwischen zwei Weibchen würden selbst Affen nach der einen Richtung hin durch ihr unarticulirtes Geschrei ihren Beifall, nach der andern Richtung durch Gesichterschneiden ihre Verachtung ausdrücken. 14) In diesem Falle, wo es sich um Gesichtsbildung handelt. 15) Der Schmutz der italienischen Geliebten des Posthumus würde, wenn man ihn mit der reinen Vortrefflichkeit der Imogen vergliche, das sich jenen nähernde Verlangen zum Erbrechen zwingen, obwohl dasselbe nichts aus sich herauszubrechen hätte, als die Leere; er würde ihn nicht anlocken, von dem Schmutz zu kosten. Es ist zu verbinden *sluttery should make desire not so allur'd to feed.* — Staunton lässt *allur'd* im Text stehen, schlägt aber in einer Anmerkung Hanmer's Lesart *allure 't* dafür vor, wo sich *it* auf *desire* beziehen müsste. 16) *to rap* = fortreissen, verzücken. 17) Pisanio soll Iachimo's Diener dort, wo er ihn zurückliess, aufsuchen, weil er ein Fremder und als solcher menschenscheu, wenig umgänglich *(peevish)* ist. — In Imogen's folgender Rede ist die gewöhnliche Interpunction: *Continues well my lord? His health, 'beseech you?* Die richtige Interpunction rührt von Staunton her, der zum Belege des Gebrauchs von *to continue* = *to preserve* eine Stelle aus Measure for Measure (A. 4, Sc. 3) citirt: *And how shall we continue Claudio?* 18) *monsieur,* das Sh. als Anrede und Titel häufig scherzhaft und satyrisch gebraucht, steht hier, auf einen Franzosen angewandt, ohne solchen Nebensinn, wie er *signior* von einem Italiener, *sir* von einem Engländer sagt. 19) *to furnace* = ausdampfen wie ein Ofen, ist, wie es scheint, ein von Sh. gebildetes Verbum. Dasselbe Bild kommt in As you like it (A. 2, Sc. 7) vor: *sighing like furnace.* 20) In den Stunden seiner Freiheit schmachten nach sicherer Knechtschaft. 21) In ihm selbst, abgesehen von andern Beziehungen, ist es stark, dass er die Güte des Himmels nicht dankbarer erkennt; in Bezug auf Euch, die ich als sein über alle Gaben

*Imo.* What do you pity, Sir?
*Iach.* Two creatures, heartily.
*Imo.* Am I one, Sir?
You look on me. What wreck discern you in me,
Deserves your pity?
*Iach.* Lamentable! What!
To hide me[22] from the radiant sun, and solace
I' the dungeon by a snuff?
*Imo.* I pray you, Sir,
Deliver with more openness your answers
To my demands. Why do you pity me?
*Iach.* That others do,
I was about to say, enjoy your — But
It is an office of the gods to venge it,
Not mine to speak on 't.
*Imo.* You do seem to know
Something of me, or what concerns me: 'pray you,
(Since doubting things go ill often hurts more
Than to be sure they do;[23] for certainties
Either are past remedies, or, timely knowing,
The remedy then born,)[24] discover to me
What both you spur and stop.[25]
*Iach.* Had I this cheek
To bathe my lips upon; this hand, whose touch,
Whose every touch, would force the feeler's soul
To the oath of loyalty;[26] this object, which
Takes prisoner the wild motion of mine eye,
Fixing[27] it only here; should I (damn'd then)
Slaver[28] with lips as common as the stairs
That mount the Capitol; join gripes with hands
Made hard with hourly falsehood (falsehood as
With labour);[29] then by-peeping in an eye
Base and inlustrous[30] as the smoky light
That 's fed with stinking tallow: it were fit,
That all the plagues of hell should at one time
Encounter such revolt.
*Imo.* My lord, I fear,
Has forgot Britain.
*Iach.* And himself. Not I,
Inclin'd to this intelligence,[31] pronounce
The beggary of his change; but 't is your graces
That, from my mutest conscience, to my tongue,
Charms this report out.[32]
*Imo.* Let me hear no more.
*Iach.* O dearest soul! your cause doth strike my heart
With pity, that doth make me sick. A lady
So fair, and fasten'd to an empery,[33]
Would make the great'st king double, to be partner'd
With tomboys,[34] hir'd with that self exhibition[35]
Which your own coffers yield! with diseas'd ventures,[36]
That play with all infirmities for gold
Which rottenness can lend nature! such boil'd stuff,[37]
As well might poison poison! Be reveng'd:
Or she that bore you was no queen, and you
Recoil from your great stock.
*Imo.* Reveng'd!
How should I be reveng'd? If this be true,
(As I have such a heart, that both mine ears
Must not in haste abuse,)[38] if it be true,
How should I be reveng'd?
*Iach.* Should he make me
Live like Diana's priest,[39] betwixt cold sheets,
Whiles he is vaulting variable ramps,[40]
In your despite, upon your purse? Revenge it.

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hinausgehendes Eigenthum schätze, muss ich diese seine Undankbarkeit zugleich anstaunen und beklagen. — Staunton interpungirt: *In you, — which I account his, — beyond all talents*, und bezieht *beyond talents* = unberechenbar, wie *'t is much*, nicht auf den ganzen vorhergehenden Satz, sondern nur auf *heaven's bounty*. 22) *me*, = *myself*, sagt Iachimo, indem er sich in die Lage des Posthumus versetzt. 23) Da die Besorgniss, die Sachen möchten schlecht gehen, oft mehr schadet, als die Gewissheit, dass sie schlecht gehen. 24) Zu *remedy* ist aus dem vorhergehenden *are* ein *is* zu suppliren: Die Gewissheiten sind entweder über alle Heilmittel hinaus, oder, wenn man es rechtzeitig erfährt, ist das Heilmittel dann auch erschienen, d. h. im Augenblicke, dass man es erfährt. 25) Das Bild ist von einem Pferde entlehnt, das zugleich angespornt und zurückgehalten wird. Damit vergleicht Imogen Iachimo's Redeweise. 26) Jede Berührung dieser Hand würde die Seele Dessen, der sie berührte, zur Huldigung zwingen. 27) *fixing* ist eine Emendation der Folioausg. von 1632. Die erste Fol. hat *fiering*. 28) *to slaver* = Speichel bilden, steht hier als eine geflissentlich widerliche Metapher für Küsse tauschen. 29) Die Hände der liederlichen Freundinnen des Posthumus sind durch das stündlich wiederholte Drücken so hart geworden, wie sie es sonst nur durch Arbeit werden. — Das folgende *then* knüpft an diesen Satz an: dann, d. h. zu derselben Zeit, seitwärts oder verstohlen guckend in ein Auge u. s. w. — Für *by-peeping*, das Apposition zu *I* ist, hat die Fol. *by peeping*. Die meisten Hgg. lesen mit Johnson *lie peeping*. 30) Die Fol. hat *illustrious*, was Sh. schwerlich = glanzlos, gebraucht hat; wahrscheinlich bildete er *inlustrous* als Gegensatz von *lustrous*. Die meisten Hgg. setzen mit Rowe *unlustrous*. In As you like it (A. 2, Sc. 7) kommt *lack-lustre eye* in demselben Sinne vor, wie hier. 31) Iachimo ist ursprünglich zu solcher Berichterstattung über Posthumus' Lebensweise nicht geneigt gewesen. 32) Die Construction ist: *that charms this report out from my mutest conscience to my tongue. — that* hängt nicht von *your graces*, sondern von *it* ab: Eure Reize sind es, was aus meinem verschwiegenen Bewusstsein heraus auf meine Zunge diesen Bericht hervorzaubert. 33) *empery* = Herrschaft, Königswürde im Allgemeinen. — *would make etc.* ist ein relativer Satz = *that would make etc.*: die den grössten König doppelt so gross machen würde, dass eine solche Dame zu Theilhaberinnen empfangen muss ausgelassene Dirnen u. s. w. 34) *tomboy* = ausgelassenes, wildes Mädchen. Steevens citirt aus Warren's Nurcery of Names (1561) eine Stelle, die vollkommen hierher passt: *She comes not unto Bacchus' feasts || Or Flora's routs by night, || Like tomboys such as lives in Rome || For every knave's delight.* 35) *that self exhibition* = eben der Eurem Gatten von Euch ausgesetzte Jahrgehalt. — *that self* ist = *that same*. 36) *diseas'd ventures* heissen die mit der Lustseuche behafteten Dirnen, insofern sie sich selbst auf's Spiel setzen, sich und ihre Krankheiten dem Spieler für Gold als Gewinn darbieten. 37) d. h. ein Stoff, der schon die venerische Schwitzcur durchgemacht hat, darin abgesotten ist. Aehnliche Anspielungen finden sich auch sonst bei Sh., so in Pericles (A. 4, Sc. 3) *The stuff we have, a strong wind will blow it to pieces, they are so pitifully sodden.* 38) Imogen's Herz glaubt noch nicht so leicht und voreilig, was ihre beiden Ohren ihm mittheilen. 39) *priest* von einer Frau kommt auch in Pericles (A. 5, Sc. 2) vor: *There, when my maiden priests are met together.* 40) *variable*

I dedicate myself to your sweet pleasure,
More noble than that runagate to your bed; [41]
And will continue fast to your affection,
Still close, as sure.
*Imo.* What, ho, Pisánio!
*Iach.* Let me my service tender on your lips.
*Imo.* Away! — I do condemn mine ears, that have
So long attended thee. — If thou wert honourable,
Thou wouldst have told this tale for virtue, not
For such an end thou seek'st, as base, as strange. [42]
Thou wrong'st a gentleman, who is as far
From thy report, as thou from honour; and
Solicit'st here a lady, that disdains
Thee and the devil alike. — What, ho, Pisanio! —
The king my father shall be made acquainted
Of thy assault: if he shall think it fit,
A saucy stranger, in his court, to mart
As in a Romish [43] stew, and to expound
His beastly mind to us, he hath a court
He little cares for, and a daughter who [44]
He not respects at all. — What, ho, Pisanio! —
*Iach.* O happy Leonatus! I may say:
The credit, that thy lady hath of thee, [45]
Deserves thy trust; and thy most perfect goodness
Her assur'd credit. — Blessed live you long!
A lady to the worthiest sir, that ever
Country call'd his; and you his mistress, only
For the most worthiest fit. Give me your pardon.
I have spoke this, to know if your affiance
Were deeply rooted; and shall make your lord
That which he is, new o'er: [46] and he is one
The truest-manner'd; [47] such a holy witch, [48]
That he enchants societies into him; [49]
Half all men's hearts are his.
*Imo.* You make amends.
*Iach.* He sits 'mongst men like a descended [50] god:
He hath a kind of honour sets him off, [51]
More than a mortal seeming. Be not angry,
Most mighty princess, that I have adventur'd
To try your taking of a false report; [52] which hath
Honour'd with confirmation your great judgment
In the election of a sir so rare,
Which [53] you know cannot err. The love I bear him
Made me to fan you thus; but the gods made you,
Unlike all others, chaffless. [54] Pray, your pardon.
*Imo.* All 's well, Sir. Take my power i' the court for yours. [55]
*Iach.* My humble thanks. I had almost forgot
To entreat your grace but in a small request,
And yet of moment too, for it concerns
Your lord; myself, and other noble friends,
Are partners in the business.
*Imo.* Pray, what is 't?
*Iach.* Some dozen Romans of us, and your lord
(The best feather of our wing), have mingled sums
To buy a present for the emperor;
Which I, the factor for the rest, have done
In France: 't is plate of rare device, and jewels
Of rich and exquisite form; their values great; [56]
And I am something curious, being strange, [57]
To have them in safe stowage. May it please you
To take them in protection?
*Imo.* Willingly;
And pawn mine honour for their safety: since
My lord hath interest in them, I will keep them
In my bedchamber.
*Iach.* They are in a trunk,
Attended by my men; I will make bold
To send them to you, only for this night:
I must aboard to-morrow.
*Imo.* O! no, no.
*Iach.* Yes, I beseech; or I shall short [58] my word,
By lengthening my return. From Gallia
I cross'd the seas on purpose, and on promise
To see your grace.
*Imo.* I thank you for your pains:
But not away to-morrow!
*Iach.* O! I must, Madam:
Therefore, I shall beseech you, if you please
To greet your lord with writing, do 't to-night:

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*ramps* = abwechselnde Sprünge, hier mit obscönem Nebensinne. — Vielleicht ist *ramp* hier = ausgelassene Dirne. 41) *runagate to your bed* = der Eurem Bette untreu entläuft. 42) *as base, as strange* gehört zu *such an end:* ein Zweck, der eben so niederträchtig, wie unerhört ist. — Drei Zeilen weiter hat die Fol. *solicites*, ein bei Sh. in der zweiten Person der auf *-t* auslautenden Verba gewöhnliche Orthographie. 43) *Romish*, = *Roman*, kommt auch bei Sh.'s Zeitgenossen vor. 44) So die Fol., nach einer bei Sh. sehr geläufigen Vertauschung der Pronominalformen. Die späteren Folioausgg. haben *whom*. 45) Der gute Glaube, den Imogen in Betreff ihres Gatten hegt, verdient das Zutrauen, das er ihr schenkt. 46) Ich werde Euren Gemahl wieder für das erklären, ihn wieder zu dem machen, was er ist. 47) Einer von der treuesten Art. 48) *witch* von einem Manne gebraucht Sh. auch in Antony and Cleopatra (A. 1, Sc. 2) *Out, fool! I forgive thee for a witch.* — Das Epitheton *holy* = fromm, ist hinzugefügt, weil die Zauberei an sich gottlos ist. 49) Hanmer änderte *unto him*. Dyce und Staunton behalten mit Recht das *into him* der Fol. bei. Der Erstere bemerkt dazu, dass Sh. und seine Zeitgenossen öfter *into* für *unto* gebrauchen. — In der folgenden Zeile hat die Fol. *men* für *men's*. 50) So verbessert die Folioausg. von 1632 den Druckfehler der ersten Fol. *defended*. 51) d. h. eine Art von Ehre lässt ihn abstechen von Denjenigen, unter Denen er sitzt, so dass er mehr als wie ein blosser Sterblicher erscheint. 52) Die meisten Ausgg. lassen nach *taking* das *of* der Fol. ohne Grund aus. 53) *which* bezieht sich auf *election*. 54) Das Bild ist vom Worfeln *(fan)* des Getreides entlehnt, wodurch die Spreu abgesondert wird. Imogen hat diese Prüfung bestanden, ohne dass eine Spreu sich ergab. 55) Betrachtet meinen Einfluss am Hofe, als ob er der Eurige wäre. — Dyce und Staunton setzen in Iachimo's nächster Rede ein Comma hinter *your lord* und fassen *are partners etc.* als Relativsatz *who are partners*. 56) *their values great* ist ein parenthetischer Zwischensatz: deren Werth gross ist. — Dyce schlägt vor, dafür zu lesen *their value 's great*. Doch erklärt sich das pluralische *values*, weil von dem Werthe mehrerer Juwelen die Rede ist. 57) Da ich fremd bin, so bin ich etwas peinlich besorgt *(curious)*, sie sicher unterzubringen. 58) *to short* = verkürzen, Abbruch thun, ein von Sh. nur hier gebrauchtes Verbum, das im Gegensatz zu *lengthening* steht. 59) *which* bezieht sich nicht auf *my time* allein, sondern auf *I have outstood etc.* Mein längeres Ausbleiben ist auf die Ueberreichung unseres Geschenks von Einfluss; d. h. die Ueberreichung verzögert sich dadurch.

I have outstood my time, which[59] is material
To the tender of our present.
*Imo.* I will write.
Send your trunk to me: it shall safe be kept,
And truly yielded you. You are very welcome. *[Exeunt.*

# ACT II.

## SCENE I.

Court before Cymbeline's Palace.

*Enter* Cloten *and Two Lords.*

*Clo.* Was there ever man had such luck![1] when I kissed the jack, upon an up-cast to be hit away! I had a hundred pound on 't: and then a whoreson jackanapes must take me up for swearing; as if I borrowed mine oaths of him, and might not spend them at my pleasure.

*1. Lord.* What got he by that? You have broke his pate with your bowl.

*2. Lord. [Aside.]* If his wit had been like him that broke it, it would have run all out.

*Clo.* When a gentleman is disposed to swear, it is not for any standers-by to curtail his oaths: ha?

*2. Lord.* No, my lord; *[aside]* nor crop the ears of them.[2]

*Clo.* Whoreson dog! — I give[3] him satisfaction? 'Would he had been one of my rank!

*2. Lord. [Aside.]* To have smelt like a fool.[4]

*Clo.* I am not vexed more at any thing in the earth.[5] — A pox on 't! I had rather not be so noble as I am. They dare not fight with me, because of the queen my mother. Every Jack-slave hath his bellyful[6] of fighting, and I must go up and down like a cock that nobody can match.

*2. Lord. [Aside.]* You are cock and capon too; and you crow, cock, with your comb on.[7]

*Clo.* Sayest thou?

*2. Lord.* It is not fit your lordship should undertake every companion[8] that you give offence to.

*Clo.* No, I know that; but it is fit I should commit offence to my inferiors.

*2. Lord.* Ay, it is fit for your lordship only.

*Clo.* Why, so I say.

*1. Lord.* Did you hear of a stranger, that 's come to court to-night?

*Clo.* A stranger, and I not know on 't!

*2. Lord. [Aside.]* He 's a strange[9] fellow himself, and knows it not.

*1. Lord.* There 's an Italian come; and, 't is thought, one of Leonatus' friends.

*Clo.* Leonatus! a banished rascal; and he 's another, whatsoever he be. Who told you of this stranger?

*1. Lord.* One of your lordship's pages.

*Clo.* Is it fit I went to look upon him? Is there no derogation in 't?

*1. Lord.* You cannot derogate, my lord.

*Clo.* Not easily, I think.

*2. Lord. [Aside.]* You are a fool granted; therefore your issues,[10] being foolish, do not derogate.

*Clo.* Come, I 'll go see this Italian. What I have lost to-day at bowls, I 'll win to-night of him. Come, go.

*2. Lord.* I 'll attend your lordship. —
*[Exeunt* Cloten *and First Lord.*

That such a crafty devil as is his mother
Should yield the world this ass! a woman, that
Bears all down with her brain; and this her son
Cannot take two from twenty for his heart,[11]
And leave eighteen. Alas, poor princess!
Thou divine Imogen, what thou endur'st,
Betwixt a father by thy step-dame govêrn'd;
A mother hourly coining plots; a wooer
More hateful than the foul expulsion is
Of thy dear husband, than that horrid act
Of the divorce he 'd make![12] The heavens hold firm
The walls of thy dear honour; keep unshak'd
That temple, thy fair mind; that thou may'st stand,
To enjoy thy banish'd lord, and this great land! *[Exit.*

## SCENE II.

A Bedchamber; in one part of it a Trunk.

Imogen *reading in her bed; a Lady attending.*[1]

*Imo.* Who 's there? my woman Helen?
*Lady.* Please you, Madam.
*Imo.* What hour[2] is it?
*Lady.* Almost midnight, Madam.
*Imo.* I have read three hours then: mine eyes are weak;
Fold down the leaf where I have left: to bed.
Take not away the taper, leave it burning;
And if thou canst awake by four o' the clock,
I pr'ythee, call me. Sleep hath seiz'd me wholly.
*[Exit Lady.*

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1) Cloten spricht von dem Glück, das sein Mitspieler im Kegelschieben gehabt hat, indem, als Cloten's Kugel schon die Zielkugel *(jack)* berührt hatte, der Mitspieler in einem zweiten Wurf *(up-cast)* Cloten's Kugel wieder weggestossen. 2) Johnson möchte die laut gesprochenen Worte dem »ersten Herrn«, die beiseite gesprochenen dem »zweiten Herrn« zuertheilen. — *crop the ears* ist eine zweite Art von Verstümmelung neben *curtail.* 3) So verbessert die Folioausg. von 1632 das *gave* der ersten Fol. — Hätte die erste Fol. nicht das Fragezeichen hinter *satisfaction*, so liesse sich die Lesart allenfalls rechtfertigen: Ich gab ihm Genugthuung, d. h. ironisch gemeint, indem ich ihm den Schädel zerschlug. 4) Eben so doppelsinnig, wie hier, wird *rank*, = Rang, und = ausdünstend (vom Geruch der Thiere), in As you like it (A. 1, Sc. 2) gebraucht: *Nay, if I keep not my rank, — Thou losest thy old smell.* 5) d. h. er ärgert sich über nichts auf Erden so sehr, als über seinen hohen Rang. 6) Eben so figürlich in K. Lear (A. 3, Sc. 2) von dem Donner: *rumble thy bellyful.* 7) Anspielung auf *coxcomb* = Narrenmütze, und = Narr. 8) *undertake every companion* = es mit jedem Wicht aufnehmen. — In diesem verächtlichen Sinne gebraucht Sh. das Wort *companion* häufig. 9) *strange* = fremd, und = seltsam. 10) *issue* = Nachkommenschaft, und = was von Jemandem ausgeht. 11) Er kann nicht zwei von zwanzig richtig subtrahiren, und sollte es ihm auch das Herz kosten. 12) Cloten ist noch hassenswerther, als die grauenvolle That der Ehescheidung, die er zwischen Posthumus und Imogen bewirken möchte.

1) *Enter Imogen in her Bed, and a Lady* ist die Bühnenweisung der Fol. 2) *hour* ist hier zweisylbig, wie oft bei Sh. Ebenso in dem folgenden Verse. 3) Die Possen, welche die Feen den Schläfern und Schläferinnen

To your protection I commend me, gods!
From fairies,[3] and the tempters of the night,[4]
Guard me, beseech ye!

*[Sleeps.* Iachimo *comes from the trunk.*

*Iach.* The crickets sing, and man's o'er-labour'd sense
Repairs itself by rest. Our Tarquin[5] thus
Did softly press the rushes,[6] ere he waken'd
The chastity he wounded. — Cytherea,[7]
How bravely thou becom'st thy bed! fresh lily,
And whiter than the sheets![8] That I might touch!
But kiss; one kiss! — Rubies unparagon'd,
How dearly they do 't![9] — 'T is her breathing that
Perfumes the chamber thus: the flame o' the taper
Bows toward her,[10] and would under-peep her lids,
To see the enclosed lights, now canopied
Under these windows, white and azure,[11] lac'd
With blue of heaven's own tinct. — But my design![12]
To note the chamber, I will write all down: —
Such and such pictures;[13] — there the window; — such
The adornment of her bed; — the arras, figures,
Why, such, and such;[14] — and the contents o' the story. —
Ah! but some natural notes about her body,
Above ten thousand meaner moveables
Would testify, to enrich mine inventory.
O sleep, thou ape of death, lie dull upon her!
And be her sense but as a monument,
Thus in a chapel lying![15] — Come off, come off; —

*[Taking off her bracelet.*

As slippery, as the Gordian knot was hard![16] —
'T is mine; and this will witness outwardly,
As strongly as the conscience[17] does within,
To the madding of her lord. — On her left breast
A mole cinque-spotted,[18] like the crimson drops
I' the bottom of a cowslip. Here 's a voucher,
Stronger than ever law could make; this secret
Will force him think I have pick'd the lock, and ta'en
The treasure of her honour. No more. — To what end?
Why should I write this[19] down, that 's riveted,
Screw'd to my memory? She hath been reading late
The tale of Tereus; here the leaf 's turn'd down,
Where Philomel gave up.[20] — I have enough:
To the trunk again, and shut the spring[21] of it.
Swift, swift, you dragons of the night, that dawning
May bare the raven's eye![22] I lodge in fear;
Though this a heavenly angel, hell is here.

*[Clock strikes.*

One, two, three,[23] — time, time!

*[Goes into the trunk. The scene closes.*

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spielen, hat Sh. ausführlich in Mercutio's Schilderung der Frau Mab (Romeo and Juliet A. 1, Sc. 4) angegeben. 4) Die »nächtlichen Versucher« werden deutlicher in Macbeth (A. 2, Sc. 1) bezeichnet: *Restrain in me the cursed thoughts that nature* || *Gives way to in repose!* 5) *our Tarquin* sagt Iachimo als Landsmann des Tarquinius. 6) *rushes* sind die Binsen, mit denen das Schlafgemach der Lucretia bestreut war. Sh. hat denselben Umstand in seiner Lucrece: *by the light he spies* || *Lucretia's glove, wherein her needle sticks:* || *He takes it from the rushes where it lies.* 7) *Cytherea* heisst die Venus auch in Winter's Tale (A. 4, Sc. 3) und in Taming of the Shrew (Induction Sc. 2). — *to become* = einer Sache anstehen, sie schmücken. 8) Ebenso in Lucrece: *Who o'er the white sheet peers her whiter chin.* 9) scil. *kiss.* — Die »unvergleichlichen Rubinen« sind Imogen's Lippen. 10) Die Flamme der Kerze neigt sich der schlafenden Imogen zu, um unter den geschlossenen Augenlidern die Augen zu erblicken, die Lichter, welche von den Lidern wie von Fenstern überdacht sind. 11) *white and azure etc.*, als Apposition zu *windows*, bezeichnet die weisse und azurne Farbe der Augenlider, in Bezug auf das feine Gewebe der Adern. Die Stelle findet ihre Erklärung in einer Parallelstelle in Drayton's Mooncalf (1627) *And these sweet veins by nature rightly plac'd* || *Wherewith she seems the white skin to have lac'd.* 12) Iachimo erinnert sich an den Zweck, zu dem er dort ist, und den er im Anschauen der Imogen zu vergessen im Begriff stand. — Andere weichen von dieser Interpunction der Fol. ab und lesen entweder *But my design,* || *To note the chamber: I will etc.* oder mit der dritten Folioausg. *But my design 's* || *To note etc.* 13) Die und die Gemälde u. s. w. Während er die Einzelnheiten des Gemaches so erwähnt, notirt er sie zugleich in seine Schreibtafel. 14) Die gewirkten Wandteppiche und die Figuren darauf — so und so — notirt er sich dann, und zugleich die Geschichte, welche darauf dargestellt ist *(the contents o' the story).* — Aus A. 2, Sc. 4 erhellt, dass die Begegnung der Cleopatra und des Antonius auf dem Flusse Cydnus auf den Tapeten dargestellt war, wie solche mythologische Gegenstände zu Sh.'s Zeit vorzugsweise auf den gewirkten Tapeten angebracht wurden. 15) Iachimo wünscht, dass Imogen seine Berührung so wenig fühlen möge, als ob sie eine Stein- oder Alabaster-Figur auf einem Grabmal sei, die so in der Capelle liegt, wie sie auf ihrem Lager. — So wiederum in Lucrece die Schilderung der schlafenden Lucretia: *Where, like a virtuous monument, she lies.* 16) Imogen's Armband ist so leicht abzulösen, wie der gordische Knoten schwer zu lösen war. 17) *conscience* ist in Verbindung mit dem Folgenden aufzufassen: Posthumus' Bewusstsein oder Ueberzeugung von der Schuld der Imogen. Das Armband und dies Bewusstsein werden gleich starkes Zeugniss ablegen, so dass Posthumus darüber wahnsinnig wird. 18) Das Mal auf der Brust besteht aus Flecken, die eine Fünf bilden, und die den rothen Pünktchen in einer Schlüsselblume gleichen. — *cinque-spotted* ist der Wappensprache entlehnt. 19) Die Notiz von dem Mal auf der Brust in der Schreibtafel anzumerken, hält Iachimo für überflüssig. 20) Imogen ist in ihrer Lectüre der Geschichte des Tereus bis zu der Stelle gekommen, wo Philomele sich ihm ergab, und hat dort das Blatt des Buches eingebogen. — Sh. kannte diesen Mythus, auf den er wiederholt in Titus Andronicus anspielt, wahrscheinlich aus Golding's Uebersetzung der Ovid'schen Metamorphosen. 21) *spring* ist die Springfeder, mittelst deren der Kasten geschlossen wird. 22) Iachimo sehnt den Tag herbei, um aus seiner ängstlichen Lage in dem Koffer *(I lodge in fear)* befreit zu werden, und beschwört deshalb die Drachen, welche das Gespann der dahinziehenden Nachtgöttin bilden, sich zu beeilen, damit die Tagesdämmerung bald das Auge des Raben, als des am frühesten wachen Vogels, entblössen, öffnen möge. — *bare* ist Theobald's Emendation für *beare* der Fol. 23) Der Glockenschlag drei mahnt ihn, dass es Zeit ist, sich zu verbergen. — In dem vorigen Verse vermuthet Sidney Walker *though this'* (scil. *this is*). — Die folgende Bühnenweisung ist modern, in der Fol. steht einfach *Exit*, wahrscheinlich weil auf dem Sh.'schen Theater der Koffer nicht sichtbar wurde.

## SCENE III.

An Antechamber adjoining Imogen's Apartment.

*Enter* Cloten *and Lords.*

*1. Lord.* Your lordship is the most patient man in loss, the most coldest [1] that ever turned up ace.

*Clo.* It would make any man cold to lose.

*1. Lord.* But not every man patient after the noble temper of your lordship. You are most hot and furious, when you win.

*Clo.* Winning will put any man into courage. If I could get this foolish Imogen, I should have gold enough. It 's almost morning, is 't not?

*1. Lord.* Day, my lord.

*Clo.* I would this music would come. I am advised to give her music o' mornings; they say, it will penetrate.[2]

*Enter Musicians.*

Come on; tune. If you can penetrate her with your fingering, so; we 'll try with tongue too: if none will do, let her remain; but I 'll never give o'er. First, a very excellent good-conceited thing; after, a wonderful sweet air, with admirable rich words to it, — and then let her consider.

Song.

*Hark! hark! the lark at heaven's gate sings,* [3]
*And Phœbus 'gins arise,*
*His steeds to water at those springs*
*On chalic'd flowers that lies;* [4]
*And winking Mary-buds begin*
*To ope their golden eyes;*
*With every thing that pretty is,* [5]
*My lady sweet, arise;*
*Arise, arise!*

So, get you gone. If this penetrate, I will consider your music the better: if it do not, it is a vice [6] in her ears, which horse-hairs, and calves'-guts, [7] nor the voice of unpaved [8] eunuch to boot, can never amend.

*[Exeunt Musicians.*

*2. Lord.* Here comes the king.

*Clo.* I am glad I was up so late, for that 's the reason I was up so early: he cannot choose but take this service I have done, fatherly.

*Enter* Cymbeline *and* Queen.

Good morrow to your majesty, and to my gracious mother.

*Cym.* Attend you here the door of our stern daughter? Will she not forth?

*Clo.* I have assailed her with musics, [9] but she vouchsafes no notice.

*Cym.* The exile of her minion is too new;
She hath not yet forgot him: some more time
Must wear the print of his remembrance out,
And then she 's yours.

*Queen.* You are most bound to the king,
Who lets go by no vantages that may
Prefer you to his daughter. Frame yourself
To orderly solicits, [10] and be friended
With aptness of the season: [11] make denials
Increase your services: so seem, as if
You were inspir'd [12] to do those duties which
You tender to her; that you in all obey her,
Save when command to your dismission tends,
And therein you are senseless. [13]

*Clo.* Senseless? not so.

*Enter a Messenger.*

*Mess.* So like you, Sir, ambassadors from Rome:
The one is Caius Lucius.

*Cym.* A worthy fellow,
Albeit he comes on angry purpose now;
But that 's no fault of his: we must receive him
According to the honour of his sender;
And towards himself, his goodness forespent on us,
We must extend our notice. [14] — Our dear son,
When you have given good morning to your mistress,
Attend the queen and us; we shall have need
To employ you towards this Roman. — Come, our queen.

*[Exeunt all but* Cloten.

*Clo.* If she be up, I 'll speak with her; if not,
Let her lie still, and dream. — By your leave, ho! —

*[Knocks.*

I know her women are about her. What
If I do line one of their hands? 'T is gold
Which buys admittance; oft it doth; yea, and makes
Diana's rangers false themselves, [15] yield up
Their deer to the stand o' the stealer: and 't is gold

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1) Die doppelte Bildung des Superlativs ist Sh. sehr geläufig. 2) Cloten hat, wie aus seiner wiederholten Anwendung des Wortes *penetrate* hervorgeht, dasselbe aufgeschnappt, ohne den Sinn recht zu verstehen. — Seine Unwissenheit legt er auch in dem Folgenden an den Tag, wenn er zwischen *very excellent good-conceited thing* = ein Ding mit guten Einfällen, und dem *sweet air etc.* unterscheidet. 3) So in Sh.'s Sonnets (29) *Like to the lark at break of day arising* || *From sullen earth, sings hymns at heaven's gate.* 4) d. h. die Sonne trinkt den Thau, der auf den Blumenkelchen liegt. — Die Singularform *lies*, welche der Reim veranlasst hat, ist nach Sh.'scher Licenz statthaft, weil der Plural *springs*, auf den sich *that* bezieht, nicht unmittelbar vorhergeht. 5) Hanmer änderte willkürlich die ganze Zeile und setzte *With all the things that pretty bin.* 6) So verbessert Rowe den Druckfehler *voice* der Fol. 7) So die Fol.; die meisten Hgg. lesen dafür mit Rowe *catsguts* = Darmsaite; aber Sh. wollte den Cloten nach Art der Clowns in der Verwechselung solcher Wörter lächerlich erscheinen lassen. 8) *unpaved* = ungepflastert, ohne Pflasterstein, d. h. in scherzhaftem Wortspiel: ohne Hoden *(stones).* 9) So die Fol. Der Plural ist charakteristisch für Cloten's Redeweise, und darf nicht, wie die meisten Hgg. stillschweigend thun, in den Singular emendirt werden. 10) Richte Dich auf förmliche und regelrechte Bewerbungen um die Hand der Imogen ein. — Die Fol. hat *solicity*, was die zweite Folioausg. verbessert. Manche Hgg. lesen *soliciting* dafür. 11) *to be friended etc.* = sich die günstige Zeit zum Freunde machen. — M. Mason möchte dafür *befriended* lesen, als Apposition zu *solicits.* 12) Cloten soll thun, als folge er einer höhern Eingebung, indem er der Imogen seine Dienste widmet. 13) Nur wenn Imogen den Cloten verabschieden will, soll er thun, als merke er es nicht *(senseless).* — Cloten in seiner Antwort missversteht *senseless* in einem allgemeinen Sinne, = sinnlos, von Sinnen. 14) *his goodness etc.* ist als parenthetischer Zwischensatz aufzufassen: wir müssen ihm, da seine Güte an uns früher bewiesen ist, unsere Anerkennung darthun. 15) Diana wird hier zugleich als Göttin der Jagd wie der

Which makes the true man [16] kill'd, and saves the thief;
Nay, sometime, hangs both thief and true man. What
Can it not do, and undo? I will make
One of her women lawyer to me; for
I yet not understand the case myself.
By your leave. *[Knocks.*

*Enter a Lady.*

*Lady.* Who 's there that knocks?
*Clo.* A gentleman.
*Lady.* No more?
*Clo.* Yes, and a gentlewoman's son.
*Lady.* That 's more
Than some, whose tailors are as dear as yours, [17]
Can justly boast of. What 's your lordship's pleasure?
*Clo.* Your lady's person: is she ready?
*Lady.* Ay,
To keep her chamber.
*Clo.* There 's gold for you; sell me your good report. [18]
*Lady.* How! my good name? or to report of you
What I shall think is good? — The princess! —
*[Exit.*

*Enter* Imogen.

*Clo.* Good morrow, fairest: sister, [19] your sweet hand.
*Imo.* Good morrow, Sir. You lay out too much pains
For purchasing but trouble: the thanks I give,
Is telling you that I am poor of thanks,
And scarce can spare them.
*Clo.* Still, I swear, I love you.
*Imo.* If you but said so, 't were as deep with me: [20]
If you swear still, [21] your recompense is still
That I regard it not.
*Clo.* This is no answer.
*Imo.* But that you shall not say I yield, being silent,
I would not speak. [22] I pray you, spare me: 'faith,
I shall unfold equal discourtesy
To your best kindness. One of your great knowing
Should learn, being taught, forbearance. [23]
*Clo.* To leave you in your madness, 't were my sin:
I will not.
*Imo.* Fools are not mad folks.
*Clo.* Do you call me fool?
*Imo.* As I am mad, I do: [24]
If you 'll be patient, I 'll no more be mad;
That cures us both. I am much sorry, Sir,
You put me to forget a lady's manners,
By being so verbal: [25] and learn now, for all, [26]
That I, which know my heart, do here pronounce
By the very truth of it, [27] I care not for you;
And am so near the lack of charity,
(To accuse myself,) I hate you; which I had rather
You felt, than make 't my boast.
*Clo.* You sin against
Obedience, which you owe your father. For
The contract you pretend with that base wretch,
(One bred of alms, and foster'd with cold dishes,
With scraps o' the court,) it is no contract, none:
And though it be allow'd in meaner parties,
(Yet who than he more mean?) to knit their souls
(On whom [28] there is no more dependency
But brats and beggary) in self-figur'd knot,
Yet you are curb'd from that enlargement by
The consequence o' the crown, and must not soil [29]
The precious note of it with a base slave,
A hilding for a livery, a squire's cloth, [30]
A pantler, not so eminent. [31]
*Imo.* Profane [32] fellow!
Wert thou the son of Jupiter, and no more
But what thou art besides, thou wert too base
To be his groom: thou wert dignified enough,
Even to the point of envy, if 't were made [33]
Comparative for your virtues, to be styl'd
The under-hangman of his kingdom, and hated
For being preferr'd so well.
*Clo.* The south-fog rot him!
*Imo.* He never can meet more mischance, than come
To be but nam'd of thee. His meanest garment,
That ever hath but clipp'd his body, is dearer
In my respect, than all the hairs above thee,
Were they all made such men. [34] — How now, Pisanio!

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Keuschheit aufgefasst. — *to false one's self* = sich fälschen, untreu werden. 16) *true man* = ehrlicher Mann, ist bei Sh. der gewöhnliche Gegensatz zu *thief*. So in K. Henry IV. First Part (A. 2, Sc. 2) *The thieves have bound the true men.* 17) Manche Leute, die in eben so prächtigen Kleidern einherstolziren, wie Cloten, können sich doch nicht von mütterlicher Seite einer edlen Abkunft rühmen. — Diese Worte sowie die folgenden, mit denen die Dame den Cloten verhöhnt, sind vielleicht als *aside* gesprochen zu betrachten, eine Bühnenweisung, die in den alten Ausgg. immer fehlt. 18) *your good report* ist zweideutig, = Euer guter Ruf, Eure Ehrbarkeit, und = eine gute Nachrede, welche die Dame dem Cloten bei Imogen halten soll. 19) Die Fol. trennt *fairest* von *sister* durch ein Comma, das vielleicht richtiger hinter *sister* stände, wonach zu lesen wäre: *Good morrow, fairest sister, your sweet hand.* 20) *said* d. h. einfach sagen, weniger als schwören, würde doch bei Imogen eben so viel gelten. — *deep* = kräftig, tiefgemeint, ist das gewöhnliche Epitheton zu *to swear;* so in K. John (A. 3, Sc. 1) *deep-sworn faith.* 21) Wenn Ihr fortfahrt zu schwören. 22) Wenn Ihr nicht meinen würdet, ich gäbe nach, indem ich schwiege, so würde ich gar nicht sprechen; oder: Ich spreche nur, damit Ihr nicht meint u. s. w. 23) *forbearance* ist hier das Ablassen von der Werbung, mit der er die Imogen belästigt. 24) Imogen rechtfertigt es mit dem Wahnsinn, dessen Cloten sie beschuldigt, wenn sie ihn einen Narren nennt. 25) *verbal* ist schwerlich = wortreich, wie Johnson es erklärt: *verbose, full of talk*, sondern = ausdrücklich, in Worten bestimmt. 26) *now for all* = jetzt, einmal für alle Mal. 27) Nach der wahren Gesinnung meines Herzens. 28) *on whom* bezieht sich auf *to knit their souls:* Seelen, auf deren ehelicher Verbindung nur Bettelarmuth und Kinder, nichts Weiteres, beruht. Solche Leute mögen sich immerhin in ihren von selbst eingegangenen Verbindungen für gebunden erachten, aber Imogen wird von solcher Schrankenlosigkeit *(enlargement)* durch die Verbindung mit der Krone abgehalten. — Für *self-figur'd* vermuthete Theobald *self-finger'd.* 29) *soil* setzte Hanmer für *foyle* der Fol. — *precious note* ist die kostbare Schätzung, Werthhaltung, in der die Krone steht. 30) *a squire's cloth* = das Tuch eines Junkers, ist Apposition zu *livery:* ein Wicht, der für eine Livree, für das Zeug eines Junkers gut ist. 31) Ein Brodmeister, der in einem vornehmen Hause für das Brod zu sorgen hat; und nicht einmal so viel stellt Posthumus vor. 32) *profane* = lästerlich in Reden. 33) *it* bezieht sich auf das folgende *to be styl'd:* wenn diese Bezeichnung zu einem

*Enter* Pisanio.

*Clo.* His garment? Now, the devil —
*Imo.* To Dorothy my woman hie thee presently. —
*Clo.* His garment?
*Imo.* I am sprighted with a fool;[35]
Frighted, and anger'd worse. — Go, bid my woman
Search for a jewel, that too casually[36]
Hath left mine arm: it was thy master's; 'shrew me,[37]
If I would lose it for a revenue
Of any king's in Europe.[38] I do think,
I saw 't this morning: confident I am,
Last night 't was on mine arm; I kiss'd it:
I hope, it be not gone to tell my lord
That I kiss aught but he.[39]
*Pis.* 'T will not be lost.
*Imo.* I hope so: go, and search. [*Exit* Pisanio.
*Clo.* You have abus'd me: —
His meanest garment?
*Imo.* Ay; I said so, Sir.
If you will make 't an action, call witness to 't.[40]
*Clo.* I will inform your father.
*Imo.* Your mother too:
She 's my good lady,[41] and will conceive, I hope,
But the worst of me. So I leave you, Sir,
To the worst of discontent. [*Exit.*
*Clo.* I 'll be reveng'd. —
His meanest garment? — Well. [*Exit.*

## SCENE IV.

Rome. An Apartment in Philario's House.

*Enter* Posthumus *and* Philario.

*Post.* Fear it not, Sir:[1] I would I were so sure
To win the king, as I am bold her honour
Will remain hers.
*Phi.* What means do you make to him?[2]
*Post.* Not any; but abide the change of time;
Quake in the present winter's state,[3] and wish
That warmer days would come. In these sear'd hopes,[4]
I barely gratify your love; they failing,
I must die much your debtor.
*Phi.* Your very goodness, and your company,
O'erpays all I can do. By this, your king
Hath heard of great Augustus: Caius Lucius
Will do 's commission throughly;[5] and, I think,
He 'll grant the tribute, send the arrearages,
Or look upon our Romans, whose remembrance
Is yet fresh in their grief.[6]
*Post.* I do believe,
(Statist[7] though I am none, nor like to be,)
That this will prove a war; and you shall hear
The legions,[8] now in Gallia, sooner landed
In our not-fearing Britain, than have tidings
Of any penny tribute paid. Our countrymen
Are men more order'd,[9] than when Julius Cæsar
Smil'd at their lack of skill, but found their courage
Worthy his frowning at: their discipline
(Now mingled[10] with their courages) will make known
To their approvers,[11] they are people such
That mend upon the world.[12]

*Enter* Iachimo.

*Phi.* See! Iachimo!
*Post.* The swiftest harts have posted you by land,
And winds of all the corners kiss'd your sails,
To make your vessel nimble.
*Phi.* Welcome, Sir.
*Post.* I hope, the briefness of your answer[13] made
The speediness of your return.
*Iach.* Your lady
Is one of the fairest that I have look'd upon.
*Post.* And therewithal the best; or let her beauty
Look through a casement[14] to allure false hearts,
And be false with them.
*Iach.* Here are letters for you.
*Post.* Their tenour good, I trust.
*Iach.* 'T is very like.
*Phi.* Was Caius Lucius in the Britain court,
When you were there?

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vergleichenden Massstabe Eurer beiderseitigen Verdienste dienen sollte. 34) Alle Haare auf Deinem Kopfe, wenn sie alle zu solchen Männern würden, wie Du Einer bist. — In Cloten's folgender Rede hat die Fol. *garments*, von den späteren Folioausgg. verbessert. 35) Ein Narr spukt um mich, wie ein Gespenst, erschreckt mich und ärgert mich noch mehr. 36) d. h. zufälliger, vom Zufall abhängiger, als es sollte. 37) *'shrew me* steht für *beshrew me*. 38) Für ein Einkommen so gross, wie das irgend eines Königs in Europa ist. 39) Vgl. A. 1, Sc. 1, Anm. 9. 40) Wenn Ihr meinen Ausspruch gerichtlich anhängig machen wollt, so ruft zunächst Zeugen auf, die ihn gehört haben. 41) So in K. Henry IV. Second Part (A. 4, Sc. 3) *stand my good lord, 'pray, in your good report.* — »Sie ist meine gute Herrin, meine Gönnerin,« ist hier natürlich ironisch gemeint.

1) Philario hat eine Besorgniss geäussert, ob wohl auch Imogen die Probe, der sie ausgesetzt wird, siegreich bestehen möchte. 2) Welche Vermittelung wendet Ihr bei dem König an? 3) *present* gehört zu *state*: in dem gegenwärtigen winterlichen Zustande, in dem ich mich befinde. 4) *sear'd hopes* vermuthete Tyrwhitt für *fear'd hopes* der Fol., wie derselbe Druckfehler auch in Measure for Measure (A. 2, Sc. 4) wiederkehrt: *growne feard and tedious.* 5) Er wird den Auftrag, mit dem er bevollmächtigt ist, gründlich ausführen. 6) Cymbeline wird den geforderten Tribut bewilligen, die Rückstände einschicken, oder, wenn er das nicht thut, wird er unsere Römer zu betrachten haben, deren Andenken noch frisch ist in dem Leid, das sie früher den Briten zugefügt haben. — *in their grief* ist ungenau construirt, als ob statt *king* ein Wort wie *Britain* oder *Britons* vorherginge. 7) *statist* = Staatsmann, an der Staatsverwaltung betheiligt. So in Webster's Appius and Virginia: *To you, the statists of long-flourishing Rome.* 8) Die Fol. hat *legion*, von Theobald in *legions* verändert, weil nachher das Wort im Plural von den gallischen Legionen gebraucht wird. 9) *more order'd* = besser disciplinirt. 10) So die Folioausg. von 1632. Die Fol. hat *wing-led*, ein Wort, das in seiner gesuchten Zusammensetzung wenig in den einfachen Styl passt, den Posthumus hier anwendet. 11) *their approvers* = Diejenigen, welche sie auf die Probe stellen, die es mit ihnen aufnehmen. 12) Die sich in der Welt ausbilden, die im Verkehr mit der Welt besser werden. 13) d. h. die Antwort, mit der Imogen den Iachimo kurz abgefertigt hat. 14) Wie Buhlerinnen durch das Fenster blicken, um die Vorübergehenden zu locken. 15) *All is well yet* bezieht

*Iach.* He was expected then,
But not approach'd.
*Post.* All is well yet. [15] —
Sparkles this stone as it was wont? or is 't not
Too dull for your good wearing?
*Iach.* If I have lost it,
I should have lost the worth of it in gold.
I 'll make a journey twice as far, to enjoy
A second night of such sweet shortness, which
Was mine in Britain; for the ring is won.
*Post.* The stone 's too hard [16] to come by.
*Iach.* Not a whit,
Your lady being so easy.
*Post.* Make not, Sir,
Your loss your sport: I hope, you know that we
Must not continue friends.
*Iach.* Good Sir, we must,
If you keep covenant. Had I not brought
The knowledge [17] of your mistress home, I grant
We were to question further; [18] but I now
Profess myself the winner of her honour,
Together with your ring; and not the wronger
Of her, or you, having proceeded but
By both your wills.
*Post.* If you can make 't apparent
That you have tasted her in bed, my hand,
And ring, is yours: if not, the foul opinion
You had of her pure honour, gains, or loses,
Your sword, or mine; or masterless leaves both
To who shall find them. [19]
*Iach.* Sir, my circumstances, [20]
Being so near the truth as I will make them,
Must first induce you to believe: whose strength [21]
I will confirm with oath; which, I doubt not,
You 'll give me leave to spare, when you shall find
You need it not.
*Post.* Proceed.
*Iach.* First, her bedchamber,
(Where, I confess, I slept not, but profess,
Had that was well worth watching,) [22] it was hang'd
With tapestry of silk and silver; the story [23]
Proud Cleopatra, when she met her Roman,
And Cydnus swell'd above the banks, or for
The press of boats, or pride: a piece of work
So bravely done, so rich, that it did strive
In workmanship, and value; [24] which I wonder'd
Could be so rarely and exactly wrought,
Since the true life on 't was [25] —
*Post.* This is true;
And this you might have heard of here, by me,
Or by some other.
*Iach.* More particulars
Must justify my knowledge.
*Post.* So they must,
Or do your honour injury.
*Iach.* The chimney
Is south the chamber; and the chimney-piece,
Chaste Dian, bathing: never saw I figures
So likely to report themselves; [26] the cutter
Was as another nature, dumb; outwent her,
Motion and breath left out.
*Post.* This is a thing
Which you might from relation likewise reap,
Being, as it is, much spoke of.
*Iach.* The roof o' the chamber
With golden cherubins is fretted: her andirons
(I had forgot them) [27] were two winking Cupids
Of silver, each on one foot standing, nicely
Depending on their brands.
*Post.* This is her honour! [28] —
Let it be granted you have seen all this (and praise
Be given to your remembrance), [29] the description

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sich auf den Inhalt der Briefe, welche Posthumus liest. — In den folgenden Worten deutet er ironisch auf den Ring, um den er mit Iachimo gewettet hatte. — Die Fol. ertheilt irrthümlich auch die vorhergehende Frage des Philario nach Cajus Lucius dem Posthumus zu. — Den Anfang der folgenden Rede des Iachimo lesen Dyce und Staunton der genaueren Construction zu lieb: *if I had lost it.* Indess ist *have* hier als Conjunctiv zu fassen. 16) *hard*, doppelsinnig, von der Härte des Steines und von der Schwierigkeit, ihn zu gewinnen *(too hard to come by).* 17) *knowledge of your mistress* = die Bekanntschaft mit Eurer Dame, hier in frivolem Sinne. 18) Dann hätten wir weiter mit einander zu sprechen gehabt. — *to question* = sich in eine — freundliche oder feindliche — Unterhandlung oder Unterhaltung einlassen. 19) In dem Zweikampf, der sich zwischen Posthumus und Iachimo wegen der schlechten Meinung des Letztern über die Ehre der Imogen entspinnen muss, wird das Schwert des Einen oder das des Andern mit dem Falle des Eigenthümers verloren gehen, oder beide Schwerter werden nach dem Falle ihrer Herren herrenlos liegen bleiben. 20) Da mein umständlicher Bericht der Wahrheit so nahe kommt, wie ich es erscheinen lassen werde, u. s. w. 21) *whose strength* ist die Stärke der Beweise, die in dem Berichte selbst liegen. 22) Wo, wie ich betheure, ich das erhielt, was wohl des Wachens werth war. 23) Diese auf der Tapete eingewirkte Scene von der Begegnung der Cleopatra und des Antonius hat Sh. ausführlicher in Antony and Cleopatra (A. 2, Sc. 2) nach Plutarch geschildert. 24) *so bravely done* bezieht sich auf *workmanship, so rich* auf *value.* 25) Posthumus in seiner Ungeduld unterbricht die Rede des Iachimo, welche vollständig etwa lauten würde: da das wahre Leben des auf der Tapete Dargestellten so frappant war. — M. Mason emendirt: *such the true life on 't was* und hält den Satz für abgeschlossen. 26) Die auf dem Kamin in Relief dargestellten Figuren — Diana mit ihren Nymphen im Bade — statteten gleichsam über sich selbst Bericht ab, bedurften keiner hinzutretenden Erklärung; so treu und lebendig waren sie gearbeitet. Der Bildhauer, der sie gemacht, hatte so trefflich gearbeitet, wie die Natur selbst, jedoch wie eine stumme Natur, die also nur stumme Schöpfungen hervorbringen konnte; im Uebrigen übertraf er die Natur, wenn man die seinen Bildern fehlende Bewegung und Sprache abrechnet. — *left out* ist Particip. 27) Der parenthetische Zusatz erklärt sich daraus, dass Iachimo die kunstreich gearbeiteten »Feuerböcke« schon bei der Schilderung des Kamins, zu dem sie gehören, hätte erwähnen sollen. Diese Feuerböcke, welche das Brennholz im Kamin vor dem Herausfallen bewahrten, stellten zwei Liebesgötter vor, mit geschlossenen Augen, auf einem Fusse stehend, und sich zierlich auf ihre umgekehrten Fackeln stützend — *poised on their inverted torches*, wie Steevens erklärt. 28) Das ist also die Ehre der Imogen, die Ihr zu Fall gebracht haben wollt! versetzt Posthumus ironisch auf die Schilderung Iachimo's, die ihm nichts zu beweisen scheint. 29) Ironisch rühmt er hier das gute Gedächtniss Iachimo's, der alle

Of what is in her chamber nothing[30] saves
The wager you have laid.
*Iach.* Then, if you can,
Be pale: I beg but leave to air this jewel; [31] see! —
*[Pulling out the bracelet.*
And now 't is up again: it must be married
To that your diamond; [32] I 'll keep them.
*Post.* Jove! —
Once more let me behold it. Is it that
Which I left with her?
*Iach.* Sir, (I thank her,) that:
She stripp'd it from her arm; I see her yet;
Her pretty action did outsell her gift,
And yet enrich'd it too. [33] She gave it me,
And said, she priz'd it once.
*Post.* May be, she pluck'd it off,
To send it me.
*Iach.* She writes so to you, doth she?
*Post.* O! no, no, no; 't is true. Here, take this too;
*[Giving the ring.*
It is a basilisk unto mine eye,
Kills me to look on 't. — Let there be no honour,
Where there is beauty; truth, where semblance; love,
Where there 's another man: [34] the vows of women
Of no more bondage be to where they are made,
Than they are to their virtues, which [35] is nothing. —
O, above measure false!
*Phi.* Have patience, Sir,
And take your ring again; 't is not yet won:
It may be probable she lost it; or,
Who knows, if one of [36] her women, being corrupted,
Hath stol'n it from her?
*Post.* Very true;
And so, I hope, he came by 't. — Back my ring. —
Render to me some corporal sign about her,
More evident than this; for this was stolen.
*Iach.* By Jupiter, I had it from her arm.
*Post.* Hark you, he swears; by Jupiter he swears.
'T is true; — nay, keep the ring, — 't is true, I am sure
She would not lose it: her attendants are
All sworn, [37] and honourable: — they induc'd to steal it!
And by a stranger! — No, he hath enjoy'd her:
The cognizance of her incontinency
Is this: [38] — she hath bought the name of whore thus dearly. —
There, take thy hire; [39] and all the fiends of hell
Divide themselves between you!
*Phi.* Sir, be patient.
This is not strong enough to be believ'd
Of one persuaded well of [40] —
*Post.* Never talk on 't;
She hath been colted by him.
*Iach.* If you seek
For further satisfying, under her breast
(Worthy the pressing) [41] lies a mole, right proud
Of that most delicate lodging: by my life,
I kiss'd it, and it gave me present hunger
To feed again, though full. You do remember
This stain [42] upon her?
*Post.* Ay, and it doth confirm
Another stain, as big as hell can hold,
Were there no more but it. [43]
*Iach.* Will you hear more?
*Post.* Spare your arithmetic: never count the turns; [44]
Once, and a million!
*Iach.* I 'll be sworn, —
*Post.* No swearing.
If you will swear you have not done 't, you lie;
And I will kill thee, if thou dost deny
Thou 'st made me cuckold.
*Iach.* I will deny nothing.
*Post.* O, that I had her here, to tear her limb-meal! [45]
I will go there, [46] and do 't; i' the court; before
Her father. — I 'll do something — *[Exit.*
*Phi.* Quite besides
The government of patience! — You have won:
Let 's follow him, and pervert [47] the present wrath
He hath against himself.
*Iach.* With all my heart. *[Exeunt.*

## SCENE V.

The Same. Another Room in the Same.

*Enter* POSTHUMUS.

*Post.* Is there no way for men to be, but women
Must be half-workers? [1] We are all bastards;

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diese Details so genau behalten habe. 30) *nothing* ist adverbial. Die Beschreibung des in ihrer Kammer Befindlichen rettet durchaus nicht den Einsatz Eurer Wette. 31) Die Fol. interpungirt: *If you can || Be pale, I beg etc.* 32) Er will das der Imogen entwandte, aus Juwelen bestehende Armband, das Geschenk des Posthumus (vgl. A. 1, Sc. 2, Anm. 11), im Verbande mit dem Diamantringe des Posthumus, dem Geschenke der Imogen, behalten. 33) Die reizende Geberde, mit der sie das Armband vom Arm abstreifte, übertraf an kostbarem Werth für Iachimo noch das Geschenk, das sie ihm mit dem Armband machte, und gab doch zugleich dem Geschenk einen höheren Werth. 34) Von der Liebe eines Weibes zu einem Manne darf keine Rede sein, sobald nur ein anderer Mann da ist, dem sie sich ergeben kann. 35) *which* bezieht sich auf *of no more bondage* = von keiner grösseren fesselnden oder verpflichtenden Kraft. 36) Das in der Fol. zufällig ausgefallene *of* supplirt die Folioausg. von 1632. — Sonst liesse sich vermuthen, dass Sh. *one, her woman* schrieb. 37) Ihre Diener sind alle in Eid und Pflicht genommen; man kann sich also auf deren Treue verlassen. 38) Das Armband ist ein Abzeichen der Wollust der Imogen, um dessen Preis sie den Namen Hure erkauft hat, indem sie sich und es dem Iachimo hingab. 39) Mit diesen Worten giebt Posthumus, überzeugt von Imogen's Schuld, das Armband, den Lohn, mit dem Imogen den Iachimo zur Befriedigung ihrer Wollust gleichsam gemiethet hat, demselben zurück. 40) scil. *of the virtue of his mistress.* 41) Nach Rowe's Verbesserung. Die Fol. hat *her pressing.* Ein Anonymus vermuthet *your pressing.* 42) *stain* gebraucht Iachimo = Mal, Fleck, ohne bösen Nebensinn; Posthumus in seiner Antwort = Schandfleck. 43) d. h. wenn es keine andere Schandflecken gäbe, als diesen der Imogen. 44) Zählt nicht auf, wie oft Ihr die Imogen genossen habt; einmal ist so viel wie millionenmal. 45) *limb-meal* = Glied an Glied, stückweise, nach Analogie von *piece-meal* gebildet. In Othello (A. 3, Sc. 3) *I 'll tear her all to pieces* 46) *there* ist der Gegensatz zu dem vorhergehenden *here.* 47) *to pervert* steht hier in ungewöhnlichem Sinne = ablenken von der eingeschlagenen Richtung, vereiteln. Heath vermuthete *prevent* dafür.

And that most venerable man, which I
Did call my father, was I know not where
When I was stamp'd; some coiner with his tools
Made me a counterfeit:[2] yet my mother seem'd
The Dian of that time; so doth my wife
The nonpareil of this. — O, vengeance, vengeance!
Me of my lawful pleasure she restrain'd,
And pray'd me oft forbearance; did it[3] with
A pudency so rosy, the sweet view on 't
Might well have warm'd old Saturn; that I thought her
As chaste as unsunn'd snow:[4] — O, all the devils! —
This yellow Iachimo,[5] in an hour, — was 't not? —
Or less, — at first;[6] perchance he spoke not, but,
Like a full-acorn'd boar, a German one,[7]
Cried »O!« and mounted; found no opposition
But what he look'd for should oppose, and she
Should from encounter guard. Could I find out
The woman's part in me! For there 's no motion
That tends to vice in man, but I affirm
It is the woman's part: be it lying, note it
The woman's;[8] flattering, hers; deceiving, hers;
Lust and rank thoughts, hers, hers; revenges,[9] hers;
Ambitions, covetings, change of prides,[10] disdain,
Nice longing,[11] slanders, mutability,
All faults that may be nam'd,[12] nay, that hell knows,
Why, hers, in part or all: but rather, all;
For even to vice
They are not constant, but are changing still
One vice but of a minute old, for one
Not half so old as that. I 'll write against them,
Detest them, curse them. — Yet 't is greater skill
In a true hate, to pray they have their will:
The very devils cannot plague them better. *[Exit.*

# ACT III.

## SCENE I.

Britain. A Room of State in Cymbeline's Palace.

*Enter* Cymbeline, Queen, Cloten, *and Lords, at one door; and at another,* Caius Lucius *and Attendants.*

*Cym.* Now say, what would Augustus Cæsar with us?
*Luc.* When Julius Cæsar (whose remembrance yet
Lives in men's eyes, and will to ears and tongues
Be theme and hearing[1] ever) was in this Britain,
And conquer'd it, Cassibelan, thine uncle,[2]
(Famous in Cæsar's praises, no whit less
Than in his feats deserving it,)[3] for him,
And his succession,[4] granted Rome a tribute,
Yearly three thousand pounds; which by thee lately
Is left untender'd.
*Queen.* And, to kill the marvel,[5]
Shall be so ever.
*Clo.* There be many Cæsars,
Ere such another Julius. Britain is
A world by itself;[6] and we will nothing pay
For wearing our own noses.
*Queen.* That opportunity,
Which then they had to take from 's, to resume
We have again. — Remember, Sir, my liege,
The kings your ancestors, together with
The natural bravery of your isle, which stands
As Neptune's park, ribbed and paled in
With rocks[7] unscaleable, and roaring waters;
With sands that will not bear your enemies' boats,
But suck them up to the topmast. A kind of conquest

1) *half-workers* = Mitarbeiter, die bei der Entstehung der Menschen die halbe Arbeit thun. 2) *counterfeit* = eine falsche Münze, ein von einem Falschmünzer in Abwesenheit seines angeblichen Vaters geprägtes Geldstück, nennt sich Posthumus. — Dasselbe Bild findet sich in Measure for Measure (A. 2, Sc. 4) *Their saucy sweetness, that do coin heaven's image || In stamps that are forbid.* 3) *did it* bezieht sich auf die vorhergehenden Verba *restrain'd* und *pray'd.* — So in Hamlet (A. 1, Sc. 5) *From me, whose love was of that dignity, || That it went hand in hand even with the vow || I made to her in marriage.* 4) Wie Schnee, der in der Sonne noch nicht zusammengeschmolzen ist, seine Farbe und Consistenz noch nicht verloren hat. 5) Iachimo wird hier als Italiener mit dunkler, hässlicher Hautfarbe gedacht, um Imogen's Verbrechen noch unnatürlicher erscheinen zu lassen. 6) d. h. gleich zuerst, wie er nur kam, ergab sie sich ihm. 7) Nach Rowe's Emendation der Lesart der Fol. *a Iarmen on.* — Die Eberjagd galt vorzugsweise für eine deutsche. So in K. Henry IV. Second Part (A. 2, Sc. 1) *the German hunting in water-work.* — *German* konnte eben so leicht in *Iarmen* entstellt werden, wie in Merry Wives of Windsor (A. 4, Sc. 5) *duke de Iarmany* für *Germany* steht. 8) Sei es Lügenhaftigkeit, bezeichnet sie als den Theil des Weibes im Manne. 9) Der Plural steht von den verschiedenen Gefühlen der Rachsucht, die sich in Verschiedenem kund thun. 10) *change of prides* ist, dass man sich bald mit einer, bald mit einer andern Sache oder Eigenschaft brüstet. 11) Ein Gelüste, das keinen vernünftigen Grund hat, sondern auf alberner Einbildung beruht. — Theobald las *longings* dafür. 12) So die Folioausg. von 1632. Die ältere Fol. hat *all faults that name.* Vielleicht schrieb Sh. *that have a name*, wie in Macbeth (A. 4, Sc. 3) *every sin that has a name.*

1) Genau construirt bezieht sich *theme* = Gesprächsstoff, auf *tongues*, und *hearing* = Gegenstand des Gehörs, auf *ears.* Umstellungen dieser Art sind bei Sh. gewöhnlich, so z. B. in Hamlet (A. 3, Sc. 1) *The courtier's, soldier's, scholar's, eye, tongue, sword.* 2) Vgl. Einleitung pag. 608. 3) scil. *to be famous.* — *it* lässt sich schwerlich auf *Cæsar's praises* beziehen. 4) *succession* ist hier collectiv aufzufassen: die Nachfolger des Cassibelan auf dem britischen Throne. 5) Wenn die Römer sich jetzt schon wundern, dass Cymbeline den schuldigen Tribut nicht bezahlt, so wird ihre Fähigkeit, sich zu wundern, vollends erschöpft, also erstickt werden, wenn der Tribut in Zukunft niemals mehr bezahlt wird. 6) So sagt Imogen (A. 3, Sc. 4) *i' the world's volume || Our Britain seems as of it, but not in it,* und in K. Richard II. (A. 2, Sc. 1) heisst England *this little world.* 7) Nach Hanmer's zweckmässiger Emendation der alten Lesart *oaks.* Eine Parallelstelle in K. Richard II. (A. 2, Sc. 1) lautet: *England, bound in with the triumphant sea, || Whose rocky shore beats back the envious siege || Of watery Neptune.* 8) Auf diese »Prahlerei« in Cäsar's *veni, vidi, vici* spielt Sh. auch in K. Henry IV. Second Part (A. 4, Sc. 3) an: *that I may justly say with the hook-nosed fellow of Rome, I came, saw, and overcame.* 9) *poor ignorant baubles* = armseliges Spielzeug, das rathlos war,

Cæsar made here; but made not here his brag
Of »came, and saw, and overcame:« [8] with shame
(The first that ever touch'd him) he was carried
From off our coast, twice beaten; and his shipping,
(Poor ignorant [9] baubles!) on our terrible seas,
Like egg-shells mov'd upon their surges, crack'd
As easily 'gainst our rocks: for joy whereof,
The fam'd Cassibelan, who was once at point
(O giglot fortune!) [10] to master Cæsar's sword,
Made Lud's town with rejoicing fires bright,
And Britons strut with courage.

*Clo.* Come, there 's no more tribute to be paid. Our kingdom is stronger than it was at that time; and, as I said, there is no more such Cæsars: other of them may have crooked noses; [11] but, to owe such straight arms, none.

*Cym.* Son, let your mother end.

*Clo.* We have yet many among us can gripe as hard as Cassibelan: I do not say, I am one; but I have a hand. — Why tribute? why should we pay tribute? If Cæsar can hide the sun from us with a blanket, or put the moon in his pocket, we will pay him tribute for light; else, Sir, no more tribute, pray you now. [12]

*Cym.* You must know,
Till the injurious Romans did extort
This tribute from us, we were free; Cæsar's ambition,
(Which swell'd so much, that it did almost stretch
The sides o' the world,) [13] against all colour, [14] here
Did put the yoke upon 's; which to shake off
Becomes a warlike people, whom we reckon
Ourselves to be. We do say then to Cæsar,
Our ancestor was that Mulmutius, which
Ordain'd our laws; whose use [15] the sword of Cæsar
Hath too much mangled; whose repair and franchise [16]
Shall, by the power we hold, be our good deed,
Though Rome be therefore angry. Mulmutius made our laws,
Who was the first of Britain which did put
His brows within a golden crown, and call'd
Himself a king.

*Luc.* I am sorry, Cymbeline,
That I am to pronounce Augustus Cæsar
(Cæsar, that hath more kings his servants, than
Thyself domestic officers) thine enemy.
Receive it [17] from me, then: — war, and confusion,
In Cæsar's name pronounce I 'gainst thee: look
For fury not to be resisted. — Thus defied,
I thank thee for myself. [18]

*Cym.* Thou art welcome, Caius.
Thy Cæsar knighted me; [19] my youth I spent
Much under him; of him I gather'd honour;
Which he to seek of me again, perforce,
Behoves me keep at utterance. [20] I am perfect [21]
That the Pannonians and Dalmatians, for
Their liberties, are now in arms; a precedent,
Which not to read would show the Britons cold: [22]
So Cæsar shall not find them.

*Luc.* Let proof speak.

*Clo.* His majesty bids you welcome. Make pastime with us a day or two, or longer: [23] if you seek us afterwards in other terms, [24] you shall find us in our salt-water girdle: if you beat us out of it, it is yours. If you fall in the adventure, our crows shall fare the better for you; and there 's an end.

*Luc.* So, Sir. [25]

*Cym.* I know your master's pleasure, and he mine:
All the remain is, welcome. [26]

*[Exeunt.*

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das sich aus Unwissenheit nicht zu helfen wusste, findet seine nähere Erklärung in dem folgenden *on our terrible seas etc.* 10) *giglot fortune* = buhlerisch unbeständiges Glück, wie in Hamlet (A. 2, Sc. 2) das gleichbedeutende Epitheton *strumpet* auf *fortune* angewandt wird, geht hier nicht auf den Sieg des Cassibelan, sondern darauf, dass dieser Sieg nicht von Dauer war, also auf das zu betonende *once* in *who was once at point.* — Adjectivisch kommt *giglot* auch in K. Henry VI. First Part (A. 4, Sc. 7) vor: *Young Talbot was not born* || *To be the pillage of a giglot wench.* — Ueber *Lud's town* in der folgenden Zeile vgl. A. 4, Sc. 2, Anm. 29. 11) So nennt Falstaff den Julius Cäsar *the hook-nosed fellow of Rome* in der vorhin (Anm. 8) citirten Stelle. 12) *pray you now* ist eine ironische Bitte an den römischen Gesandten, keinen Tribut mehr zu verlangen. 13) Cäsar's Ehrgeiz machte sich so breit, dass er, um nur Platz zu finden, die Welt über ihren eigentlichen Umfang hin fast ausdehnte. 14) *colour* = Beschönigung, Anstrich von Recht, den man einem Thun giebt. 15) Die Handhabung der einheimischen, freien Gesetze. — Die beiden ersten Worte dieses Satzes *We do* theilt Dyce dem Cloten zu, der damit die Rede Cymbeline's unterbricht, worauf der Letztere dann fortfährt *Say then to Cæsar etc.* — Staunton stellt die Worte, die in der Fol. lauten: *Our selues to be, we do. Say then to Cæsar* so um: *Ourselves to be. Say then, we do, to Cæsar.* || *Our ancestor etc.* Demnach bezöge sich *we do* auf den vorhergehenden Satz. 16) *repair and franchise* ist nach Sh.'s Anwendung der Copula: die Wiederherstellung der Gesetze zu freier, ungehinderter Ausübung, wie sie unter Cymbeline's Vorgänger Mulmutius bestanden hatten. 17) Zu *it* ist aus dem Vorhergehenden ein Wort wie *pronunciation* zu suppliren. 18) Nachdem er dem Cymbeline in Cäsar's Namen Trotz geboten hat, dankt er ihm in seinem eigenen Namen für die freundliche Aufnahme, die er an Cymbeline's Hofe gefunden. 19) Diese Notiz, sowie manche andere historische Notizen dieses Dramas, entlehnte Sh. aus Holinshed (vgl. Einleitung pag. 608). 20) Die Construction ist anakoluthisch, da das zu *he* gehörige Verbum fehlt: von ihm erwarb ich Ehre, welche, da er sie mit Gewalt mir wieder abgewinnen will, auf's Aeusserste, im Kampfe um Leben und Tod, zu behaupten mir geziemt. — Für *at utterance* steht sonst *to the utterance;* so in Holinshed: *this battle was fought so far to the utterance.* 21) *perfect* = seiner Sache gewiss, wohlbewandert in Etwas. 22) Wenn die Briten dieses Beispiel der Pannonier und Dalmatier nicht erkennten, nicht studierten, so würde solches Nichtstudieren sie als phlegmatisch, unerregbar zeigen. — Zu *would show* ist nicht *which* allein Subject, sondern *which not to read.* 23) So die Fol. — Manche Hgg. lassen *or* vor *longer* ohne Grund aus. 24) *other terms* ist dem *make pastime* entgegengesetzt, also = feindliche Beziehungen. 25) *So, Sir* ist eine ironisch gemeinte Bestätigung der letzten Worte Cloten's: Wenn unsere Leichen von den Krähen verzehrt sind, so ist allerdings Alles vorbei. 26) Nachdem die Staatsgeschäfte mit den gegenseitigen Kriegserklärungen abgemacht sind, bleibt nichts Anderes mehr zu thun übrig, als den Lucius willkommen zu heissen.

## SCENE II.

Another Room in the Same.

*Enter* PISANIO, *reading a letter.*[1]

*Pis.* How! of adultery? Wherefore write you not
What monster 's her accuser?[2] — Leonatus!
O master! what a strange infection
Is fall'n into thy ear! What false Italian
(As poisonous tongued as handed)[3] hath prevail'd
On thy too ready hearing? — Disloyal?[4] No:
She 's punish'd for her truth; and undergoes,
More goddess-like than wife-like, such assaults
As would take in some virtue.[5] — O my master!
Thy mind to her[6] is now as low, as were
Thy fortunes. — How! that I should murder her?[7]
Upon the love, and truth, and vows, which I
Have made to thy command? — I, her? — her blood?
If it be so to do good service,[8] never
Let me be counted serviceable. How look I,
That I should seem to lack humanity,
So much as this fact[9] comes to? — »Do 't. The letter
That I have sent her, by her own command
Shall give thee opportunity.«[10] — O damn'd paper!
Black as the ink that 's on thee. Senseless bauble,
Art thou a feodary[11] for this act, and look'st
So virgin-like without? Lo! here she comes.
I am ignorant in what I am commanded.[12]

*Enter* IMOGEN.

*Imo.* How now, Pisanio?
*Pis.* Madam, here is a letter from my lord.
*Imo.* Who? thy lord? that is my lord: Leonatus.[13]
O! learn'd indeed were that astronomer,[14]
That knew the stars as I his characters;
He 'd lay the future open. — You good gods,
Let what is here contain'd relish of love,
Of my lord's health, of his content, — yet not,[15]
That we two are asunder, — let that grieve him:
Some griefs are medicinable; that is one of them,
For it doth physic love:[16] — of his content,
All but in that![17] — Good wax, thy leave.[18] — Bless'd be
You bees, that make these locks of counsel! Lovers,
And men in dangerous bonds, pray not alike:
Though forfeiters you cast in prison, yet
You clasp young Cupid's tables.[19] — Good news, gods!
*[Reads.]* »Justice,[20] and your father's wrath, should
he take me in his dominion, could not be so cruel to me,

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1) *Enter Pisanio, reading of a letter* ist die alte, von vielen Hggn. vernachlässigte Bühnenweisung: Pisanio tritt auf, indem er den von Posthumus erhaltenen Brief liest, und geht dann zu seinem Monolog über, um nachher noch einmal zu seinem Briefe zurückzukehren. 2) So verbessert Capell die Lesart der Fol. *what monsters her accuse?* in besserer Uebereinstimmung sowohl mit dem folgenden *What false Italian etc.*, als auch mit dem Versmasse. 3) *poisonous* bildet mit *tongued* ein Compositum und mit *handed* ein zweites. 4) *disloyal* ist, wie vorher *adultery*, ein Wort, das er in Posthumus' Brief auf die Imogen angewandt findet. 5) *some virtue* = eine Tugend, die schon Etwas vorstellt, eine gehörige Tugend. — Das Bild ist von der Einnahme einer belagerten Stadt entlehnt. 6) Du stehst jetzt nach Deiner Gesinnung so tief unter ihr, wie einst Deinen Glücksgütern nach. — *to her* = im Verhältniss zu ihr, steht schwerlich hier für *to her mind*, wie Malone erklärt. Hanmer las sogar *hers* für *her*. 7) Auch dies ist wieder aus dem Briefe; ebenso, nur umschrieben, das in den folgenden anderthalb Versen Gesagte. — Pisanio soll sie ermorden, gemäss den Betheurungen von Liebe und Treue, die er in Bezug auf die Befehle seines Herrn gelobt hat. Die Copula *and* verbindet in Sh.'s freier Weise als coordinirte Begriffe *love and truth and vows*, welche eigentlich subordinirt sind. 8) Wenn das heisst guten Dienst thun, so will ich nie für dienstbeflissen gelten. 9) *fact* ist bei Sh. immer = Unthat, Missethat. — *so much* bezieht sich auf *seem to lack*. 10) Die meisten Hgg. fügen hier die Bühnenweisung *Reading* hinzu, während die Fol. diese wörtlich aus Posthumus' Briefe citirte Stelle durch Cursivdruck unterscheidet. — Unter *her own command* ist der Befehl der Imogen an den Pisanio gemeint, sie nach Milford zu begleiten, was ihm günstige Gelegenheit bieten würde, sie umzubringen. 11) M. Mason nimmt an, dass Sh. hier und an einer andern Stelle (Measure for Measure A. 2, Sc. 4) *feodary* für *federary* gebraucht habe, wie in Winter's Tale (A. 2, Sc. 1) steht: *More, she 's a traitor; and Camillo is* || *A federary with her.* — Indess reicht die gewöhnliche Bedeutung des Wortes, = Vasall, Lehnsmann, hier vollkommen aus: Wie ein Vasall seinem Lehnsherrn folgen muss zu irgend einer Unternehmung, so leistet auch dieses so harmlos, so unschuldig weiss aussehende *(so virgin-like)* Papier vasallengleich Dienstfolge für diese That der Ermordung Imogen's. 12) Beim Auftreten der Imogen, an die er den scheinbaren Auftrag seines Herrn auszurichten hat, fühlt Pisanio erst recht, wie ungeschickt, unerfahren er in solcher ihm anbefohlenen Verstellung ist; — das ist wohl zunächst der Sinn der Worte, und nicht der von Steevens ihnen untergelegte: *I am unpractised in the arts of murder.* 13) Die meisten Hgg. interpungiren diese Worte so: *that is my lord? Leonatus?* als wolle Imogen fragen: Ist der Brief von meinem Gemahl? von Leonatus? während der eigentliche Sinn nur der sein kann: Dein Herr ist auch der meinige, ist Leonatus. — Die folgenden Worte spricht sie, indem sie die Aufschrift des Briefes liest und darin die Handschrift des Posthumus erkennt. 14) Auch an andern Stellen gebraucht Sh. *astronomer* = Sterndeuter; so in Troilus and Cressida (A. 5, Sc. 1) *when he performs, astronomers foretell it*, und in K. Lear (A. 1, Sc. 2) *a sectary astronomical.* 15) Zu *yet not* ist *of his content* zu suppliren: doch nicht von seiner Zufriedenheit damit, dass wir Beide getrennt sind. 16) *to physic* ist nicht nur = heilen, gesund machen, sondern auch = gesund erhalten, pflegen, zuträglich sein. So in Winter's Tale (A. 1, Sc. 1) *it is a gallant child; one that, indeed, physics the subject.* 17) Diese Worte resumiren die vorhergehenden *of his content, — yet not etc.* 18) Ebenso bittet in K. Lear (A. 4, Sc. 6) Edgar das Siegelwachs um Erlaubniss, wenn er den Brief erbricht: *Leave, gentle wax; and, manners, blame us not.* — Dieses zum Siegeln der Briefe verwandte Wachs heisst gleich nachher *locks of counsel*, Verschluss für Geheimnisse. 19) Das Wachs dient sowohl zur Untersiegelung von Contracten, und demnächst zur gerichtlichen Ueberführung und Verhaftung von Contractbrüchigen, als auch zum Verschlusse von Briefen oder Schreibtafeln, welche Liebende einander zusenden. — Die Fol. schreibt *Forfeytours.* 20) *justice* ist hier die Gerechtigkeit, welche Cymbeline nach der (A. 1, Sc. 2) ausgesprochenen Drohung gegen den Posthumus im Falle

as you, O the dearest of creatures, would[21] even renew me with your eyes. Take notice, that I am in Cambria, at Milford-Haven: what your own love will out of this advise you, follow. So, he wishes you all happiness, that remains loyal to his vow, and your, increasing in love,[22]

»Leonatus Posthumus.«

O, for a horse with wings! — Hear'st thou, Pisanio?
He is at Milford-Haven: read, and tell me
How far 't is thither. If one of mean affairs[23]
May plod it in a week, why may not I
Glide thither in a day? — Then, true Pisanio,
(Who long'st, like me, to see thy lord; who long'st, —
O, let me 'bate![24] — but not like me; — yet long'st, —
But in a fainter kind: — O! not like me,
For mine 's beyond beyond)[25] say, and speak thick,[26]
(Love's counsellor should fill the bores of hearing,
To the smothering of the sense,)[27] how far it is
To this same blessed Milford: and, by the way,
Tell me how Wales was made so happy, as
To inherit[28] such a haven: but, first of all,
How we may steal from hence; and, for the gap
That we shall make in time, from our hence-going
And our return,[29] to excuse: — but first, how get hence.
Why should excuse be born or ere begot?[30]
We 'll talk of that hereafter. Pr'ythee, speak,
How many score of miles may we well ride
'Twixt hour and hour?

*Pis.* One score 'twixt sun and sun,
Madam, 's enough for you, and too much too.

*Imo.* Why, one that rode to 's execution, man,
Could never go so slow: I have heard of riding wagers,
Where horses have been nimbler than the sands
That run i' the clock's behalf.[31] — But this is foolery. —
Go, bid my woman[32] feign a sickness; say
She 'll home to her father; and provide me, presently,
A riding-suit, no costlier than would fit
A franklin's housewife.[33]

*Pis.* Madam, you 're best consider.[34]

*Imo.* I see before me, man; — nor here, nor here,[35]
Nor what ensues, but have a fog in them,
That I cannot look through. Away, I pr'ythee:
Do as I bid thee. There 's no more to say;
Accessible is none but Milford way. *[Exeunt.*

## SCENE III.

Wales. A mountainous Country, with a Cave.

*Enter* Belarius, Guiderius, *and* Arviragus.

*Bel.* A goodly day not to keep house, with such
Whose roof 's as low as ours! Stoop,[1] boys: this gate
Instructs you how to adore the heavens, and bows you
To a morning's holy office: the gates of monarchs
Are arch'd so high, that giants may jet through
And keep their impious turbans[2] on, without
Good morrow to the sun. — Hail, thou fair heaven!
We house i' the rock, yet use thee not so hardly
As prouder livers[3] do.

*Gui.* Hail, heaven!

*Arv.* Hail, heaven!

*Bel.* Now for our mountain sport. Up to yon hill:
Your legs are young; I 'll tread these flats. Consider,
When you above perceive me like a crow,
That it is place which lessens and sets off:

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21) Capell fügt hinter *would* ein *not* ein, was indess Sh. bei dem ungenauen Gebrauche, den er von den Negationen macht, in Bezug auf das vorhergehende *not* in *could not be so cruel*, ausliess oder bei *as* hinzudachte. Der Sinn ist jedenfalls: Ginge es mir, wenn ich in Britannien ertappt würde, auch noch so schlimm, so würde doch Dein Anblick mich in demselben Masse *(even)* wiederherstellen. Der Satz deutet sowohl seine Anwesenheit in Britannien, wie seinen Wunsch, Imogen wiederzusehen, an. 22) *increasing in love* ist adjectivische Parenthese, und *your* ist mit *Leonatus* zu verbinden. 23) Einer, der keine besonderen, dringenden Geschäfte hat. — *to plod*, ein mühsames Ueberwegkommen, ist dem *to glide*, einem mühelosen Dahingleiten, entgegengesetzt. 24) Lass mich von dem, was ich gesagt, Etwas zurücknehmen, nämlich das *like me*. 25) Zu *mine* ist aus dem Verbum *long'st* ein substantivisches *longing* zu suppliren: meine Sehnsucht geht über jedes Hinüber noch hinüber. 26) Pisanio soll, um Imogen's Wissbegierde möglichst rasch und völlig zu befriedigen, die Worte gleichsam hervorsprudeln, nicht ein Wort nach dem andern hervorbringen. 27) So dass der Gehörsinn unter dem gleichzeitigen Andrang der Worte gleichsam erstickt wird. 28) *to inherit* = besitzen, zu eigen haben. 29) *and our return* steht ungenau, als ob für *from our hence-going* etwa *between etc.* gesetzt wäre. Eben so ungenau hat Sh. in Coriolanus (A. 2, Sc. 1) *He cannot temperately transport his honours || From where he should begin, and end.* 30) Die Entschuldigung unseres Ausbleibens braucht nicht eher vorhanden zu sein, als das Ausbleiben selbst, wodurch diese Entschuldigung erst veranlasst wird, vorhanden ist. Warum sollte das Kind geboren werden, ehe es erzeugt ist? 31) Die Sandkörner, welche als Stundenuhr oder für die Stundenuhr laufen, sind die Sandkörner im Stundenglase. 32) *my woman* ist die in A. 2, Sc. 2 auftretende Kammerfrau, zu der Imogen sagte: *Who 's there? my woman Helen?* 33) Die Hausfrau eines Freisassen, eines Bauern, der ein Freigut hat. — Der untergeordnete Rang eines *franklin* erhellt auch aus Winter's Tale (A. 5, Sc. 2) *Let boors and franklins say it, I 'll swear it.*, 34) d. h. *you were best consider* = Ihr thätet am besten daran, erst zu überlegen, ehe Ihr die Reise anträtet. So sagt Imogen (A. 3, Sc. 6) *I were best not call.* 35) So interpungirt, gewiss richtig, Hanmer die Stelle, während Johnson *nor here etc.* mit *I see before me* verbindet. Der Sinn ist: Ich blicke nur vor mich hin, d. h. auf den allein zugänglichen *(accessible)* Weg, der nach Milford führt. Weder hier, noch dort, d. h. weder auf der einen Seite, noch auf der andern, noch in dem, was die Folge sein wird, ist Etwas frei von dem Nebel, durch den ich nicht blicken kann. Vielleicht wäre *nor here, nor there* zu lesen.

1) *stoop* ist Hanmer's Emendation der alten Lesart *sleep*, wofür Rowe und seine Nachfolger *see* lasen. Das niedrige Thor der Höhle, welche die Knaben bewohnen, zwingt sie beim Heraustreten sich zu bücken, sich zu beugen, wie bei einer Morgenandacht *(to a morning's holy office)*. 2) *impious* ist zu *turbans* hinzugesetzt, weil die Riesen diese Turbane aufsetzen, um noch grösser zu erscheinen, und so noch mehr gleichsam dem Himmel Trotz zu bieten, während sie eigentlich, um der Sonne ihre Verehrung darzubringen, dieselben abnehmen müssten. — *to jet* = stolziren, sich brüsten. 3) *prouder livers* = Solche, die eine stolzere Wohnung haben, ist dem *house*

And you may then revolve what tales I have told you
Of courts, of princes, of the tricks in war: [4]
This [5] service is not service, so being done,
But being so allow'd: to apprehend thus,
Draws us a profit from all things we see;
And often, to our comfort, shall we find
The sharded beetle [6] in a safer hold
Than is the full-wing'd eagle. O! this life
Is nobler, than attending for a check;
Richer, than doing nothing for a bribe; [7]
Prouder, than rustling in unpaid-for silk:
Such gain the cap of him [8] that makes 'em fine,
Yet keeps his book uncross'd. No life to ours. [9]
*Gui.* Out of your proof you speak: we, poor unfledg'd,
Have never wing'd from view o' the nest; nor know not
What air 's from home. [10] Haply this life is best,
If quiet life be best; sweeter to you,
That have a sharper known; well corresponding
With your stiff age: but unto us it is
A cell of ignorance; travelling a-bed; [11]
A prison for a debtor, [12] that not dares
To stride a limit. [13]
*Arv.* What should we speak of,
When we are old as you? when we shall hear
The rain and wind beat dark December, [14] how,
In this our pinching cave, shall we discourse
The freezing hours away? We have seen nothing:
We are beastly; [15] subtle as the fox, for prey;
Like warlike as the wolf, for what we eat;
Our valour is to chase what flies; our cage
We make a quire, as doth the prison'd bird,
And sing our bondage freely. [16]
*Bel.* How you speak!
Did you but know the city's [17] usuries,
And felt them knowingly: the art o' the court,
As hard to leave, as keep; [18] whose top to climb
Is certain falling, or so slippery, that
The fear 's as bad as falling: the toil o' the war,
A pain that only [19] seems to seek out danger
I' the name of fame and honour; which dies i' the search
And hath as oft a slanderous epitaph,
As record of fair act; nay, many times,
Doth ill deserve [20] by doing well; what 's worse,
Must court'sy at the censure. — O boys! this story
The world may read in me: my body 's mark'd
With Roman swords, and my report was once
First with the best of note: [21] Cymbeline lov'd me;
And when a soldier was the theme, my name
Was not far off: then was I as a tree,
Whose boughs did bend with fruit; but, in one night,
A storm, or robbery, call it what you will,
Shook down my mellow hangings, [22] nay, my leaves,
And left me bare to weather.
*Gui.* Uncertain favour!
*Bel.* My fault being nothing (as I have told you oft)
But that two villains, whose false oaths prevail'd
Before my perfect honour, swore to Cymbeline,
I was confederate with the Romans: so,

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*i' the rock*, dem bescheidenen Wohnen in einer Felsenhöhle, entgegengesetzt. 4) *tricks in war* sind die wechselnden, unberechenbaren Kriegsschicksale. 5) *this* weist auf *courts, princes* und *tricks in war* hin: solche Dienste, wie man sie am Hofe, wie man sie Fürsten oder im Kriege erweist, gelten nicht als Dienste nach der Leistung, sondern nur nach der Anerkennung, die sie finden; wenn man das berücksichtigt, oder wenn man so überlegt *(to apprehend thus)*, so zieht man Nutzen aus Allem, was man in der Welt sieht. Ueberlegungen, wie diese, führen dann auch zu der tröstlichen Ueberzeugung, dass eine bescheidene Lebensstellung grössere Sicherheit gewährt, als eine glänzende, erhabene. Diese Lehre wird durch das Gleichniss des Käfers, den seine harten Flügeldecken schützen, und des Adlers, dem seine ausgebreiteten Flügel weniger Schutz gewähren, erläutert. 6) In Macbeth (A. 3, Sc. 2) heisst der hartschalige Käfer ebenso: *the shard-borne beetle.* 7) Belarius vergleicht das Hofleben mit seinem und seiner Pfleglinge freiem Waldleben, und sagt: Solch ein Leben, wie wir es führen, ist edler als höfisches Aufwarten, um einer Zurechtweisung oder Zurücksetzung willen *(for a check)*; reicher als Nichtsthun, um sich am Ende durch Supplicanten für dieses Nichtsthun, für die vermeintliche Verwendung des Einflusses bei Hofe, noch bestechen zu lassen *(for a bribe)*. — *bribe* ist Hanmer's Emendation der alten Lesart *babe*, wofür Rowe *bauble*, in älterer Orthographie *bable* = Tand, Narrenspiel, las. 8) Dieser Satz ist in Verbindung mit dem vorhergehenden aufzufassen. Der Lieferant der unbezahlten Seide nimmt vor dem Schuldner, den er damit geschmückt hat, die Mütze ab, ohne dass deshalb das Schuldbuch durchgestrichen, getilgt würde. — *'em* änderte Capell das *him* der Fol., in Uebereinstimmung mit dem Plural *gain*. 9) Kein Leben lässt sich mit unserm Leben vergleichen, ist die Schlussfolgerung, welche Belarius aus den vorangeschickten Betrachtungen zieht. 10) Wir wissen nicht, welche Luft fern von Haus, ausserhalb der Heimath, weht. 11) *travelling* ist hier substantivisch, = ein Reisen im Bette. 12) So emendirt Pope das *a prison, or a Debtor* der Fol. — Staunton liest *a prison o'er a debtor*. 13) *to stride a limit* = über eine vorgeschriebene Begrenzung hintreten. — Es ist von einem an das Schuldgefängniss stossenden Bezirk die Rede, innerhalb dessen der wegen Schulden Verhaftete sich halten muss. 14) Der Regen und Wind werden hier aufgefasst als den Monat, in dem sie vorzugsweise toben, selbst peitschend, wie gleich nachher die Höhle selbst, in der sie den Winter zubringen, als die sie mit Frost Zwickende dargestellt wird. 15) *beastly* erhält seine nähere Bestimmung erst durch das Folgende: *subtle as the fox etc.* 16) Wir singen in unserer Knechtschaft, als ob wir frei wären. 17) Das *Citties* der Fol. kann nach deren Schreibart sowohl *city's* als *cities'* bedeuten. — Staunton erklärt *usuries* für gleichbedeutend mit *usages, customs*, ohne jedoch eine Belegstelle für diesen Sinn des Wortes anzuführen. Die Gewinnsucht charakterisirt das städtische Leben ebenso, wie die Intrigue das höfische. 18) Die Kunst, am Hofe zu leben, ist eben so schwer aufzugeben, als festzuhalten. — Doch lässt sich *leave* und *keep* auch auf *court* allein beziehen, wie *whose top* ebenfalls sich, vielleicht natürlicher, auf *court* allein beziehen lässt. 19) *only* gehört zu *danger*. — Die Anstrengung des Krieges sucht unter dem Namen von Ruhm und Ehre nur Gefahr auf, und stirbt während des Suchens, d. h. ohne den gesuchten Ruhm gefunden zu haben. 20) Das Subject ist noch immer *a pain which etc.:* eine Mühe, die oft einen schlechten Lohn erntet, indem sie gut handelt, und, was noch schlimmer ist, die bei dem unverdienten Tadel, den sie erfährt, sich demüthig verneigen muss. 21) *the best of note* = die als die Besten bekannt oder anerkannt sind. 22) *hangings*, eigentlich alles Herabhängende, hier, in Verbindung mit *mellow*, = die am Baume

Follow'd my banishment; and this twenty years
This rock, and these demesnes, have been my world,
Where I have liv'd at honest freedom, paid
More pious debts to heaven, than in all
The fore-end[23] of my time. — But, up to the mountains!
This is not hunters' language. — He that strikes
The venison first shall be the lord o' the feast;
To him the other two shall minister;
And we will fear no poison, which attends
In place of greater state.[24] I 'll meet you in the valleys.
*[Exeunt* Guiderius *and* Arviragus.
How hard it is to hide the sparks of nature!
These boys know little they are sons to the king;[25]
Nor Cymbeline dreams that they are alive.
They think they are mine: and, though train'd up thus meanly
I' the cave wherein they bow,[26] their thoughts do hit
The roofs of palaces; and nature prompts them,
In simple and low things, to prince it[27] much
Beyond the trick[28] of others. This Polydore,[29] —
The heir of Cymbeline and Britain,[30] whom
The king his father call'd Guiderius, — Jove!
When on my three-foot stool I sit, and tell
The warlike feats I have done, his spirits fly out
Into my story: say, — »Thus mine enemy fell;
And thus I set my foot on 's neck,« — even then
The princely blood flows in his cheek, he sweats,
Strains his young nerves, and puts himself in posture
That acts my words. The younger brother, Cadwal,
(Once Arviragus,) in as like a figure,
Strikes life into my speech, and shows much more
His own conceiving.[31] Hark! the game is rous'd. —
O Cymbeline! heaven, and my conscience, knows,
Thou didst unjustly banish me; whereon
At three, and two years old, I stole these babes,
Thinking to bar thee of succession, as
Thou reftst me of my lands. Euriphile,
Thou wast their nurse; they took thee for their mother,
And every day do honour to her grave:[32]
Myself, Belarius, that am Morgan call'd,
They take for natural father.[33] — The game is up.
*[Exit.*

## SCENE IV.

### Near Milford-Haven.

*Enter* Pisanio *and* Imogen.

*Imo.* Thou toldst me, when we came from horse, the place
Was near at hand. — Ne'er long'd my mother so
To see me first, as I have now.[1] — Pisanio! man!
Where is Posthumus?[2] What is in thy mind,
That makes thee stare thus? Wherefore breaks that sigh
From the inward of thee? One, but painted thus,
Would be interpreted a thing perplex'd
Beyond self-explication:[3] put thyself
Into a haviour of less fear,[4] ere wildness
Vanquish my staider senses. What 's the matter?
Why tender'st thou that paper to me, with
A look untender?[5] If it be summer news,
Smile to 't before; if winterly,[6] thou need'st
But keep that countenance still. — My husband's hand!
That drug-damn'd[7] Italy hath out-craftied[8] him,
And he 's at some hard point. — Speak, man: thy tongue
May take off some extremity, which to read
Would be even mortal to me.
*Pis.* Please you, read;
And you shall find me, wretched man, a thing
The most disdain'd of fortune.[9]
*Imo. [Reads.]*[10] »Thy mistress, Pisanio, hath played the strumpet in my bed; the testimonies whereof lie bleeding in me. I speak not out of weak surmises, but from proof as strong as my grief, and as certain as I expect my revenge. That part, thou, Pisanio, must act

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hängenden reifen Früchte. 23) *fore-end* = der frühere Theil, das frühere Stück, ist Gegensatz dessen, was Sh. häufig an anderen Orten als *latter end* bezeichnet. 24) Plätze, die einen grösseren Staat, grössere Pracht zur Schau tragen, als die Höhle des Belarius. 25) Sie wissen nicht, dass sie Söhne des Königs sind. 26) Nach Warburton's Emendation. Die Fol. liest, mit verkehrter Interpunction: *whereon the Bowe their thoughts do hit.* — Vgl. Anm. 1 dieser Scene. 27) *to prince it* = den Fürsten spielen, sich als Prinzen benehmen. 28) *trick* ist ein individuelles Kennzeichen in Haltung oder Geberde. 29) Die Fol. nennt den Prinzen hier *Paladour;* da sie aber später ihn immer *Polidore* nennt, so ist letzterer Name, den Sh. am Rande seines Holinshed oft angeführt fand *(Polydore Virgil)*, gewiss der richtige. 30) *heir* ist hier mit einem subjectiven und einem objectiven Genitiv verbunden. 31) In dem Geberdenspiel Cadwal's bei den Erzählungen des Belarius spricht sich weit mehr die eigene Auffassung des Ersteren, als das in den Erzählungen selbst Liegende aus. 32) *her grave* steht nicht für *thy grave*, wie nach Malone's Ansicht Sh. hätte schreiben müssen, sondern bezieht sich auf *their mother*, nicht auf *Euriphile.* Denn die Knaben ehren das Grab der Euriphile nicht als solches, sondern als das ihrer Mutter. — Zwei Zeilen vorher hat die Fol. nach älterer Orthographie *refts* für *reftst.* 33) *natural father* = leiblicher Vater, während er nur ihr Pflegevater ist. So in Timon of Athens (A. 4, Sc. 3) *'twixt natural son and sire.*

1) scil. *as I have now longed to see him.* 2) Vgl. A. 1, Sc. 2, Anm. 1. 3) Auch ohne dass er selbst eine Erklärung gäbe, würde man Jemanden, der so gemalt dastände, für ein bestürztes Wesen halten. 4) Eine Haltung, die weniger Furcht oder Schrecken einflösst. — *haviour* für *behaviour* kommt bei Sh. und seinen Zeitgenossen häufig vor. 5) Das Wortspiel zwischen *to tender* = darbieten, und *tender* = zärtlich, gebraucht Sh. auch in K. Richard II. (A. 2, Sc. 3) *I tender you my service,* || *Such as it is, being tender, raw, and young.* 6) Zur Erklärung dieser Metapher dient eine Stelle in Winter's Tale (A. 2, Sc. 1) *A sad tale's best for winter.* 7) *drug-damned* = verderblich mit bösen Mischungen, der mit giftigen Substanzen Unheil anrichtet. So A. 1, Sc. 6: *a drug of such damn'd nature.* — Imogen besorgt, dass Posthumus in Folge beigebrachten Giftes sich in irgend einer Noth befinde *(at some hard point).* 8) *to out-crafty*, von Sh. aus dem adjectivischen *crafty* gebildet, = Jemanden überlisten, listiger sein als Jemand. Manche Hgg. setzen dafür das gewöhnlichere synonyme *out-crafted.* 9) Ein Geschöpf, das von dem Glück am meisten missachtet, misshandelt wird. 10) Malone macht darauf aufmerksam, dass in dem hier mitgetheilten Briefe des Posthumus nicht wörtlich, sondern nur dem Sinne nach, die Worte vorkommen, welche Pisanio früher (A. 3, Sc. 2) daraus citirte. Entweder war dem Dichter selbst diese Ungenauigkeit entgangen, oder er wollte in jener vorhergehenden Scene den Pisanio nur ungefähr den

for me, if thy faith be not tainted with the breach of hers. Let thine own hands take away her life: I shall give thee opportunity at Milford-Haven: she hath my letter for the purpose: where,[11] if thou fear to strike, and to make me certain it is done, thou art the pander to her dishonour, and equally[12] to me disloyal.«

*Pis.* What shall I need to draw my sword? the paper
Hath cut her throat already. — No; 't is slander,
Whose edge is sharper than the sword; whose tongue
Outvenoms all the worms of Nile;[13] whose breath
Rides on the posting winds,[14] and doth belie
All corners of the world:[14] kings, queens, and states,[15]
Maids, matrons, nay, the secrets of the grave
This viperous slander enters.[16] — What cheer, Madam?

*Imo.* False to his bed! What is it to be false?
To lie in watch there, and to think on him?[17]
To weep 'twixt clock and clock?[18] if sleep charge nature,
To break it with a fearful dream of him,
And cry myself awake? that 's false to 's bed, is it?

*Pis.* Alas, good lady!

*Imo.* I false? Thy conscience witness,[19] Iachimo:
Thou didst accuse him of incontinency;
Thou then look'dst like a villain; now, methinks,
Thy favour 's good enough.[20] — Some jay[21] of Italy,
Whose mother was her painting,[22] hath betray'd him:
Poor I am stale, a garment out of fashion;
And, for[23] I am richer than to hang by the walls,
I must be ripp'd: — to pieces with me! — O!
Men's vows are women's traitors. All good seeming,
By thy revolt, O husband! shall be thought
Put on for villany; not born where 't grows,
But worn, a bait for ladies.

*Pis.* Good Madam, hear me.

*Imo.* True honest men being heard, like false Æneas,
Were in his time thought false;[24] and Sinon's weeping
Did scandal[25] many a holy tear; took pity
From most true wretchedness:[26] so thou, Posthumus,
Wilt lay the leaven[27] on all proper men:
Goodly, and gallant, shall be false, and perjur'd,
From thy great fail.[28] — Come, fellow, be thou honest:
Do thou thy master's bidding. When thou seest him,
A little witness my obedience: look!
I draw the sword myself: take it, and hit
The innocent mansion of my love, my heart.
Fear not; 't is empty of all things but grief:
Thy master is not there, who was, indeed,
The riches of it. Do his bidding; strike.
Thou may'st be valiant in a better cause,
But now thou seem'st a coward.

*Pis.* Hence, vile instrument!
Thou shalt not damn my hand.

*Imo.* Why, I must die;
And if I do not by thy hand, thou art
No servant of thy master's. Against self-slaughter
There is a prohibition so divine,
That cravens my weak hand.[29] Come, here 's my heart:
Something 's afore 't:[30] — soft, soft! we 'll no defence;
Obedient as the scabbard.[31] — What is here?

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Inhalt des Gelesenen wiedergeben lassen. 11) *where* bezieht sich nicht auf *Milford-Haven*, sondern ist = *whereas*. In diesem Sinne, wie umgekehrt *whereas* für das jetzige *where*, gebraucht Sh. das Wort öfter; so in K. Lear (A. 1, Sc. 2) *where, if you violently proceed against him, mistaking his purpose, it would make a great gap in your own honour.* 12) d. h. in gleicher Weise untreu gegen mich, wie Imogen es ist. 13) *worm of Nile*, die kleine giftige Schlange des Nil, steht ebenso in Antony and Cleopatra (A. 5, Sc. 2). 14) Die Winde werden als die Eilpferde aufgefasst, auf denen der Hauch der Verläumdung über die Welt dahinfährt. 15) *states* sind die König und Königin umgebenden Hofstaaten, hochgestellte Personen. 16) *enters* lässt sich, genau genommen, nur auf *the secrets of the grave* beziehen; zu den vorhergehenden *kings — — matrons* müsste eigentlich ein anderes Verbum treten. 17) M. Mason wollte diese Stelle so interpungiren: *What! is it to be false,* || *To lie in watch there, and to think on him?* 18) d. h. stündlich zu weinen. 19) *witness* ist hier Verbum: bezeuge Dein Gewissen es, ob ich falsch bin. 20) In der Erinnerung und in der Ueberzeugung, dass Iachimo die Wahrheit sprach, als er den Posthumus der Untreue beschuldigte (A. 1, Sc. 7), kommt ihr jetzt seine Gesichtsbildung *(favour)*, die ihr damals wie die eines Schurken erschien, wie die eines ehrlichen Mannes vor. 21) *jay*, eigentlich = Elster, dann übertragen = Metze, Buhlerin, von dem bunten, schillernden Costüm, das sie trägt. In diesem Doppelsinne kommt das Wort in Merry Wives of Windsor (A. 3, Sc. 3) vor: *we 'll teach him to know turtles from jays.* 22) d. h. sie verdankte ihre ganze Existenz ihrer Schminke, durch die sie für ihr Gewerbe tauglich erschien; sie war gleichsam das Geschöpf ihrer buhlerischen Kunst, welche mütterlich für sie sorgte. — Die Cambridge Edd. erklären, als ob im Texte *painting her* für *her painting* stände: *whose mother aided and abetted her daughter in her trade of seduction.* Sie citiren dabei aus Middleton's A Mad World, my Masters die Parallelstelle: *See, here she comes,* || *The close curtezan, whose mother is her bawd.* 23) *for* = *because*. — Das Bild von dem aus der Mode gekommenen Kleide wird hier fortgesetzt: weil es wegen seines kostbaren Stoffes nicht nutzlos an der Wand aufgehängt werden soll, muss es zerschnitten und zu anderen Zwecken verwendet werden. 24) Als Æneas mit seinen scheinbar ehrlichen Worten die Dido berückt hatte, galten auch redliche Leute für falsch, wenn sie sprachen wie Æneas. 25) *to scandal* = zu einem Aergerniss, einem Gegenstande des Anstosses machen. — Auf Sinon, der sich den Trojanern als griechischer Ueberläufer darstellte, und auf seine falsche Kunst spielt Sh. auch in K. Henry VI. Third Part (A. 3, Sc. 2) und in Titus Andronicus (A. 5, Sc. 3) an. 26) Sinon's falsche Thränen beraubten in der Folge auch das wahre Elend des ihm gebührenden Mitleides. 27) Das Bild vom Sauerteig, der den ursprünglich wohlschmeckenden Teig zu sehr durchsäuert, also verdirbt, wendet Sh. auch in Hamlet (A. 1, Sc. 4) an: *Or by some habit, that too much o'er-leavens* || *The form of plausive manners.* 28) *fail* ist das Nichtstandhalten, das Nicht-die-Probe-bestehen. — Weil Posthumus nicht die Probe bestanden, wird alles Tüchtige und Brave für falsch und meineidig gelten. 29) Imogen würde sich selbst erstechen, wenn das göttliche Verbot des Selbstmordes nicht ihrer schwachen Hand allen Muth raubte, ihre Hand feige machte. 30) Die Fol. liest *afoot*, offenbar ein Druckfehler, den schon Rowe verbesserte. — Während sie ihre Brust entblösst, um sie dem Schwerte darzubieten, findet sie etwas vor der Brust Verstecktes: die früher von Posthumus erhaltenen Briefe, die sie daselbst geborgen hat, wie ein Brusttuch *(stomacher)*, wie sie es gleich nachher bezeichnet. 31) So willig

The scriptures[32] of the loyal Leonatus,
All turn'd to heresy? Away, away,
Corrupters of my faith! you shall no more
Be stomachers to my heart. Thus may poor fools
Believe false teachers: though those that are betray'd
Do feel the treason sharply, yet the traitor
Stands in worse case of woe.[33]
And thou, Posthumus, thou that didst set up[34]
My disobedience 'gainst the king my father,
And make me put into contempt the suits
Of princely fellows,[35] shalt hereafter find
It is no act of common passage, but
A strain of rareness:[36] and I grieve myself,
To think, when thou shalt be disedg'd[37] by her
That now thou tir'st on, how thy memory
Will then be pang'd by me. — Pr'ythee, despatch:
The lamb entreats the butcher: where 's thy knife?
Thou art too slow to do thy master's bidding,
When I desire it too.
*Pis.* O gracious lady!
Since I receiv'd command to do this business,
I have not slept one wink.
*Imo.* Do 't, and to bed then.[38]
*Pis.* I 'll wake mine eyeballs blind[39] first.
*Imo.* Wherefore then
Didst undertake it? Why hast thou abus'd[40]
So many miles with a pretence? this place?
Mine action,[41] and thine own? our horses' labour?
The time inviting thee? the perturb'd court,
For my being absent; whereunto I never
Purpose return? Why hast thou gone so far,
To be unbent,[42] when thou hast ta'en thy stand,
The elected deer before thee?
*Pis.* But to win time,
To lose so bad employment; in the which[43]
I have consider'd of a course. Good lady,
Hear me with patience.
*Imo.* Talk thy tongue weary; speak:
I have heard I am a strumpet; and mine ear,
Therein false struck, can take no greater wound,
Nor tent, to bottom that.[44] But speak.
*Pis.* Then,[45] Madam,
I thought you would not back again.
*Imo.* Most like,
Bringing me here to kill me.
*Pis.* Not so, neither:
But if I were as wise as honest, then
My purpose would prove well. It cannot be,
But that my master is abus'd:
Some villain, ay, and singular in his art,[46]
Hath done you both this cursed injury.
*Imo.* Some Roman courtezan?[47]
*Pis.* No, on my life.
I 'll give but notice you are dead, and send him
Some bloody sign of it; for 't is commanded
I should do so: you shall be miss'd at court,
And that will well confirm it.
*Imo.* Why, good fellow,
What shall I do the while? where bide? how live?
Or in my life what comfort,[48] when I am
Dead to my husband?
*Pis.* If you 'll back to the court, —

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wie die Scheide das Schwert aufnimmt, will auch Imogen in ihren unbeschützten Busen es aufnehmen. 32) *scriptures* steht doppelsinnig, = Schriften im Allgemeinen, und = heilige Schriften, wie *scripture* vorzugsweise die Bibel heisst. 33) Den Gedanken, dass Posthumus, der Verräther, beklagenswerther ist, als sie, das Opfer des Verrathes, führt Imogen in den folgenden Versen weiter aus. 34) Steevens fügte vor *that* aus metrischen Gründen *thou* ein. — Die Fol. theilt diese Verse folgendermassen ab: *Stands in worse case of woe. And thou, Posthumus,* || *That didst set up my disobedience 'gainst the king* || *My father and make me put into contempt the suits* || *Of princely fellows etc.* — Für *make* hat die Fol. *makes*, wofür Rowe *mad'st* verbesserte. 35) Die *princely fellows* = Bewerber von gleich fürstlichem Range wie Imogen, werden hier dem niedriggeborenen Posthumus zu seiner Beschämung gegenübergestellt. 36) *a strain of rareness* = ein Zug, oder ein Bruch, der selten vorkommt, entspricht hier dem *act of common passage* = eine That oder Begebenheit von häufigem Vorkommen. 37) *to disedge*, eigentlich = abstumpfen, ist hier von der Sättigung der Begierde zu verstehen, im Gegensatze zu *to tire on* = gierig an Etwas herumzerren; zunächst von dem Falken oder einem anderen Raubvogel, der sich mit seiner Beute zu schaffen macht. 38) Imogen missversteht geflissentlich Pisanio's vorhergehende Worte, indem sie insinuirt, sobald er den Befehl seines Herrn vollzogen, werde er wieder schlafen können; er könne dann, um das Versäumte nachzuholen, sobald er sie umgebracht, getrost zu Bett gehen. 39) Das Wort *blind*, das in der Fol. zur Beeinträchtigung des Sinnes wie des Verses fehlt, supplirte Hanmer. Rowe hatte *break* aus *wake* gemacht. So kommt in The Revenger's Tragedie (1608) *to wake* als transitives Verbum in ähnlicher Construction vor: *A piteous tragedy! able to wake* || *An old man's eyes blood-shot.* — Staunton hält die Ergänzung mit *blind* für unnöthig und erklärt, indem er *wake* für synonym mit *watch* hält und dabei an die Zähmung der Jagdfalken durch Schlaflosigkeit denkt: *I 'll prevent sleep even by the torture of my eyeballs.* 40) *to abuse* = verkehrt oder unnütz verbrauchen, hier in Bezug auf die Meilen des Weges = umsonst zurücklegen. — Auch die folgenden Objecte bis zu *the perturb'd court* hängen in etwas modificirtem Sinne von *abus'd* ab. 41) Die auf die Reise verwandte Anstrengung. — *to abuse mine action* ist gesagt, wie es in Othello (A. 1, Sc. 3) von Othello's Armen heisst: *they have us'd* || *Their dearest action in the tented field.* 42) *to be unbent* = mit abgespanntem Bogen dastehen, wie *to be drawn* = mit gezücktem Schwerte dastehen. — Das Bild vom Jäger, der, im Begriffe das Wild zu erlegen, den Bogen abspannt, ist im Folgenden weiter ausgeführt. 43) *in the which* bezieht sich auf *time*, wovon auch *to lose etc.* abhängt. — *to lose* ist doppelsinnig, = verlieren, im Gegensatze zu *to win*, und = los werden. — Die alte Orthographie unterscheidet *to lose* und *to loose* noch nicht. 44) Imogen's Ohr ist durch die falsche Dissonanz des Schmähwortes *strumpet* so tief verletzt, dass keine andere Wunde oder Sonde, die etwa in Pisanio's Reden liegen könnte, tief genug eindringen könnte, um dieser ersten Verletzung auf den Grund zu kommen. So in K. Lear (A. 1, Sc. 4) *The untented woundings of a father's curse.* 45) *then I thought* bezieht sich auf das vorhergehende *in the which I have consider'd of a course.* 46) Ein Schurke, und zwar einer, der in seiner Kunst einzig dasteht, ausgezeichnet ist. So in Winter's Tale (A. 4, Sc. 3) *So singular in each particular.* 47) So interpungirt die Fol. mit Recht. Die späteren Hgg. streichen das Fragezeichen. 48) scil. *what*

*Imo.* No court, no father; nor no more ado
With that harsh, noble, simple nothing,
That Cloten, whose love-suit hath been to me
As fearful as a siege.[49]
*Pis.* If not at court,
Then not in Britain must you bide.
*Imo.* Where then?[50]
Hath Britain all the sun that shines? Day, night,
Are they not but in Britain? I' the world's volume
Our Britain seems as of it, but not in 't;
In a great pool, a swan's nest. Pr'ythee, think
There 's livers out of Britain.[51]
*Pis.* I am most glad
You think of other place. The ambassador,
Lucius the Roman, comes to Milford-Haven
To-morrow: now, if you could wear a mind[52]
Dark as your fortune is, and but disguise
That which, to appear itself, must not yet be,
But by self-danger,[53] you should tread a course
Pretty, and full of view: yea, haply, near
The residence of Posthumus; so nigh, at least,
That, though his actions were not visible, yet
Report should render him hourly to your ear,
As truly as he moves.
*Imo.* O, for such means,[54]
Though peril to my modesty, not death on 't,
I would adventure.
*Pis.* Well then, here 's the point:
You must forget to be a woman; change
Command into obedience; fear, and niceness,
(The handmaids of all women, or more truly,
Woman it pretty self,)[55] into a waggish courage;
Ready in gibes, quick-answer'd,[56] saucy, and
As quarrellous as the weasel:[57] nay, you must
Forget that rarest treasure of your cheek,
Exposing it (but, O, the harder heart![58]
Alack, no remedy!) to the greedy touch
Of common-kissing Titan; and forget
Your laboursome and dainty trims, wherein
You made great Juno angry.[59]
*Imo.* Nay, be brief:
I see into thy end,[60] and am almost
A man already.
*Pis.* First, make yourself but like one.
Forethinking this, I have already fit
('T is in my cloak-bag) doublet, hat, hose, all
That answer to them:[61] would you, in their serving,[62]
And with what imitation you can borrow
From youth of such a season, 'fore noble Lucius
Present yourself, desire his service, tell him
Wherein you 're happy,[63] (which you 'll[64] make him know,
If that his head have ear in music,) doubtless
With joy he will embrace you; for he 's honourable,
And, doubling that, most holy.[65] Your means abroad,
You have me, rich;[66] and I will never fail
Beginning nor supplyment.

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*comfort is there in my life, when etc.*: was hilft mir das Leben, wenn mein Gatte mich für todt hält? 49) *siege* = Belagerung, hier im eigentlichen Sinne mit einer Liebeswerbung verglichen, gebraucht Sh. sonst tropisch in solcher Verbindung; so in All 's well that ends well (A. 3, Sc. 7) *Lays down his wanton siege before her beauty.* 50) Wo soll ich denn bleiben? fragt Imogen den Pisanio, rasch entschlossen, auf seinen Vorschlag einzugehen. Es ist also nicht, wie Malone meint, hinter der Frage *where then?* die stillschweigende Antwort *any where* hinzuzudenken. 51) Es giebt Leute, die ausserhalb Britanniens leben, also werde auch ich es können. 52) Wenn Ihr Euren Sinn so unscheinbar machen, seiner angebornen Hoheit so entäussern könntet, wie Eure gegenwärtige Lage; wenn Ihr Euch, Eurem jetzigen Schicksal entsprechend, demüthigen könntet. — So kommt in K. Lear (A. 2, Sc. 2) *my obscured course* von dem als Diener verkleideten Kent vor. — Johnson's Erklärung: *to wear a dark mind = to carry a mind impenetrable to the search of others*, passt nicht recht zu der Vergleichung *dark as your fortune is.* 53) Wenn Ihr das verhüllen, verkleiden könntet, was, wenn es als es selbst erschiene, nicht anders als mit eigner Gefahr jetzt schon so erscheinen darf — darunter ist natürlich der wahre Stand und das eigentliche Geschlecht der Imogen verstanden —: dann solltet Ihr einen Weg einschlagen, der geziemend ist, und Euch Gelegenheit bietet, Euch umzusehen. —*full of view* erhält seine nähere Bestimmung durch das Folgende. 54) Die Hgg. setzen hinter *means* ein Ausrufungszeichen, während die Fol. durch ein Comma es richtiger mit dem durch den parenthetischen Zwischensatz davon getrennten *I would adventure* verbindet: O, um solche Gelegenheit zu erreichen, würde ich unternehmend sein, wenn auch meiner Sittsamkeit Gefahr, nur nicht der Tod drohte. — Zu *peril* ist zu suppliren *though peril be* oder *happen to my modesty*, wie *death on 't* zu erklären ist: *death of my modesty.* — *to adventure* wird ebenso, wie hier, in Romeo and Juliet (A. 2, Sc. 2) construirt: *I would adventure for such merchandise.* — Für *though* möchte Johnson *through* lesen, eine überflüssige Aenderung. 55) Die Scheu und das Zartgefühl begleiten das Weib gleichsam als Dienerinnen, oder sie machen vielmehr das eigentliche, artige Wesen des Weibes selbst aus. — *it* (die ältere Form für *its*) ist von *self*, wozu es gehört, durch das eingeschobene Epitheton *pretty* getrennt. 56) *quick-answered* = mit raschen Antworten bei der Hand. So in K. Lear (A. 3, Sc. 7) *simple-answered.* 57) Auf die Reizbarkeit des Wiesels spielt Sh. auch in K. Henry IV. First Part (A. 2, Sc. 3) an: *A weasel hath not such a deal of spleen,* || *As you are toss'd with.* 58) Johnson bezieht diesen Ausruf auf die Hartherzigkeit des Posthumus. Pisanio will aber wohl nur im Allgemeinen sagen, dass ein hartes Herz dazu gehört, den zarten Teint von Imogen's Wange *(that rarest treasure of your cheek)* der gierigen Berührung des Alles ohne Unterschied küssenden Sonnengottes *(common-kissing)* preiszugeben. 59) Juno wurde aus Neid zornig über die geflissentliche und zierliche Art, wie Imogen sich zu putzen pflegte. 60) Ich sehe, worauf Du hinaus willst; ich erkenne Deine Zwecke. 61) *them* bezieht sich auf *doublet, hat, hose:* Alles, was ihnen entspricht, was noch sonst zur Männerkleidung gehört. — *answer* ist Conjunctiv. 62) Indem Ihr Euch ihrer bedient, indem sie Euch zu Diensten sind. 63) *happy* = begabt, talentvoll. So kommt *happiness* = Talent, in Hamlet (A. 2, Sc. 2) vor: *a happiness that often madness hits on.* — Dass Pisanio Imogen's musikalisches Talent vorzugsweise darunter versteht, erhellt aus dem Folgenden. 64) So nach Hanmer's Verbesserung. Die Fol. hat *will* für *you 'll.* — Vielleicht schrieb Sh. *we 'll*, wie Malone für möglich hält. — Wofür Ihr Talent habt, das werdet Ihr — oder werden wir — ihn schon wissen lassen, wenn er Gehör für Musik hat. 65) Dass er fromm ist, macht ihn doppelt ehrenwerth. 66) Was die Mittel

*Imo.* Thou art all the comfort
The gods will diet[67] me with. Pr'ythee, away:
There 's more to be consider'd, but we 'll even
All that good time will give us.[68] This attempt
I 'm soldier to,[69] and will abide it with
A prince's courage. Away, I pr'ythee.
*Pis.* Well, Madam, we must take a short farewell,
Lest, being miss'd, I be suspected of
Your carriage[70] from the court. My noble mistress,
Here is a box; I had it from the queen:[71]
What 's in 't is precious; if you are sick at sea,
Or stomach-qualm'd at land, a dram of this
Will drive away distemper. — To some shade,
And fit you to your manhood.[72] — May the gods
Direct you to the best!
*Imo.* Amen. I thank thee. *[Exeunt.*

## SCENE V.

A Room in Cymbeline's Palace.

*Enter* Cymbeline, Queen, Cloten, Lucius, *Lords, and Attendants.*

*Cym.* Thus far; and so farewell.
*Luc.* Thanks, royal Sir.
My emperor hath wrote; I must from hence;
And am right sorry that I must report ye
My master's enemy.
*Cym.* Our subjects, Sir,
Will not endure his yoke; and for ourself
To show less sovereignty than they, must needs
Appear unkinglike.
*Luc.* So, Sir, I desire of you
A conduct over land to Milford-Haven. —
Madam, all joy befall your grace, and you![1]
*Cym.* My lords, you are appointed for that office;
The due of honour in no point omit.
So, farewell, noble Lucius.
*Luc.* Your hand, my lord.
*Clo.* Receive it friendly; but from this time forth
I wear it as your enemy.
*Luc.* Sir, the event
Is yet to name the winner. Fare you well.
*Cym.* Leave not the worthy Lucius, good my lords,
Till he have cross'd the Severn.[2] — Happiness![3]
*[Exeunt* Lucius *and Lords.*

*Queen.* He goes hence frowning; but it honours us,
That we have given him cause.
*Clo.* 'T is all the better:
Your valiant Britons have their wishes in it.[4]
*Cym.* Lucius hath wrote already to the emperor
How it goes here. It fits us therefore, ripely,[5]
Our chariots and our horsemen be in readiness:
The powers that he already hath in Gallia
Will soon be drawn to head, from whence he moves
His war for Britain.
*Queen.* 'T is not sleepy business,[6]
But must be look'd to speedily, and strongly.
*Cym.* Our expectation that it would be thus
Hath made us forward. But, my gentle queen,
Where is our daughter? She hath not appear'd
Before the Roman, nor to us hath tender'd
The duty of the day.[7] She looks us like
A thing more made of malice, than of duty:
We have noted it. — Call her before us, for
We have been too slight in sufferance.[8]
*[Exit an Attendant.*
*Queen.* Royal Sir,
Since the exile of Posthumus, most retir'd
Hath her life been; the cure whereof,[9] my lord,
'T is time must do. 'Beseech your majesty,
Forbear sharp speeches to her: she 's a lady
So tender of rebukes, that words are strokes,
And strokes death to her.

*Re-enter Attendant.*

*Cym.* Where is she, Sir? How
Can her contempt be answer'd?
*Atten.* Please you, Sir,
Her chambers are all lock'd; and there 's no answer
That will be given to the loud'st of noise[10] we make.
*Queen.* My lord, when last I went to visit her,
She pray'd me to excuse her keeping close;
Whereto constrain'd by her infirmity,
She should that duty leave unpaid to you,
Which daily she was bound to proffer:[11] this
She wish'd me to make known, but our great court
Made me to blame in memory.[12]
*Cym.* Her doors lock'd?
Not seen of late? Grant, heavens, that which I fear
Prove false! *[Exit.*

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zu Eurer Existenz in der weiten Welt betrifft, so besitzt Ihr sie reichlich in mir, oder wörtlich, so habt Ihr mich, also reiche Mittel. Zu *rich* ist *means* zu suppliren. — Eine andere Erklärung giebt Staunton, der *abroad* = *disbursed, expended* deutet. 67) *to diet* = in die Kost nehmen, pflegen. 68) Wir wollen Alles, was die günstige Zeit uns gewährt, in Ordnung bringen. 69) Für dieses Wagniss bin ich männlich beherzt, wie ein Soldat. — In demselben Sinne von Männlichkeit und Stolz gebraucht sie gleich nachher das Wort *prince.* 70) Eure Wegschaffung vom Hofe. 71) Vgl. A. 1, Sc. 6, Anm. 10. 72) Imogen soll einen schattigen Platz aufsuchen, um ihre Männerkleidung anzulegen.

1) Nach Malone's Meinung wäre für *your grace* vielleicht *his grace* (d. h. seine Majestät) *and you* zu lesen. Eher ist mit Beibehaltung der alten Lesart anzunehmen, dass Lucius sich mit den Worten *and you* an Cloten wendet, zu dem er das folgende *Your hand, my lord* spricht. — Die Cambridge Edd. ertheilen die Worte *And you!* der Königin als Antwort auf Lucius' Worte zu. 2) Er musste den Fluss Severn passiren, um nach Milford, an der Küste von Wales, zu gelangen. 3) d. h. Glück auf die Reise! 4) In dem finstern Aussehen des römischen Gesandten erlangen die tapfern Briten, was sie wünschen, nämlich den Krieg mit Rom. 5) *ripely* = zeitig, rechtzeitig. 6) Kein Geschäft, das sich schläfrig betreiben lässt. 7) Sie hat uns noch nicht, wie es ihre Pflicht war, ihren täglichen Morgengruss dargebracht. 8) Wir waren zu achtlos in der Geduld, die wir mit Imogen's unkindlichem Benehmen hatten. 9) *whereof* lässt sich nur ungenau auf ein vorhergehendes Wort beziehen; eigentlich ist ein Wort wie Gram oder dergleichen zu verstehen, da nicht sowohl die zurückgezogene Lebensweise, als vielmehr die Ursache dieser Zurückgezogenheit der Heilung durch die Zeit bedarf. 10) So Capell. — *lowd of noise* ist die Lesart der Fol., wofür Rowe *loudest noise* emendirte. Jedenfalls ist der Superlativ hier unentbehrlich. 11) Vgl. Anm. 7 dieser Scene. 12) Die Königin hat im Gedränge des Hofes die Bitte der Imogen ver-

*Queen.* Son, I say, follow the king.
*Clo.* That man of hers, Pisanio, her old servant,
I have not seen these two days.
*Queen.* Go, look after.[13] — *[Exit* Cloten.
Pisanio, thou that stand'st so for Posthumus![14] —
He hath a drug of mine: I pray, his absence
Proceed by swallowing that, for he believes
It is a thing most precious. But for her,
Where is she gone? Haply, despair hath seiz'd her;
Or, wing'd with fervour of her love, she 's flown
To her desir'd Posthumus. Gone she is
To death, or to dishonour; and my end[15]
Can make good use of either: she being down,
I have the placing of the British crown.

*Re-enter* Cloten.

How now, my son?
*Clo.* 'T is certain, she is fled.
Go in, and cheer the king: he rages; none
Dare come about him.
*Queen. [Aside.]* All the better: may
This night forestall him of the coming day![16] *[Exit.*
*Clo.* I love, and hate her, for she 's fair and royal,
And that she has all courtly parts, more exquisite
Than lady, ladies, woman:[17] from every one
The best she hath, and she, of all compounded,
Outsells them all.[18] I love her therefore. But,
Disdaining me, and throwing[19] favours on
The low Posthumus, slanders so her judgment,
That what 's else rare is chok'd; and, in that point,
I will conclude to hate her; nay, indeed,
To be reveng'd upon her: for, when fools
Shall —

*Enter* Pisanio.

Who is here? What! are you packing,[20] sirrah?
Come hither. Ah, you precious pander! Villain,
Where is thy lady? In a word, or else
Thou art straightway with the fiends.[21]
*Pis.* O, good my lord!
*Clo.* Where is thy lady? or, by Jupiter,[22]
I will not ask again. Close villain,
I 'll have this secret from thy heart, or rip
Thy heart to find it.[23] Is she with Posthumus?
From whose so many weights of baseness cannot
A dram of worth be drawn.
*Pis.* Alas, my lord!
How can she be with him? When was she miss'd?
He is in Rome.
*Clo.* Where is she, Sir? Come nearer;
No further halting: satisfy me home,[24]
What is become of her?
*Pis.* O, my all-worthy lord![25]
*Clo.* All-worthy villain!
Discover where thy mistress is, at once,
At the next word: — no more of worthy lord! —
Speak, or thy silence on the instant[26] is
Thy condemnation and thy death.
*Pis.* Then, Sir,
This paper is the history of my knowledge
Touching her flight.[27] *[Presenting a letter.*
*Clo.* Let 's see 't. — I will pursue her
Even to Augustus' throne.[28]
*Pis. [Aside.]* Or this, or perish.[29]
She 's far enough; and what he learns by this,
May prove his travel, not her danger.
*Clo.* Hum!
*Pis. [Aside.]* I 'll write to my lord she 's dead. O Imogen,
Safe may'st thou wander, safe return again!
*Clo.* Sirrah, is this letter true?
*Pis.* Sir, as I think.
*Clo.* It is Posthumus' hand; I know 't. — Sirrah, if thou wouldst not be a villain, but do me true service,

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gessen; der Hof hat gemacht, dass sie wegen ihres Mangels an Gedächtniss zu tadeln ist. 13) Mit diesen Worten wiederholt die Königin nur ihren früheren Befehl: *follow the king*, und ertheilt ihm nicht etwa zu dem vorigen noch den, nach Pisanio zu forschen. 14) Diese Worte spricht die Königin, indem sie in Gedanken den Pisanio gleichsam vor sich stehen sieht. — Der Uebergang von einem Gedanken und Ton der Rede zum andern wird dann angedeutet durch den Uebergang vom *thou* zum *he*. 15) *my end* = der Zweck, den ich verfolge, mein Plan. 16) Möge diese Nacht ihm den kommenden Tag vorwegnehmen; möge er in dieser Nacht an seiner Wuth sterben. — Das *Aside* fügten zuerst die Cambridge Edd. zu dieser Rede der Königin. — Am Schluss der folgenden Zeile ist richtig mit Staunton ein Comma statt des Semicolons zu setzen, da *for* = *because* steht und in dem folgenden *that* wiederholt wird. 17) Als irgend eine Dame *(lady)*, als die Damen überhaupt *(ladies)*, als das Weib im Allgemeinen. So erwiedert in All 's well that ends well (A. 2, Sc. 3) Parolles auf die Frage: *Are you companion to the count Rousillon?* mit ähnlicher Steigerung: *To any count; to all counts; to what is man.* 18) Obgleich Imogen aus dem Besten jeder einzelnen Frau zusammengesetzt, gebildet ist, übertrifft sie an Werth doch alle Frauen insgesammt. 19) *disdaining* und *throwing* sind Verbalsubstantiva, von denen das Verbum *slanders* = schmähen, schlecht erscheinen lassen, abhängt. 20) *to pack* = intriguiren, ein Complott anstiften. 21) Sage mir in einem Worte, wo sie ist, oder Du gehst augenblicklich zum Teufel. — Der grösseren Emphase wegen gebraucht Cloten das bombastische *fiends*. 22) Die Hgg. setzen hinter *Jupiter* einen Gedankenstrich, als ob Cloten sich unterbräche und seine Frage nicht wiederholen wollte. In der That aber liegt die beabsichtigte Drohung vollkommen ausgesprochen: Wo ist Deine Dame? oder (d. h. wenn Du nicht antwortest) ich will, beim Jupiter! nicht zum zweiten Mal fragen, sondern Dich ohne Weiteres umbringen. In diesem Sinne interpungirt auch die Fol. 23) So in K. Lear (A. 4, Sc. 6) *To know our enemies' minds, we rip their hearts.* 24) Gieb mir gründliche, erschöpfende Auskunft. 25) Mit dieser schmeichelhaften Anrede sucht Pisanio den Cloten zu begütigen. 26) *on the instant* gehört zu *condemnation* und zu *death*, und ist nur des Nachdruckes wegen vorangestellt. 27) Der geschichtliche Bericht dessen, was ich über ihre Flucht weiss. 28) Cloten setzt voraus, dass Imogen zu Posthumus nach Rom fliehen wird, wo selbst der mit den Briten jetzt im Kriege begriffene Kaiser sie nicht vor seinem Zorne schützen soll. 29) Wenn ich dies nicht thue (d. h. den Brief übergebe), so muss ich durch Cloten's Wuth umkommen. — Das ist offenbar der Sinn dieses elliptischen Satzes: Entweder dies, oder stirb! sagt Pisanio bei Seite zu sich selbst. — Johnson wollte die Worte als eine Drohung dem Cloten in den Mund legen. — Ueber den Inhalt dieses angeblichen Briefes von Posthumus, demzufolge Imogen in der Nähe von Milford zu

undergo those employments, wherein I should have cause to use thee, with a serious industry, — that is, what villany soe'er I bid thee do, to perform it directly and truly, — I would think[30] thee an honest man; thou shouldst neither want my means for thy relief, nor my voice for thy preferment.

*Pis.* Well, my good lord.

*Clo.* Wilt thou serve me? For since patiently and constantly thou hast stuck to the bare fortune of that beggar Posthumus, thou canst not in the course of gratitude but be a diligent follower of mine.[31] Wilt thou serve me?

*Pis.* Sir, I will.

*Clo.* Give me thy hand; here 's my purse. Hast any of thy late master's garments in thy possession?

*Pis.* I have, my lord, at my lodging, the same suit he wore when he took leave of my lady and mistress.

*Clo.* The first service thou dost me, fetch that suit hither: let it be thy first service; go.

*Pis.* I shall, my lord. *[Exit.*

*Clo.* Meet thee at Milford-Haven![32] — I forgot to ask him one thing; I 'll remember 't anon. — Even there, thou villain, Posthumus, will I kill thee. — I would these garments were come. She said upon a time, (the bitterness of it[33] I now belch from my heart,) that she held the very garment of Posthumus in more respect than my noble and natural[34] person, together with the adornment of my qualities. With that suit upon my back, will I ravish her: first kill him, and in her eyes; there shall she see my valour, which will then be a torment to her contempt. He on the ground, my speech of insultment[35] ended on his dead body, — and when my lust hath dined, (which, as I say, to vex her, I will execute in the clothes that she so praised,) to the court I 'll knock her back, foot her home again.[36] She hath despised me rejoicingly, and I 'll be merry in my revenge.

*Re-enter* Pisanio, *with the clothes.*

Be those the garments?

*Pis.* Ay, my noble lord.

*Clo.* How long is 't since she went to Milford-Haven?

*Pis.* She can scarce be there yet.

*Clo.* Bring this apparel to my chamber; that is the second thing that I have commanded thee: the third is, that thou wilt be a voluntary mute[37] to my design. Be but duteous, and true preferment shall tender itself to thee. — My revenge is now at Milford: 'would I had wings to follow it. — Come, and be true. *[Exit.*

*Pis.* Thou bidd'st me to my loss: for, true to thee,
Were to prove false, which I will never be[38]
To him that is most true. — To Milford go,
And find not her whom thou pursu'st. Flow, flow,
You heavenly blessings, on her! This fool's speed
Be cross'd with slowness: labour be his meed! *[Exit.*

## SCENE VI.

Before the Cave of Belarius.

*Enter* Imogen, *in boy's clothes.*[1]

*Imo.* I see, a man's life is a tedious one:
I have tir'd myself, and for two nights together
Have made the ground my bed: I should be sick,
But that my resolution helps me. — Milford,
When from the mountain-top Pisanio show'd thee,
Thou wast within a ken.[2] O Jove! I think,
Foundations[3] fly the wretched; such, I mean,
Where they should be reliev'd. Two beggars told me,
I could not miss my way: will poor folks lie,
That have afflictions on them, knowing 't is[4]
A punishment, or trial? Yes; no wonder,
When rich ones scarce tell true: to lapse in fulness
Is sorer,[5] than to lie for need; and falsehood
Is worse in kings, than beggars. — My dear lord!
Thou art one o' the false ones. Now I think on thee,
My hunger 's gone; but even before, I was
At point to sink for food. — But what is this?
Here is a path to 't: 't is some savage hold:
I were best not call;[6] I dare not call; yet famine,
Ere clean it o'erthrow nature, makes it valiant.
Plenty, and peace, breeds cowards; hardness ever
Of hardiness[7] is mother. — Ho! Who 's here?
If any thing that 's civil, speak; if savage,
Take, or lend.[8] — Ho! — No answer? then, I 'll enter.

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suchen war, spricht Pisanio ausführlicher A. 5, Sc. 5. 30) Der Nachsatz zu dem Vordersatze *if thou wouldst etc.* beginnt erst mit *I would think thee. — undergo etc.* ist dem *do me true service* coordinirt. 31) Nach Cloten's Logik muss Pisanio, da er ohne Lohn dem armen Posthumus so treu geblieben ist, für so reichen Lohn ihm, dem Cloten, schon aus Dankbarkeit noch viel eifriger dienen. 32) Diese Worte sind aus dem angeblichen Briefe des Posthumus, und beziehen sich auf dessen Zusammentreffen mit Imogen. 33) *of it* bezieht sich auf das, was Imogen gesagt hat (vgl. A. 2, Sc. 3). 34) *natural person* = eigene, leibliche, aus Fleisch und Blut bestehende Person, der seine Begabungen *(my qualities)* dann als Schmuck dienen. 35) Wie Sh. *to insult* = triumphiren, im Sinne des jetzigen *exult* gebraucht, — z. B. in K. Henry VI. First Part (A. 1, Sc. 2) *Now am I like that proud insulting ship, || Which Cæsar and his fortune bare at once,* — so steht hier auch *insultment* für *exultation.* 36) *to foot* = mit Fusstritten forttreiben. 37) *voluntary mute* = ein freiwilliger stummer Diener, im Gegensatze zu einem, der durch Ausschneiden der Zunge dazu gemacht ist, wie die vertrauten Diener in der Türkei. 38) Die Fol. verbindet richtig *never be to him,* während die meisten Hgg. *false to him* verbinden und hinter *never be* ein Comma setzen.

1) Diese Bühnenweisung fügte Rowe zuerst hinzu. Die Fol. hat nur *Enter Imogen alone.* 2) *within a ken* = im Bereich des Auges. Ebenso mit dem unbestimmten Artikel steht in K. Henry IV. Second Part (A. 4, Sc. 1) *For, lo! within a ken our army lies.* 3) *foundations* steht in prägnantem Sinne: der Grund und Boden, auf dem Etwas gebaut ist, hier Milford, der seiner eigentlichen festen Natur nach also nicht beweglich sein sollte, flieht doch, wenn Elende nahen, die dort Trost suchen. Zugleich ist *foundation* = milde Stiftung. — Imogen hat den Weg nach Milford, das sie schon von den Bergen erblickt hatte, wieder verloren. 4) *'t is* bezieht sich auf *have afflictions on them.* 5) Im Ueberflusse straucheln (gegen die Wahrhaftigkeit sich vergehen) ist schlimmer *(sorer),* als aus Noth lügen. — Vier Zeilen weiter steht *for food* in Sh.'scher Licenz für *for want of food.* 6) Das wilde Ansehen des Höhlenbaues schreckt sie ab, dort Zuflucht zu suchen: ich thäte am besten daran, nicht zu rufen. 7) *hardness* = Beschwerde, Noth, bildet ein Wortspiel mit dem ähnlich lautenden *hardiness* =

Best draw my sword;[9] and if mine enemy
But fear the sword like me, he 'll scarcely look on 't.
Such a foe, good heavens! *[Enters the cave.*[10]

*Enter* Belarius, Guiderius, *and* Arviragus.

*Bel.* You, Polydore, have prov'd best woodman, and
Are master of the feast: Cadwal, and I,
Will play the cook and servant; 't is our match:[11]
The sweat of industry would dry, and die,[12]
But for the end it works to. Come, our stomachs
Will make what 's homely, savoury: weariness
Can snore upon the flint, when resty[13] sloth
Finds the down pillow hard. — Now, peace be here,
Poor house, that keep'st thyself![14]
*Gui.* I am throughly weary.
*Arv.* I am weak with toil, yet strong in appetite.
*Gui.* There is cold meat i' the cave: we 'll browse on that,
Whilst what we have kill'd be cook'd.
*Bel. [Looking into the cave.]* Stay: come not in.
But that it eats our victuals, I should think
Here were a fairy.
*Gui.* What 's the matter, Sir?
*Bel.* By Jupiter, an angel! or, if not,
An earthly paragon![15] — Behold divineness
No elder than a boy!

*Re-enter* Imogen.

*Imo.* Good masters, harm me not:
Before I enter'd here, I call'd; and thought
To have begg'd, or bought[16] what I have took. Good troth,
I have stol'n nought; nor would not, though I had found
Gold strew'd i' the floor.[17] Here 's money for my meat:
I would have left it on the board, so soon
As I had made my meal, and parted
With prayers for the provider.
*Gui.* Money, youth?
*Arv.* All gold and silver rather turn to dirt!
As 't is no better reckon'd, but of those
Who worship dirty gods.
*Imo.* I see, you 're angry.
Know, if you kill me for my fault, I should
Have died, had I not made it.
*Bel.* Whither bound?
*Imo.* To Milford-Haven.
*Bel.* What 's your name?
*Imo.* Fidele, Sir. I have a kinsman, who
Is bound for Italy: he embark'd at Milford;
To whom being going, almost spent with hunger,
I am fall'n in this offence.[18]
*Bel.* Pr'ythee, fair youth,
Think us no churls, nor measure our good minds
By this rude place we live in. Well encounter'd!
'T is almost night: you shall have better cheer
Ere you depart; and thanks, to stay and eat it.[19] —
Boys, bid him welcome.
*Gui.* Were you a woman, youth,
I should woo hard, but be your groom. — In honesty,[20]
I bid for you, as I do buy.
*Arv.* I 'll make 't my comfort,
He is a man: I 'll love him as my brother;
And such a welcome as I 'd give to him
After long absence, such is yours. — Most welcome!
Be sprightly, for you fall 'mongst friends.
*Imo.* 'Mongst friends!
*[Aside.]* If brothers![21] 'Would it had been so, that they
Had been my father's sons: then had my prize
Been less; and so more equal ballasting
To thee,[22] Posthumus.
*Bel.* He wrings[23] at some distress.
*Gui.* 'Would I could free 't!
*Arv.* Or I; whate'er it be,
What pain it cost, what danger. Gods!
*Bel.* Hark, boys. *[Whispering.*
*Imo.* Great men,
That had a court no bigger than this cave,
That did attend themselves, and had the virtue
Which their own conscience seal'd them, (laying by

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Kühnheit. 8) Das elliptische *take, or lend* ist kaum einer sicheren Deutung fähig. Vielleicht ist die Stelle corrumpirt. — Vgl. Anm. 16 dieser Scene. 9) Elliptisch: am besten, ich ziehe mein Schwert. Eben so kurz stand in der vorigen Scene: *Or this, or perish* (vgl. A. 3, Sc. 5, Anm. 29). 10) Die Fol. hat hier nur *Exit* und beginnt dann die siebente Scene mit dem Auftreten des Belarius und seiner Pflegesöhne. 11) So haben wir es ausgemacht. Vgl. A. 3, Sc. 3. 12) *die* bezieht sich, genau genommen, nur auf *industry*, da die Emsigkeit selbst sterben, aufhören würde, wenn der Zweck nicht wäre, um den sie arbeitet. Die Verbindung mit *sweat* und mit *dry* hat diese Sh.'sche Licenz veranlasst. 13) *resty* = träge, faul. In Coles' Latin-English Dictionary wird das Wort mit *piger, lentus* erklärt. 14) Mit diesen Worten begrüsst er die Höhle, die ihnen zur Wohnung dient, und die in ihrer Armuth keinen Thürhüter hat, sondern sich selbst behüten muss. 15) Das Epitheton *earthly* ist hinzugefügt, weil solch ein *paragon* eigentlich überirdisch ist, wie er denn gleich nachher von *divineness* spricht. Dieselbe Verbindung ist in Two Gentlemen of Verona (A. 2, Sc. 4) *No, but she is an earthly paragon.* 16) Vgl. Anm. 8 dieser Scene. — *to have begg'd* entspricht dem *speak*, und *bought what I have took* entspricht vielleicht dem *take, or lend.* 17) So die Fol. nach dem weitausgedehnten Gebrauche, den die ältere Sprache von der Präposition *in* machte. Boswell vergleicht damit die Stelle des Vaterunser: *thy will be done in earth.* — Die meisten Hgg. ändern überflüssig *o' the floor* mit Hanmer. 18) *this offence* ist entweder = diese Kränkung, die ich Euch zugefügt, oder, ohne solche Beziehung, = das Vergehen an fremdem Eigenthum. 19) Du sollst noch Dank dafür haben, wenn Du bleibst und es verzehrest. 20) Die Interpunction der Fol. verbindet *in honesty* mit dem Vorhergehenden, während es nur eine Betheurung ist, die zu dem Folgenden gehören muss: Wärst Du ein Weib, so würde ich eifrig werben, um nur Dein Diener zu werden. Zur Bekräftigung des Gesagten fügt Guiderius dann hinzu: Auf Ehre! ich biete für Dich, wie ich kaufe; ich sage nicht mehr, als ich meine. — Für *I do buy* emendirt Hanmer *I 'd buy.* 21) d. h. wenn es doch Brüder wären, nicht bloss Freunde. — Diesen Wunsch führt Imogen im Folgenden aus. Wenn sie Brüder gehabt hätte, so wäre sie nicht die Thronerbin gewesen, also geringer geschätzt und von grösserem Gleichgewicht mit Posthumus, dessen Verbindung mit ihr alsdann weniger Anstoss gegeben hätte. 22) *to thee* gehört zu *equal.* 23) *to wring* = schmerzlich zucken, sich vor Schmerzen winden. — In demselben Sinne kommt das Verbum Neutrum in Much Ado about

That nothing gift of differing multitudes,) [24]
Could not out-peer these twain. Pardon me, gods!
I 'd change my sex to be companion with them,
Since Leonatus' false.[25]

*Bel.* It shall be so.
Boys, we 'll go dress our hunt.[26] — Fair youth, come in:
Discourse is heavy, fasting; when we have supp'd,
We 'll mannerly demand thee of thy story,
So far as thou wilt speak it.

*Gui.* Pray, draw near.

*Arv.* The night to the owl, and morn to the lark, less welcome.[27]

*Imo.* Thanks, Sir.

*Arv.* I pray, draw near. *[Exeunt.*

### SCENE VII.

Rome. A public Place.

*Enter Two Senators and Tribunes.*

*1. Sen.* This is the tenour of the emperor's writ:
That since the common men [1] are now in action
'Gainst the Pannonians and Dalmatians,
And that the legions now in Gallia are
Full weak to undertake our wars against
The fall'n-off Britons, that we do incite
The gentry to this business. He creates
Lucius proconsul: and to you, the tribunes,
For this immediate levy, he commends [2]
His absolute commission. Long live Cæsar!

*Tri.* Is Lucius general of the forces?

*2. Sen.* Ay.

*Tri.* Remaining now in Gallia?

*1. Sen.* With those legions
Which I have spoke of, whereunto your levy
Must be suppliant: [3] the words of your commission
Will tie you to the numbers, and the time
Of their despatch. [4]

*Tri.* We will discharge our duty. *[Exeunt.*

## ACT IV.

### SCENE I.

The Forest, near the Cave.

*Enter* Cloten.

*Clo.* I am near to the place where they should meet, if Pisanio have mapped [1] it truly. How fit his garments serve me! Why should his mistress, who was made by him that made the tailor, not be fit too? the rather (saving reverence of the word) for [2] 't is said, a woman's fitness comes by fits. [3] Therein I must play the workman. I dare speak it to myself, (for it is not vain-glory for a man and his glass [4] to confer in his own chamber,) I mean, the lines of my body are as well drawn as his; no less young, [5] more strong, not beneath him in fortunes, beyond him in the advantage of the time, [6] above him in birth, alike conversant in general services, and more remarkable in single oppositions: [7] yet this imperseverant [8] thing loves him in my despite. What mortality is! Posthumus, thy head, which now is growing upon thy shoulders, shall within this hour be off, thy mistress enforced, thy garments cut to pieces before thy face; [9] and all this done, spurn her home to her father, who may, haply, be a little angry for my so rough usage, but my mother, having power of his testiness, shall turn all into my commendations. My horse is tied up safe: out, sword, and to a sore purpose! Fortune, put them into my hand! This is the very description of their meeting-place; and the fellow [10] dares not deceive me. *[Exit.*

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Nothing (A. 5, Sc. 1) vor: *To those that wring under the load of sorrow.* 24) Die Tüchtigkeit, die sie nach dem Zeugniss ihres eigenen Gewissens besitzen, wird hier entgegengestellt dem Ruhm, den die Welt ihnen zollt, und letzterer wird bezeichnet als ein nichtiges Geschenk des unter sich uneinigen, also unzuverlässigen grossen Haufens. — *nothing* ist Epitheton zu *gift*, wie die Fol. denn auch als Compositum *nothing-guift* schreibt. — *differing multitudes* wird erläutert durch den synonymen Ausdruck: *The still-discordant, wavering multitude* in K. Henry IV. Second Part (Induction). 25) scil. *Leonatus is false*, nach Singer's Schreibung. Die Fol. lässt den Apostroph aus. 26) *hunt* ist hier die Jagdbeute, die für das Mahl zubereitet werden soll. 27) scil. *than you are to us.*

1) Die *common men*, die Plebejer, werden hier der *gentry*, den Patriziern, entgegengestellt. — Sh. fand die historischen Thatsachen, die hier erwähnt werden, in Holinshed's Chronik (vgl. Einleitung pag. 608). 2) *commends* verbesserte Theobald das *commands* der Fol. 3) Das Wort *suppliant* = ergänzend, ausfüllend, mit betonter zweiter Sylbe, von *to supply*, kommt nur an dieser Stelle bei Sh. vor, wie er in Hamlet (A. 1, Sc. 3) von demselben Verbum das substantivische *suppliance* bildet. — Capell setzte zur Unterscheidung *supplyant* dafür. 4) Aus dem Wortinhalt der kaiserlichen Vollmacht werdet Ihr ersehen, wie zahlreich die von Euch zu bewerkstelligende Aushebung sein muss, und wann dieselbe nach Gallien zu befördern ist.

1) *to map* = einen Ort auf der Landkarte bezeichnen. 2) *for* = *because*. 3) Das Wortspiel mit *fit* in seinen verschiedenen Bedeutungen leitet Cloten mit einem sprichwörtlichen *saving reverence of the word* = mit Erlaubniss des Wortes sei es gesagt, ein. 4) Da sich *vain-glory* nur auf *man*, nicht auf *glass* bezieht, so sollte richtiger gesagt sein *for a man to confer with his glass.* — Vielleicht sollte Cloten's Redeweise einen komischen Eindruck hervorbringen. 5) Zu *no less young* ist *I am* zu suppliren. 6) *advantage of the time* ist der Vortheil, den Cloten vor dem Posthumus in dem Ansehen der Mitwelt, der Jetztzeit voraus hat. In diesem Sinne gebraucht Sh. *the time* sehr gewöhnlich. 7) Den *general services* = Kriegsdienst in Reih und Glied, ist hier *single oppositions* = Zweikampf, wo der Einzelne mit dem Einzelnen kämpft, gegenübergestellt. 8) Cloten, der nach Art Sh.'scher Clowns in dem Gebrauche gesuchterer Wörter sich vergreift, will *perseverant* = hartnäckig, halsstarrig, sagen, und sagt unbewusst das Gegentheil. — Steevens erklärt dagegen *imperseverant* ohne solche Beziehung gebildet nach der Analogie von *impassioned*, *immasked*, und Dyce schreibt *imperceiverant*, ein fabelhaftes Wort, das = *not perceiving, imperceptive*, stehen soll. Wie Dyce erklärt auch Staunton das Wort, das er aber *imperseverant* schreibt. — Hanmer emendirt *ill-perseverant.* 9) Warburton wollte *before her face* lesen, um in Cloten's Reden mehr Logik zu bringen, als Sh. beabsichtigt haben mochte. Vgl. Anm. 4 dieser Scene. 10) scil. Pisanio.

## SCENE II.

Before the Cave.

*Enter, from the cave,* Belarius, Guiderius, Arviragus, *and* Imogen.

*Bel.* *[To* Imogen.*]* You are not well: remain here in the cave;
We 'll come to you after hunting.
*Arv.* *[To* Imogen.*]* Brother, stay here:
Are we not brothers?
*Imo.* So man and man should be;
But clay and clay differs in dignity,
Whose dust is both alike. I am very sick.
*Gui.* Go you to hunting; I 'll abide with him.
*Imo.* So sick I am not, — yet I am not well;
But not so citizen a wanton,[1] as
To seem to die, ere sick. So please you, leave me;
Stick to your journal[2] course: the breach of custom
Is breach of all. I am ill; but your being by me
Cannot amend me: society is no comfort
To one not sociable. I am not very sick,
Since I can reason of it: pray you, trust me here;[3]
I 'll rob none but myself; and let me die,
Stealing so poorly.[4]
*Gui.* I love thee; I have spoke it;
How much the quantity,[5] the weight as much,
As I do love my father.
*Bel.* What! how? how?
*Arv.* If it be sin to say so, Sir, I yoke me[6]
In my good brother's fault: I know not why
I love this youth; and I have heard you say,
Love's reason 's without reason: the bier at door,[7]
And a demand who is 't shall die, I 'd say,
My father, not this youth.
*Bel.* *[Aside.]* O noble strain!
O worthiness of nature! breed of greatness!
Cowards father cowards, and base things sire base:[8]
Nature hath meal and bran, contempt and grace.
I 'm not their father; yet who this should be,
Doth miracle itself, lov'd before me.[9] —
'T is the ninth hour o' the morn.
*Arv.* Brother, farewell.
*Imo.* I wish ye sport.
*Arv.* You health.[10] — So please you, Sir.
*Imo.* *[Aside.]* These are kind creatures. Gods, what lies I have heard!
Our courtiers say, all 's savage but at court:
Experience, O! thou disprov'st report.
The imperious[11] seas breed monsters; for the dish,
Poor tributary rivers as sweet fish.
I am sick still; heart-sick. — Pisanio,
I 'll now taste of thy drug.[12] *[Swallows some.*
*Gui.* I could not stir him:[13]
He said, he was gentle, but unfortunate;
Dishonestly afflicted, but yet honest.
*Arv.* Thus did he answer me; yet said, hereafter
I might know more.
*Bel.* To the field, to the field! —
We 'll leave you for this time; go in, and rest.
*Arv.* We 'll not be long away.
*Bel.* Pray, be not sick,
For you must be our housewife.
*Imo.* Well, or ill,
I am bound to you.
*Bel.* And shalt be ever.[14] *[Exit* Imogen.
This youth, howe'er distress'd, appears he hath had
Good ancestors.[15]
*Arv.* How angel-like he sings!
*Gui.* But his neat cookery![16] He cut our roots
In characters;[17]
And sauc'd our broths, as Juno had been sick,
And he her dieter.
*Arv.* Nobly he yokes
A smiling with a sigh, as if the sigh
Was that it was, for not being such a smile;
The smile mocking the sigh, that it would fly
From so divine a temple, to commix
With winds that sailors rail at.

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1) *citizen* ist hier adjectivisch = bürgerlich, städtisch. — Die Städterinnen, wobei besonders an die reichen Kaufmannsweiber und -töchter von London gedacht wird, kommen bei Sh. und den zeitgenössischen Dramatikern als verzärtelt und affectirt häufig vor; so in As you like it (A. 2, Sc. 7) *the city-woman bears* || *The cost of princes on unworthy shoulders.* 2) *journal* = täglich, täglich wiederkehrend, gebraucht Sh. auch in Measure for Measure (A. 4, Sc. 3) *Ere twice the sun hath made his journal greeting.* 3) Lasst mich vertrauensvoll hier zurück; vertraut mir Eure Wohnung an. 4) Wenn Imogen sich selbst beraubt, d. h. stirbt, so ist das ein ärmlicher Diebstahl. 5) Wie gross der Umfang meiner Liebe auch sein mag, das Gewicht derselben ist so gross, wie ich meinen Vater liebe. 6) Ich geselle mich dem Fehler meines Bruders bei, wie zwei zu einem Gespann gehören. So folgt in derselben Scene nachher: *nobly he yokes a smiling with a sigh.* 7) Wenn die Bahre, die den Todten wegtragen sollte, schon vor der Thüre stünde, und ich entscheiden müsste, wer von Beiden sterben sollte, so würde ich diesen Jüngling eher leben lassen, als meinen Vater. 8) *to sire* = zum Vater haben, als Vater anerkennen, steht hier neben dem synonymen *to father*, wie das substantivische *father* und *sire* synonym ist. 9) *who this should be* geht auf die verkleidete Imogen: wer dies auch sein sollte, macht sich selbst zum Wunder, indem er vor mir, mehr als ich, von meinen Pflegesöhnen geliebt wird. 10) scil. *I wish you health.* — Mit den Worten *So please you, Sir* erklärt sich Arviragus bereit, dem Belarius zur Jagd zu folgen. 11) *imperious* = grossmächtig, bei Sh. häufig mit *imperial* synonym, steht hier dem *poor tributary* = tributpflichtig, also untergeben, gegenüber. 12) Pisanio hatte ihr (A. 3, Sc. 4) gesagt: *if you are sick at sea,* || *Or stomach-qualm'd at land, a dram of this* || *Will drive away distemper.* Darauf bezieht sich *heart-sick.* — Die Bühnenweisung fügte zuerst Dyce hinzu. 13) *I could not move him to tell his story* erklärt Johnson, vielleicht zu speciell. *to stir* ist = munter, lebendig machen. — *gentle* in der folgenden Zeile ist = adlig. 14) scil. *and shalt be ever bound to us:* Du sollst immer an uns gefesselt bleiben, immer bei uns bleiben. Belarius fasst *bound* in etwas anderem Sinne, als Imogen. 15) Knight ändert: *This youth, howe'er distress'd he appears, hath had etc.* Indess giebt der alte Text einen guten Sinn: Dieser Jüngling, wie unglücklich er jetzt auch sein mag, hat doch offenbar, nach seinem Ansehen zu urtheilen, gute Vorfahren gehabt. 16) Die Fol. theilt die folgenden Worte dem Arviragus zu, offenbar nur durch einen Druckfehler, da sie vor dessen nächste Rede abermals Arviragus' Namen setzt. 17) Er schnitt die Wurzeln zu Figuren aus und würzte die Brühe so sorgsam, als ob er eine kranke

*Gui.* I do note,
That grief and patience, rooted in him both,
Mingle their spurs [18] together.
*Arv.* Grow, patience!
And let the stinking elder, grief, untwine
His perishing root with the increasing vine! [19]
*Bel.* It is great morning. [20] Come away! — Who 's there?

*Enter* Cloten.

*Clo.* I cannot find those runagates: that villain
Hath mock'd me. — I am faint.
*Bel.* Those runagates!
Means he not us? I partly know him; 't is
Cloten, the son o' the queen. I fear some ambush.
I saw him not these many years, and yet
I know 't is he. — We are held as outlaws: — hence!
*Gui.* He is but one. You and my brother search
What companies [21] are near; pray you, away;
Let me alone with him.

*[Exeunt* Belarius *and* Arviragus.

*Clo.* Soft! What are you
That fly me thus? some villain mountaineers?
I have heard of such. — What slave art thou?
*Gui.* A thing
More slavish did I ne'er than answering
A slave without a knock. [22]
*Clo.* Thou art a robber,
A law-breaker, a villain. Yield thee, thief.
*Gui.* To who? to thee? What art thou? Have not I
An arm as big as thine? a heart as big?
Thy words, I grant, are bigger; for I wear not
My dagger in my mouth. Say, what thou art,
Why I should yield to thee?
*Clo.* Thou villain base,
Know'st me not by my clothes?
*Gui.* No, nor thy tailor, rascal,
Who is thy grandfather: he made those clothes,
Which, as it seems, make thee. [23]
*Clo.* Thou precious varlet, [24]
My tailor made them not.
*Gui.* Hence then, and thank
The man that gave them thee. Thou art some fool;
I am loath to beat thee.
*Clo.* Thou injurious [25] thief,
Hear but my name, and tremble.
*Gui.* What 's thy name?
*Clo.* Cloten, thou villain.
*Gui.* Cloten, thou double villain, be thy name, [26]
I cannot tremble at it: were it toad, or adder, spider,
'T would move me sooner.
*Clo.* To thy further fear,
Nay, to thy mere confusion, [27] thou shalt know
I 'm son to the queen.
*Gui.* I am sorry for 't; not seeming
So worthy as thy birth.
*Clo.* Art not afeard?
*Gui.* Those that I reverence, those I fear, the wise:
At fools I laugh, not fear them.
*Clo.* Die the death. [28]
When I have slain thee with my proper hand,
I 'll follow those that even now fled hence,
And on the gates of Lud's town [29] set your heads.
Yield, rustic mountaineer. *[Exeunt, fighting.*

*Re-enter* Belarius *and* Arviragus.

*Bel.* No companies [30] abroad?
*Arv.* None in the world. You did mistake him, sure.
*Bel.* I cannot tell: long is it since I saw him,
But time hath nothing blurr'd those lines of favour [31]
Which then he wore: the snatches in his voice,
And burst of speaking, were as his. I am absolute,
'T was very Cloten. [32]
*Arv.* In this place we left them:
I wish my brother make good time with him, [33]
You say he is so fell.
*Bel.* Being scarce made up,
I mean, to man, he had not apprehension

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Göttin zu verpflegen, zu beköstigen hätte. 18) *spurs* = Hauptwurzeln eines Baumes, kommt auch in Tempest (A. 5, Sc. 1) vor: *by the spurs pluck'd up the pine and cedar. — in him both* ist Pope's Emendation des *in them both* der Fol. 19) Der Gram wird hier bildlich als ein Hollunderbaum gefasst, der seine vergänglichen Wurzeln loslösen soll von dem wachsenden Weinstock der Geduld, der ihn umrankt; oder ohne Bild: möge von den beiden jetzt in Imogen wurzelnden, dem Gram und der Geduld, der erstere absterben und die letztere zunehmen. — Für *grow, patience* hat die Fol. *grow patient*, von Rowe verbessert. 20) *it is great morning* = es ist hoch am Morgen, der Tag ist weit vorgerückt. Dieselbe Redensart, welche Steevens dem französischen *grand jour* vergleicht, kommt in Troilus and Cressida (A. 4, Sc. 3) vor. 21) *companies* gebraucht Sh. auch sonst für *companions;* so in K. Henry V. (A. 1, Sc. 1) *His companies unletter'd, rude, and shallow.* — In der folgenden Rede schreibt die Fol. *villaine-mountainers*, so dass vielleicht *mountainer*, mit betonter erster Sylbe, hier das ächte Sh.'sche Wort wäre. Indess hat die Fol. weiterhin in dieser Scene *mountaineer.* 22) *a slave* ist hier das Schimpfwort *slave*, mit dem Cloten ihn angeredet hatte, und auf welches Guiderius nicht ohne einen Faustschlag erwiedern sollte. So in Romeo and Juliet (A. 3, Sc. 1) *Now, Tybalt, take the villain back again.* 23) Indem Cloten der Sohn seiner Kleider ist, ist er zugleich der Enkel des Schneiders, der diese Kleider machte. In demselben Sinne stand A. 3, Sc. 4: *some jay of Italy, whose mother was her painting.* Vgl. dazu Anm. 22. 24) So in Othello (A. 5, Sc. 2) *precious villain* = auserlesener, ausbündiger Schurke. 25) *injurious* = schmähsüchtig, ehrenrührig. 26) Guiderius fasst Cloten's Bescheid so auf, als ob er *Cloten, thou villain* heisse, und sagt: wenn Dein Name auch *Cloten, thou double villain* lautet, so kann ich doch nicht vor ihm zittern. 27) *to thy mere confusion* = zu Deiner gänzlichen Vernichtung. So in K. Henry VIII. (A. 3, Sc. 2) *to the mere undoing of all the kingdom.* 28) *to die the death* = des Todes sterben, eine der biblischen Sprache entlehnte Steigerung des einfachen *to die*, die auch in Measure for Measure (A. 2, Sc. 4) vorkommt. 29) Sh. fand diesen alten Namen von London in seinen Chroniken. Nach der Tradition hatte König Lud die Stadt der Trinobanten, die zerstört war, wieder erbaut und ihr seinen Namen gegeben. 30) Vgl. Anm. 21. — So die Cambridge Edd. Die früheren Hgg. lasen mit der Fol. *company's abroad.* 31) *lines of favour* = Gesichtszüge. 32) Ich bin ganz sicher, es war recht eigentlich Cloten. — *absolute* gebraucht Sh. wie er *perfect* gebraucht, = keinem Bedenken oder Zweifel zugänglich. 33) Ich wünsche, dass es meinem Bruder gut mit ihm erging, dass er

Of roaring terrors; for the effect of judgment
Is oft the cause of fear.[34] But see, thy brother.

*Re-enter* GUIDERIUS, *with* CLOTEN'S *head.*

*Gui.* This Cloten was a fool, an empty purse,
There was no money in 't. Not Hercules
Could have knock'd out his brains, for he had none;
Yet I not doing this, the fool had borne
My head, as I do his.
*Bel.* What hast thou done?
*Gui.* I am perfect,[35] what: cut off one Cloten's head,
Son to the queen, after his own report;
Who call'd me traitor, mountaineer; and swore,
With his own single hand he 'd take us in,[36]
Displace our heads, where (thank the gods!)[37] they grow,
And set them on Lud's town.
*Bel.* We are all undone.
*Gui.* Why, worthy father, what have we to lose,
But, that he swore to take, our lives? The law
Protects not us: then, why should we be tender,
To let an arrogant piece of flesh threat us;
Play judge, and executioner, all himself,
For we do fear the law?[38] What company
Discover you abroad?
*Bel.* No single soul
Can we set eye on, but in all safe reason
He must have some attendants. Though his humour[39]
Was nothing but mutation; ay, and that
From one bad thing to worse; not frenzy, not
Absolute madness, could so far have rav'd,
To bring him here alone. Although, perhaps,
It may be heard at court, that such as we
Cave[40] here, hunt here, are outlaws, and in time
May make some stronger head:[41] the which he hearing,
(As it is like him,) might break out, and swear
He 'd fetch us in; yet is 't not probable
To come alone, either he so undertaking,
Or they so suffering: then on good ground we fear,
If we do fear this body hath a tail
More perilous than the head.
*Arv.* Let ordinance
Come as the gods foresay it: howsoe'er,
My brother hath done well.
*Bel.* I had no mind
To hunt this day: the boy Fidele's sickness
Did make my way long forth.[42]
*Gui.* With his own sword,
Which he did wave against my throat, I have ta'en
His head from him: I 'll throw 't into the creek
Behind our rock; and let it to the sea,[43]
And tell the fishes, he 's the queen's son, Cloten:
That 's all I reck.[44] *[Exit.*
*Bel.* I fear, 't will be reveng'd.
'Would, Polydore, thou hadst not done 't; though valour
Becomes thee well enough.
*Arv.* 'Would I had done 't,
So the revenge alone pursu'd me! — Polydore,
I love thee brotherly, but envy much
Thou hast robb'd me of this deed: I would, revenges,
That possible strength[45] might meet, would seek us through,
And put us to our answer.
*Bel.* Well, 't is done.[46]
We 'll hunt no more to-day, nor seek for danger
Where there 's no profit. I pr'ythee, to our rock:
You and Fidele play the cooks; I 'll stay
Till hasty Polydore return, and bring him
To dinner presently.
*Arv.* Poor sick Fidele!
I 'll willingly to him: to gain his colour,
I 'd let a parish of such Clotens blood,[47]
And praise myself for charity. *[Exit.*
*Bel.* O thou goddess,
Thou divine Nature, how thyself thou blazon'st[48]
In these two princely boys! They are as gentle
As zephyrs, blowing below the violet,
Not wagging his sweet head; and yet as rough,
Their royal blood enchaf'd, as the rud'st wind,

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gut mit ihm fertig wurde. 34) So emendirt Theobald die Lesart der Fol.: *for defect of judgment is oft the cause of fear*, was unrichtig sein muss, da Cloten's Tollkühnheit mit seiner geistigen Beschränktheit in Verbindung gebracht wird. Hanmer lässt *defect* unangetastet und liest *cure* für *cause;* Knight *as* für *is:* aus Mangel an Urtheil, welcher eben so oft Furcht bewirkt, d. h. wie er in Cloten's Fall die Furcht benimmt. Vielleicht wäre Knight's Emendation beizubehalten, aber so, dass sich *as oft the cause of fear* nur auf *judgment* bezöge. — Staunton liest *for defect of judgment is oft the sauce of fear* und fasst *sauce = corrective, antidote.* — Die Cambridge Edd., welche die Lesart der Fol. beibehalten, vermuthen, dass Sh. das Gegentheil von dem gesagt, was er eigentlich habe sagen wollen, oder dass zufällig eine Zeile ausgefallen, deren Inhalt sie so suppliren: *for defect of judgment || Supplies the place of courage, while true judgment || Is oft the cause of fear.* 35) Vgl. Anm. 32. 36) *to take in*, eigentlich = einnehmen, von einer Stadt oder Provinz, hier in übertragenem Sinne = sich bemächtigen, bezwingen. 37) Die Fol. hat *thanks the Gods*, woraus die späteren Folioausgg. *thanks to the Gods* machten. 38) Diese vereinigten Rollen des Richters und Henkers könnte er nur dann spielen, wenn wir das Gesetz fürchteten, oder wörtlich: weil wir das Gesetz fürchteten. 39) Die Fol. liest *honor*, was als Druckfehler für *humour* in den alten Ausgg. Sh.'s öfter vorkommt. Theobald setzte zuerst das richtige *humour* an die Stelle: Cloten's Laune bestand aus lauter Veränderungssucht. 40) *to cave* = in einer Höhle wohnen, wie *to cabin* (in Titus Andronicus A. 4, Sc. 2) = in einer Hütte wohnen, und *to house* (in diesem Stücke A. 3, Sc. 3) = hausen. 41) *to make head* = sich zusammenthun, sich sammeln. 42) *forth* ist mit *my way* zu verbinden: mein Ausgang. 43) Er will Cloten's Kopf aus der Bucht in das Meer treiben lassen. — Zu *tell* ist *let it* zu suppliren. 44) Das ist Alles, woran mir liegt. — *to reck* = sich um Etwas kümmern, in Anschlag bringen. 45) *possible strength* ist eine Kraft, wie sie solcher Rache gegenüber möglich, solcher Rache gewachsen ist. 46) Nun, es ist einmal geschehen! — Mit diesen Worten schneidet Belarius die weiteren Verhandlungen über Cloten's Tod ab. 47) Um dem kranken, blassen Fidele seine natürliche rothe Farbe zu verschaffen, würde er eine ganze Gemeinde solcher Clotens zur Ader lassen und es noch dazu für ein Werk der Nächstenliebe halten. — Wie hier *a parish of such Clotens*, steht A. 5, Sc. 5 *a band of Clotens.* 48) So verbessert Capell das *thou thyself thou blazon'st* der ersten Fol. — Die früheren Hgg. lasen *thyself thou blazon'st*, ohne das ausgelassene *thou* mit *how* zu

That by the top doth take the mountain pine,
And make him stoop to the vale. 'T is wonder,[49]
That an invisible instinct[50] should frame them
To royalty unlearn'd, honour untaught,
Civility not seen from other,[51] valour
That wildly grows in them, but yields a crop
As if it had been sow'd! Yet still it 's strange,
What Cloten's being here to us portends,
Or what his death will bring us.

*Re-enter* GUIDERIUS.

*Gui.* Where 's my brother?
I have sent Cloten's clotpoll down the stream,
In embassy to his mother: his body 's hostage[52]
For his return. *[Solemn music.*
*Bel.* My ingenious[53] instrument!
Hark, Polydore, it sounds; but what occasion
Hath Cadwal now to give it motion? Hark!
*Gui.* Is he at home?
*Bel.* He went hence even now.
*Gui.* What does he mean? since death of my dear'st mother
It did not speak before. All solemn things
Should answer solemn accidents. The matter?[54]
Triumphs for nothing, and lamenting toys,[55]
Is jollity for apes, and grief for boys.
Is Cadwal mad?

*Re-enter* ARVIRAGUS, *bearing* IMOGEN *as dead in his arms.*

*Bel.* Look! here he comes,
And brings the dire occasion in his arms,
Of what we blame him for.
*Arv.* The bird is dead,
That we have made so much on. I had rather
Have skipp'd from sixteen years of age to sixty,
To have turn'd my leaping-time into a crutch,[56]
Than have seen this.
*Gui.* O sweetest, fairest lily!
My brother wears thee not the one half so well,
As when thou grew'st thyself.
*Bel.* O melancholy!
Who ever yet could sound thy bottom? find
The ooze, to show what coast thy sluggish crare[57]
Might easiliest harbour in? — Thou blessed thing!
Jove knows what man thou mightst have made; but I,[58]
Thou diedst, a most rare boy, of melancholy. —
How found you him?
*Arv.* Stark,[59] as you see:
Thus smiling, as some fly had tickled slumber,
Not as death's dart,[60] being laugh'd at; his right cheek
Reposing on a cushion.
*Gui.* Where?
*Arv.* O' the floor;
His arms thus leagu'd: I thought he slept, and put
My clouted brogues[61] from off my feet, whose rudeness
Answer'd my steps too loud.
*Gui.* Why, he but sleeps;
If he be gone, he 'll make his grave a bed:
With female fairies[62] will his tomb be haunted,
And worms will not come to thee.
*Arv.* With fairest flowers,
Whilst summer lasts, and I live here, Fidele,
I 'll sweeten thy sad grave: thou shalt not lack
The flower that 's like thy face, pale primrose, nor
The azur'd hare-bell, like thy veins;[63] no, nor
The leaf of eglantine, whom not to slander,
Out-sweeten'd not thy breath:[64] the ruddock would,
With charitable bill, (O bill, sore-shaming
Those rich-left heirs, that let their fathers lie
Without a monument!) bring thee all this;
Yea, and furr'd moss besides, when flowers are none,
To winter-ground thy corse.[65]
*Gui.* Pr'ythee, have done;
And do not play in wench-like words with that
Which is so serious. Let us bury him,

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ersetzen. 49) So die Fol., was Pope überflüssiger Weise in *'t is wonderful* veränderte. — Sh. hat *'t is wonder* in derselben Construction auch anderswo, so in K. Lear (A. 4, Sc. 7) *'T is wonder, that thy life and wits at once || Had not concluded all.* 50) *instinct* betont Sh. hier auf der letzten Sylbe. 51) Manierlichkeit, gebildete Lebensart, die sie nicht Andern absehen konnten. 52) Cloten's Leichnam, den sie behalten haben, ist ihnen Geisel dafür, dass sein Kopf zurückkommt. 53) *ingenious* = sinnreich erfunden oder zusammengesetzt, ist hier von einem musikalischen Instrumente gesagt, das etwa wie eine Orgel nur für feierliche Musik geeignet ist, und daher selten gespielt wird. — Die Fol. hat *ingenuous*, das in ihrem Druck und auch im Sprachgebrauche der Zeit häufig mit *ingenious* verwechselt wird. 54) scil. *What is the matter?* 55) *lamenting toys* = Albernheiten, nichtige Anlässe zu Klageliedern. Genauer und dem *triumphs for nothing* entsprechender stände *lamentings for toys.* — In der folgenden Zeile bezieht sich *jollity for apes* nur auf *triumphs for nothing*, wie *grief for boys* nur auf *lamenting toys.* 56) Er hätte die Zeit, in der er hüpfte, gern mit der Zeit, wo er einer Krücke bedürfte, vertauscht. 57) *crare* = ein Nachen, ein kleines Schiff, ist Simpson's Verbesserung der Lesart der Fol. *care*, die zu dem Bilde eines sichern Ankergrundes nicht passt. Das Wort kommt bei Sh.'s Zeitgenossen öfter vor; so in England's Helicon (1600) *Till thus my soul doth pass in Charon's crare.* — Der Sinn dieser Apostrophe an die Melancholie ist, dass sie, welche nie einen Ankergrund findet, wo ihr träge fahrendes Boot zur Ruhe gelangen könnte, die Ursache von Fidele's Tod gewesen ist. — Die Fol. hat *might'st easilist.* 58) scil. *I know.* — Für *but I* wollte Rowe *but ah!* lesen. 59) *stark* = steif, starr, wie eine Leiche. 60) Zu *as death's dart* ist ein entsprechendes Verbum zu ergänzen aus dem vorhergehenden *as some fly had tickled slumber* = als ob eine Fliege ihn im Schlummer gekitzelt, nicht als ob der Pfeil des Todes ihn getroffen hätte. — *being laugh'd at* ist Apposition zu *death's dart.* 61) *clouted brogues* = mit Nägeln beschlagene Holzschuhe. — Die Abhärtung und einfache bäurische Lebensweise der Königssöhne wird damit charakterisirt. 62) Das Epitheton *female* kann hier nicht befremden, da z. B. A. 3, Sc. 6 Belarius, wenn er die als Knaben gekleidete Imogen erblickt, sagt: *But that it eats our victuals, I should think || Here were a fairy.* — Auch in Comedy of Errors (A. 4, Sc. 2) heisst es von einem Häscher: *A fiend, a fairy, pitiless and rough.* 63) scil. *the hare-bell azured like thy veins:* die Hyacinthe, blau wie Deine Adern. 64) Ohne der wilden Rose zu nahe zu treten, duftete sie doch nicht süsser, als Dein Athem. — Zu *out-sweeten'd* ist ein auf *leaf of eglantine* bezügliches Relativpronomen als Subject zu ergänzen. 65) *to winter-ground* = überwintern, eigentlich in einen Wintergrund legen, wo der Körper

And not protract with admiration[66] what
Is now due debt. — To the grave.
*Arv.* Say, where shall 's lay him?
*Gui.* By good Euriphile, our mother.
*Arv.* Be 't so:
And let us, Polydore, though now our voices
Have got the mannish crack,[67] sing him to the ground,
As once our mother;[68] use like note, and words,
Save that Euriphile must be Fidele.
*Gui.* Cadwal,
I cannot sing: I 'll weep, and word it with thee;
For notes of sorrow, out of tune, are worse
Than priests and fanes[69] that lie.
*Arv.* We 'll speak it then.
*Bel.* Great griefs, I see, medicine the less; for Cloten
Is quite forgot. He was a queen's son, boys;
And, though he came our enemy, remember,
He was paid for that:[70] though mean and mighty, rotting
Together, have one dust, yet reverence
(That angel[71] of the world) doth make distinction
Of place 'tween high and low. Our foe was princely,
And though you took his life, as being our foe,
Yet bury him as a prince.
*Gui.* Pray you, fetch him hither.
Thersites' body is as good as Ajax,
When neither are alive.
*Arv.* If you 'll go fetch him,
We 'll say our song the whilst. — Brother, begin.
*[Exit* Belarius.
*Gui.* Nay, Cadwal, we must lay his head to the east;
My father hath a reason for 't.
*Arv.* 'T is true.
*Gui.* Come on then, and remove him.
*Arv.* So. — Begin.

Song.[72]

Gui. *Fear no more the heat o' the sun,*
*Nor the furious winter's rages;*
*Thou thy worldly task hast done,*
*Home art gone, and ta'en thy wages:*
*Golden*[73] *lads and girls all must,*
*As chimney-sweepers, come to dust.*
Arv. *Fear no more the frown o' the great,*
*Thou art past the tyrant's stroke;*
*Care no more to clothe, and eat;*
*To thee the reed is as the oak:*
*The sceptre, learning, physic,*[74] *must*
*All follow this, and come to dust.*
Gui. *Fear no more the lightning-flash,*
Arv. *Nor the all-dreaded thunder-stone;*
Gui. *Fear not slander, censure rash;*
Arv. *Thou hast finish'd joy and moan:*
Both. *All lovers young, all lovers must*
*Consign*[75] *to thee, and come to dust.*
Gui. *No exorciser*[76] *harm thee!*
Arv. *Nor no witchcraft charm thee!*
Gui. *Ghost unlaid forbear thee!*[77]
Arv. *Nothing ill come near thee!*
Both. *Quiet consummation have;*
*And renowned be thy grave!*

*Re-enter* Belarius, *with the body of* Cloten.

*Gui.* We have done our obsequies. Come, lay him down.
*Bel.* Here 's a few flowers; but 'bout[78] midnight, more:
The herbs that have on them cold dew o' the night,
Are strewings fitt'st for graves. — Upon their faces.[79] —
You were as flowers, now wither'd; even so
These herblets shall, which we upon you strew. —
Come on, away; apart upon our knees.[80]
The ground, that gave them first, has them again:
Their pleasures here are past, so is their pain.
*[Exeunt* Belarius, Guiderius, *and* Arviragus.
*Imo. [Awaking.]* Yes, Sir, to Milford-Haven; which is the way?[81] —

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vor Wind und Wetter geschützt ist. — Dass das Rothkehlchen *(ruddock* oder *redbreast)*, wo es eine unbestattete Leiche fand, sie mit Moos bedeckte, kommt bei Sh.'s Zeitgenossen häufig vor, z. B. in Th. Johnson's Cornucopia (1596) *The robin redbreast, if he find a man or woman dead, will cover all his face with moss, and some think, that if the body should remain unburied, that he would cover the whole body also.* — Daraus erhellt, dass *to winter-ground etc.* sich auf *furr'd moss*, nicht auf *when flowers are none* bezieht, obgleich die Fol. mit *when* einen neuen Satz beginnt und hinter *corse* einen Gedankenstrich setzt. 66) *admiration* ist hier ein müssiges Anstaunen, eine unthätige Verwunderung. 67) Ihre Stimme hat sich gebrochen. So in Hamlet (A. 2, Sc. 2) *your voice — — be not cracked*, von demselben Wechsel der Stimme zur Zeit der Mannbarkeit. 68) *once to our mother* in der Fol. — Pope strich das *to*. 69) *priests and fanes that lie* ist nach Sh.'s freiem Gebrauche der Copula = Priester, die im Tempel, im Heiligthum lügen, wodurch also das Heiligthum selbst an der Lüge Theil nimmt. — Aus *phanes* in der Fol. machten die späteren Folioausgg. *vanes*, was Pope verbesserte. 70) Er erhielt seinen Lohn dafür, indem Guiderius ihm den Kopf abhieb. — In Coles' Latin-English Dictionary wird *to pay* geradezu mit *caedo, percutio* erklärt. 71) *angel* ist hier = Schutzengel. 72) *Song* steht schon in der Fol. Nach dem vorhergehenden *we 'll say our song the whilst* lässt sich annehmen, dass die Brüder die Verse recitativisch vortragen. 73) *golden*, sei es, dass es das goldene Haar der Jugend bezeichnen, oder deren glänzende, helle Erscheinung überhaupt andeuten soll, ist der Gegensatz zu dem Unscheinbaren, Dunkeln, als dessen Repräsentanten die *chimney-sweepers* angeführt sind. 74) d. h. Könige, Gelehrte, Aerzte. Das Attribut ist hier für die Person gesetzt. 75) Johnson wollte *consign to this* lesen, indess ist *to consign to* = Jemandem beistimmen, also hier: ebenso in's Grab kommen, wie Du. 76) *exorciser* ist, wie Sh. sonst *exorcist* gebraucht, Einer, der Geister heraufbeschwört, also die Todten aus ihrer Ruhe stört. So in Julius Cæsar (A. 2, Sc. 1) *Thou, like an exorcist, hast conjur'd up || My mortified spirit.* 77) Ein Geist, der noch ungebannt umherirrt und Schaden thut, verschone Dich. 78) So die Fol.; die meisten Hgg. setzen mit den späteren Folioausgg. *about* und lesen also *flowers* einsylbig. 79) d. h. streut Blumen auf das Gesicht der beiden Todten. — Sh. vergass hier, wie Malone bemerkt, dass auf das Gesicht des enthaupteten Cloten sich keine Blumen streuen liessen. 80) Sie wollen beiseite gehen und dort zum Gebete niederknieen. — Zwei Zeilen weiter hat die Fol. *are their pain*, von Pope verbessert. 81) Imogen träumt, sie sei noch auf dem Wege nach Milford-Haven (vgl. A. 3, Sc. 6). 82) Als Diminutiv

I thank you. — By yond bush? — Pray, how far thither?
'Ods pittikins![82] — can it be six miles yet? —
I have gone all night. — 'Faith, I 'll lie down and sleep.
But, soft! no bedfellow. — O gods and goddesses![83]
*[Seeing the body of* Cloten.
These flowers are like the pleasures of the world;
This bloody man, the care on 't.[84] — I hope, I dream;
For so I thought I was a cave-keeper,[85]
And cook to honest creatures; but 't is not so:
'T was but a bolt of nothing, shot at nothing,
Which the brain makes of fumes. Our very eyes
Are sometimes like our judgments, blind. Good faith,
I tremble still with fear: but if there be
Yet left in heaven as small a drop of pity
As a wren's eye, fear'd gods, a part of it![86]
The dream 's here still: even when I wake, it is
Without me, as within me; not imagin'd, felt.[87]
A headless man! — The garment of Posthumus!
I know the shape of his leg; this is his hand;
His foot Mercurial; his Martial thigh;
The brawns of Hercules: but his Jovial[88] face —
Murder in heaven?[89] — How? — 'T is gone. — Pisanio,
All curses madded Hecuba gave the Greeks,
And mine to boot, be darted on thee! Thou,
Conspir'd with that irregulous[90] devil, Cloten,
Hast here cut off my lord. — To write and read
Be henceforth treacherous![91] — Damn'd Pisanio
Hath with his forged letters, — damn'd Pisanio —
From this most bravest vessel of the world
Struck the main-top! — O Posthumus! alas,
Where is thy head? where 's that? Ah me! where 's that?
Pisanio might have kill'd thee at the heart,
And left this head[92] on. — How should this be?[93] Pisanio?
'T is he, and Cloten: malice and lucre in them
Have laid this woe here. O! 't is pregnant, pregnant.[94]
The drug he gave me, which, he said, was precious
And cordial to me, have I not found it
Murderous to the senses? That confirms it home:
This is Pisanio's deed, and Cloten's: O! —
Give colour to my pale cheek with thy blood,
That we the horrider may seem to those
Which chance to find us. O, my lord, my lord!
*[Falls on the body*

*Enter* Lucius, *a Captain and other Officers, and a Soothsayer.*

*Cap.* To them[95] the legions garrison'd in Gallia,
After your will, have cross'd the sea; attending
You here at Milford-Haven, with your ships:
They are in readiness.
*Luc.* But what from Rome?
*Cap.* The senate hath stirr'd up the confiners,[96]
And gentlemen of Italy: most willing spirits,
That promise noble service, and they come
Under the conduct of bold Iachimo,
Sienna's brother.
*Luc.* When expect you them?
*Cap.* With the next benefit o' the wind.[97]
*Luc.* This forwardness
Makes our hopes fair. Command, our present numbers
Be muster'd; bid the captains look to 't. — Now, Sir,
What have you dream'd of late of this war's purpose?
*Sooth.* Last night the very gods show'd me a vision,
(I fast, and pray'd, for their intelligence,)[98] thus: —
I saw Jove's bird, the Roman eagle, wing'd
From the spungy south[99] to this part of the west,
There vanish'd in the sunbeams: which portends
(Unless my sins abuse my divination)
Success to the Roman host.
*Luc.* Dream often so,
And never false. — Soft, ho! what trunk is here,
Without his top? The ruin speaks, that sometime
It was a worthy building. — How! a page! —
Or dead, or sleeping on him? But dead, rather;
For nature[100] doth abhor to make his bed
With the defunct, or sleep upon the dead. —
Let 's see the boy's face.
*Cap.* He 's alive, my lord.

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aus *God's pity* entstellt. 83) Diese Worte spricht sie, ehe sie sieht, dass der Mann, der neben ihr liegt, und den sie nicht zum Schlafgenossen haben will, todt ist. 84) d. h. *care of the world.* Wie die Freuden der Welt den Kummer derselben bedecken, so liegen die Blumen oben auf der Leiche. 85) *cave-keeper* ist gebildet nach Analogie von *house-keeper.* 86) Das Erbarmen der Götter soll ihr behülflich sein, das, was sie für einen schrecklichen Traum hält, zu zerstreuen. 87) Der Traum ist kein eingebildeter, sondern ein wirklich, greifbar gefühlter. So in Macbeth (A. 2, Sc. 1) *Art thou not, fatal vision, sensible || To feeling, as to sight?* 88) *Jovial* = Jupiter gleich, dem Jupiter angehörig, wie *Martial* = dem Kriegsgott Mars gleich und angehörig. In demselben Sinne kommt (A. 5, Sc. 4) *our Jovial star* vor, wie Sh.'s Zeitgenossen dies Adjectiv häufig anwenden. 89) Giebt es auch im Himmel Mord? fragt sie, da sie ein so göttliches Antlitz, wie das ihres Posthumus, an der vermeintlichen Leiche vermisst. — Auch das folgende *'T is gone* bezieht sich auf *his Jovial face.* 90) *irregulous* = wild, gesetzlos, der sich an keine Regel bindet, — ein vielleicht von Sh. gebildetes Wort. 91) Schreiben und Lesen gelte hinfort für verrätherisch und werde verabscheut. 92) *this head* ist hier = das Haupt, das ich meine, das Haupt, von dem ich spreche. 93) Wie ist das zugegangen? — Die Antwort giebt Imogen sich selbst im Folgenden. 94) *pregnant* = zutreffend, schlagend. So in Timon of Athens (A. 1, Sc. 1) *more pregnantly than words.* — Vier Zeilen weiter hat die Fol. *Cloten* für *Cloten's.* 95) *to them* bezieht sich, wie aus dem Zusammenhange hervorgeht, auf die bisher schon in Britannien anwesenden Legionen, zu denen nun noch die gallischen kommen. — Die Bühnenweisung *Falls on the body* ist von den Cambridge Edd. hinzugefügt. — Die Fol. liest am Schluss dieser Rede *they are here in readiness*, von den späteren Folioausgg. verbessert. 96) *confiners* = Grenzbewohner, betont Sh., wie er oft *confine* betont, auf der ersten Sylbe. — *gentlemen of Italy* ist was vorher *the gentry* hiess (vgl. A. 3, Sc. 7, Anm. 1). 97) Sobald der Wind günstig ist. So in Hamlet (A. 1, Sc. 3) *as the winds give benefit.* 98) Ich fastete und betete, dass die Götter mir Kunde senden möchten. — *fast* ist unregelmässiges Präteritum. 99) Der Südwind wird ähnlich auch sonst bei Sh. charakterisirt, z. B. in As you like it (A. 3, Sc. 5) *Like foggy south, puffing with wind and rain*, und in Romeo and Juliet (A. 1, Sc. 4) *dew-dropping south.* 100) *nature* = die Natur, das lebendige Geschöpf. 101) Lucius fragt erst nach dem

*Luc.* He 'll then instruct us of this body. — Young one,
Inform us of thy fortunes; for, it seems
They crave to be demanded. Who is this,
Thou mak'st thy bloody pillow? Or who was he,
That, otherwise than noble nature did,
Hath alter'd that good picture? [101] What 's thy interest
In this sad wrack? How came it? Who is it?
What art thou?
*Imo.* I am nothing: or if not,
Nothing to be were better. This was my master,
A very valiant Briton and a good, [102]
That here by mountaineers lies slain. — Alas!
There is no more such masters: I may wander
From east to occident, cry out for service,
Try many, all good, serve truly, never
Find such another master.
*Luc.* 'Lack, good youth!
Thou mov'st no less with thy complaining, than
Thy master in bleeding. Say his name, good friend.
*Imo.* Richard du Champ. *[Aside.]* If I do lie, and do
No harm by it, though the gods hear, I hope
They 'll pardon it. — Say you, Sir?
*Luc.* Thy name?
*Imo.* Fidele, Sir.
*Luc.* Thou dost approve thyself the very same. [103]
Thy name well fits thy faith; thy faith thy name.
Wilt take thy chance with me? I will not say,
Thou shalt be so well master'd, [104] but, be sure,
No less belov'd. The Roman emperor's letters,
Sent by a consul to me, should not sooner,
Than thine own worth, prefer thee. Go with me.
*Imo.* I 'll follow, Sir. But first, an 't please the gods,
I 'll hide my master from the flies, as deep
As these poor pickaxes [105] can dig: and when
With wild wood-leaves and weeds I ha' strew'd his grave,
And on it said a century [106] of prayers,
Such as I can, twice o'er, I 'll weep, and sigh;
And, leaving so his service, follow you,
So please you entertain me. [107]
*Luc.* Ay, good youth;
And rather father thee, than master thee. —
My friends,
The boy hath taught us manly duties: let us
Find out the prettiest daisied plot we can,
And make him with our pikes and partisans
A grave: come, arm him. [108] — Boy, he is preferr'd
By thee to us, [109] and he shall be interr'd,
As soldiers can. Be cheerful; wipe thine eyes:
Some falls are means the happier to arise. *[Exeunt.*

## SCENE III.

A Room in Cymbeline's Palace.

*Enter* Cymbeline, *Lords*, Pisanio, *and Attendants.*

*Cym.* Again; [1] and bring me word how 't is with her. *[Exit an Attendant.*
A fever with the absence of her son;
A madness, of which her life 's in danger. — Heavens,
How deeply you at once do touch me! Imogen,
The great part of my comfort, [2] gone; my queen
Upon a desperate bed, [3] and in a time
When fearful wars point at me; her son gone,
So needful for this present: it strikes me, past
The hope of comfort. — But for thee, fellow,
Who needs must know of her departure, and
Dost seem so ignorant, we 'll enforce it from thee
By a sharp torture.
*Pis.* Sir, my life is yours,
I humbly set it at your will; but, for my mistress,
I nothing know where she remains, why gone,
Nor when she purposes return. 'Beseech your highness,
Hold me your loyal servant.
*1. Lord.* Good my liege,
The day that she was missing he was here:
I dare be bound he 's true, and shall perform
All parts of his subjection [4] loyally. For Cloten,
There wants no diligence in seeking him,
And will, [5] no doubt, be found.
*Cym.* The time is troublesome.
*[To* Pisanio.*]* We 'll slip you for a season; but our jealousy
Does yet depend. [6]
*1. Lord.* So please your majesty,
The Roman legions, all from Gallia drawn,
Are landed on your coast, with a supply
Of Roman gentlemen, by the senate sent.
*Cym.* Now for the counsel of my son and queen!
I am amaz'd with matter. [7]
*1. Lord.* Good my liege,
Your preparation can affront [8] no less

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Ermordeten, dann nach dem Mörder: Wer war es, der dieses schöne Bild anders, als die edle Natur es gemalt hatte, entstellte? — *to do* von einem Gemälde kommt auch sonst vor; so in Twelfth-Night (A. 1, Sc. 5) *is 't not well done?* 102) Diese Stellung des Adjectivs ist bei Sh. nicht selten. So in All 's well that ends well (A. 4, Sc. 5) *A shrewd knave, and an unhappy.* — Zwei Zeilen weiter ändern die späteren Folioausgg. das Sh.'sche *there is no more* in *there are no more* um. 103) Du erweisest Dich als eben den, d. h. Fidele, den Treuen. Dein Name passt zu Deiner Treue, Deine Treue zu Deinem Namen. 104) *so well mastered* = mit einem eben so guten Herrn versehen. 105) Mit *poor pickaxes* bezeichnet sie ihre Hände oder Finger, wie in Hamlet (A. 3, Sc. 2) *by these pickers and stealers* für *by these hands* steht. 106) *century*, das Sh. an anderen Stellen = Centurie, Heeresabtheilung, gebraucht, steht hier = Hundert. 107) Wenn es Euch gefällt, mich in den Dienst zu nehmen *(entertain)*. 108) *to arm* = auf die Arme nehmen, vom Boden aufheben. 109) Er ist durch Dich uns empfohlen. Wozu empfohlen, das sagen die nächsten Worte *and he shall be interr'd.*

1) d. h. geht wieder hin, erkundigt Euch abermals nach dem Befinden der Königin, denn von der ist die Rede. 2) Imogen, die hauptsächlich meine Freude ausmacht. 3) *desperate bed* = ein Krankenlager, für das alle Hoffnung aufgegeben ist. So in All 's well that ends well (A. 1, Sc. 3) *to cure the desperate languishings.* 4) *subjection* = Unterthänigkeit, Unterwürfigkeit. 5) scil. *he will*, in Bezug auf das vorhergehende *for Cloten.* — Solche Auslassungen des Personalpronomens, sobald das Nomen, worauf es sich bezieht, leicht zu suppliren ist, sind bei Sh. sehr häufig. 6) Unser Argwohn bleibt noch bestehen, hat sich noch nicht gelegt. — *to depend* = in der Schwebe sein, schweben. 7) Die Masse des Stoffes, die zugleich mich in Anspruch nimmt, betäubt oder verwirrt mich. 8) *to affront* = entgegentreten, in feindlichem wie freundlichem Sinne; die Stirne

Than what you hear of: come more, for more you 're ready.[9]
The want is, but to put those powers in motion,
That long to move.
*Cym.* I thank you. Let 's withdraw,
And meet the time, as it seeks us. We fear not
What can from Italy annoy us, but
We grieve at chances here.[10] — Away!
*[Exeunt all but* Pisanio.
*Pis.* I heard no letter[11] from my master, since
I wrote him Imogen was slain: t' is strange:
Nor hear I from my mistress, who did promise
To yield me often tidings; neither know I
What is betid to Cloten; but remain
Perplex'd in all: the heavens still must work.
Wherein I am false, I am honest; not true, to be true.[12]
These present wars shall find I love my country,
Even to the note o' the king,[13] or I 'll fall in them.
All other doubts, by time let them be clear'd;
Fortune brings in some boats, that are not steer'd.[14]
*[Exit.*

## SCENE IV.

Before the Cave.

*Enter* Belarius, Guiderius, *and* Arviragus.

*Gui.* The noise is round about us.
*Bel.* Let us from it.[1]
*Arv.* What pleasure, Sir, find we[2] in life, to lock it
From action and adventure?
*Gui.* Nay, what hope
Have we in hiding us? this way, the Romans
Must or for Britons slay us, or receive us
For barbarous and unnatural revolts[3]
During their use,[4] and slay us after.
*Bel.* Sons,
We 'll higher to the mountains; there secure us.
To the king's party there 's no going: newness
Of Cloten's death (we being not known, not muster'd
Among the bands) may drive us to a render
Where we have liv'd;[5] and so extort from 's that
Which we have done, whose answer[6] would be death
Drawn on with torture.
*Gui.* This is, Sir, a doubt,
In such a time nothing becoming you,[7]
Nor satisfying us.
*Arv.* It is not likely,
That when they hear the Roman horses[8] neigh,
Behold their quarter'd fires,[9] have both their eyes
And ears so cloy'd importantly[10] as now,
That they will waste their time upon our note,
To know from whence we are.
*Bel.* O, I am known
Of many in the army: many years,
Though Cloten then but young, you see, not wore him
From my remembrance. And, besides, the king
Hath not deserv'd my service, nor your loves,
Who find in my exile the want of breeding,
The certainty of this hard life;[11] aye hopeless[12]
To have the courtesy your cradle promis'd,
But to be still hot summer's tanlings,[13] and
The shrinking slaves of winter.
*Gui.* Than be so,
Better to cease to be. Pray, Sir, to the army:
I and my brother are not known; yourself,
So out of thought, and thereto so o'ergrown,[14]
Cannot be question'd.
*Arv.* By this sun that shines,
I 'll thither: what thing is it, that I never
Did see man die? scarce ever look'd on blood,
But that of coward hares, hot goats,[15] and venison?
Never bestrid a horse, save one that had

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bieten. 9) Wenn Mehrere kommen, so seid Ihr auch auf Mehrere gerüstet. 10) *chances here* = hiesige, einheimische Ereignisse, wie Imogen's und Cloten's Verschwinden und die Krankheit der Königin. 11) Hanmer las *I 've had no letter;* indess erklärt Malone hier ohne Zweifel richtig *letter* nicht = Brief, sondern = Buchstabe: ich habe keinen Buchstaben, also nicht das Geringste von meinem Herrn gehört. 12) Er meint die Täuschungen, die er sich gegen seinen Herrn und Cloten erlauben musste, um seine Treue erweisen zu können. 13) So dass es selbst zur Kunde des Königs kommt, will er seine Vaterlandsliebe in dem bevorstehenden Kriege bewähren. 14) Auch Boote, die keinen Steuermann haben, also den Wellen preisgegeben sind, bringt das Glück bisweilen in den sichern Hafen.

1) Lasst uns den Kriegslärm, der uns rings umgiebt, vermeiden. 2) So verbessert die Folioausg. von 1632 das *we find* der ersten Fol. 3) *revolt* = der Abtrünnige, der Rebell. So in K. John (A. 5, Sc. 4) *Lead me to the revolts of England here.* 4) *during their use* = so lange sie uns gebrauchen können, gehört zu *receive us* = bei sich aufnehmen. 5) Belarius befürchtet, dass man sie, als unbekannt und nicht den Heerschaaren Cymbeline's eingereiht, mit dem erst jüngst erfolgten Tode Cloten's in Verbindung bringen, und sie so zu einer Rechenschaft *(render)* darüber, wo sie gelebt haben, veranlassen möchte. 6) Die Verantwortung dessen, was wir gethan, würde ein martervoller Tod sein; wir würden unsere That mit dem Tode verantworten. 7) Eine Besorgniss, die in solcher Zeit Euch durchaus nicht ansteht, und uns nicht zufriedenstellt. 8) Die Fol. hat *their Roman horses.* Das von Rowe in *the* emendirte *their* gerieth wohl aus der folgenden Zeile hierher. 9) *quartered fires* = die Wachtfeuer in den römischen Quartieren. 10) *importantly* = dringend, zudringlich. Sh. gebraucht *important* oft für *importunate.* So in K. Lear (A. 4, Sc. 4) *my important tears.* 11) Die Ihr in meiner Verbannung den Mangel an Erziehung, die Unabänderlichkeit dieses mühsamen Lebens findet. Meine Verbannung ist die Ursache, dass Ihr so wenig Erziehung geniesst und ein so mühsames Leben habt. 12) *hopeless* bezieht sich auf *who find.* also: Ihr, die Ihr keine Hoffnung habt, die feine, freundliche Behandlung zu erhalten, die Eure Wiege verhiess. 13) *tanling* = was gebräunt, gegerbt wird. Das Sh.'sche Wort ist von *to tan* gebildet, wie etwa *eanling* von *to ean.* 14) Belarius, der so aus den Gedanken der Menschen verschwunden und dessen Antlitz in der Wildniss so mit Haaren überwachsen ist, kann nicht zur Untersuchung gezogen, über seine Herkunft befragt werden. 15) *hot* = hitzig, geil, ist hier als verächtliches Beiwort hinzugefügt. So in Othello (A. 3, Sc. 3) *were they as prime as goats.* — Die Ziegen auf den Bergen von Wales, wo die Drei hausen, werden bei Sh. als charakteristisch für das Land auch anderswo erwähnt; so in K. Henry IV. First Part (A. 3, Sc. 1) *the goats ran from the mountains.* 16) Ein Pferd, das einen so schlechten Reiter hatte, wie ich es bin. 17) So werde ich mein

A rider like myself,[16] who ne'er wore rowel,
Nor iron, on his heel? I am asham'd
To look upon the holy sun, to have
The benefit of his bless'd beams, remaining
So long a poor unknown.
*Gui.* By heavens, I 'll go.
If you will bless me, Sir, and give me leave,
I 'll take the better care;[17] but if you will not,
The hazard therefore due fall on me by
The hands of Romans.
*Arv.* So say I. Amen.
*Bel.* No reason I, since of your lives[18] you set
So slight a valuation, should reserve
My crack'd one to more care. Have with you, boys.
If in your country wars you chance to die,
That is my bed too, lads, and there I 'll lie:
Lead, lead. — *[Aside.]* The time seems long; their blood thinks scorn,[19]
Till it fly out, and show them princes born. *[Exeunt.*

# ACT V.

## SCENE I.

A Field between the British and Roman Camps.

*Enter* POSTHUMUS, *with a bloody handkerchief.*[1]

*Post.* Yea, bloody cloth, I 'll keep thee; for I wish'd[2]
Thou shouldst be colour'd thus. You married ones,
If each of you should take this course, how many
Must murder wives much better than themselves,
For wrying but a little![3] — O Pisanio!
Every good servant does not all commands:
No bond,[4] but to do just ones. — Gods! if you
Should have ta'en vengeance on my faults, I never
Had liv'd to put on this:[5] so had you saved
The noble Imogen to repent, and struck
Me, wretch, more worth your vengeance. But, alack!
You snatch some hence for little faults; that 's love,
To have them fall no more: you some permit
To second ills with ills, each elder worse,[6]
And make them dread it, to the doers' thrift.[7]
But Imogen is your own: do your best wills,[8]
And make me bless'd to obey! — I am brought hither
Among the Italian gentry, and to fight
Against my lady's kingdom: 't is enough
That, Britain, I have kill'd thy mistress. Peace!
I 'll give no wound to thee. Therefore, good heavens,
Hear patiently my purpose. I 'll disrobe me
Of these Italian weeds, and suit myself
As does a Briton peasant: so I 'll fight
Against the part I come with; so I 'll die
For thee, O Imogen! even for whom my life
Is, every breath, a death;[9] and thus, unknown,
Pitied nor hated,[10] to the face of peril
Myself I 'll dedicate. Let me make men know
More valour in me, than my habits[11] show.
Gods, put the strength o' the Leonati in me![12]
To shame the guise o' the world, I will begin
The fashion, less without, and more within.[13] *[Exit.*

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Leben besser in Acht nehmen, so wird mir mehr an meinem Leben gelegen sein, als wenn ich ohne Euren Segen durch Römerhand falle. 18) *of your lives* in der Fol. Die meisten Hgg. ändern stillschweigend Sh.'s Sprachgebrauch, indem sie *on your lives* setzen. — *no reason* steht elliptisch: Es liegt kein Grund vor, dass ich u. s. w. 19) Ihr hitziges Temperament hält es für eine Schmach, dass es noch nicht sich Luft machen und sie als geborne Prinzen beurkunden kann.

1) *with a bloody handkerchief* ist ein Zusatz Rowe's, in Uebereinstimmung mit Posthumus' ersten Worten, und mit dem, was Pisanio (A. 3, Sc. 4) zu Imogen gesagt hatte: *I 'll give but notice you are dead, and send him || Some bloody sign of it; for 't is commanded || I should do so.* — Posthumus scheint dieses Tuch bei seinem Auftreten eben erst erhalten zu haben. 2) So emendirt Rowe die Lesart der Fol. *for I am wish'd.* Vielleicht schrieb Sh. *for I 've wish'd.* — *to wish* ist bei Sh. auch = heischen, befehlen. 3) Weil sie nur ein wenig vom geraden Wege abgewichen. — Das Verbum *to wry* kommt vor bei Sh.'s Zeitgenossen; so in Sidney's Arcadia in ähnlichem Sinne wie hier: *that from the right line of virtue are wryed to these crooked shifts.* 4) Der Sinn dieser Ellipse ist: Es giebt für einen Diener keine Verpflichtung, andere als gerechte Befehle zu vollziehen. 5) Wenn die Götter früher meine Vergehungen gerächt hätten, so hätten sie mich nicht so lange leben lassen, um dieses Vergehen zu betreiben *(put on).* Imogen wäre dann am Leben geblieben, um ihren Fehler zu bereuen, und ich, der ich die Rache der Götter eher verdient hätte, als Imogen, wäre gefallen. 6) *each elder worse* bezieht sich als absoluter Zwischensatz auf *ills:* indem jede ältere Unthat (d. h. jede im zunehmenden Lebensalter begangene) schlimmer ist als die frühere, auf einer jüngeren Altersstufe begangene, also insofern jüngere Unthat. 7) M. Mason's Erklärung dieser Stelle macht alle Emendationen, auch die plausibelste von Theobald: *dreaded* für *dread it,* überflüssig: Ihr Götter rafft Einige wegen kleiner Fehler von hinnen, um sie vor grössern Fehlern zu bewahren; Anderen aber verstattet Ihr Uebel auf Uebel zu häufen, und lasst sie nachher sich davor scheuen, ein reumüthiges Entsetzen davor empfinden, zu ihrem (d. h. der Thäter) eigenen Heil. Der erste Theil des Satzes bezieht sich auf die wegen kleiner Fehler weggeraffte Imogen, der zweite auf Posthumus, der sich jetzt zu seinem Seelenheil vor seinen gehäuften Unthaten scheut. — Da sich *doers'* auf *them* und *some* bezieht, so ist nicht mit den Hggn. der Genitiv des Singulars *doer's,* sondern der des Plurals zu setzen; die Fol. unterscheidet in ihrer Schreibung *(dooers)* zwischen den beiden nicht. 8) Verfügt, was Ihr für das Beste haltet. 9) Mein Leben ist in jedem Athemzug ein Tod, so qualvoll wie der Tod, um Imogen's willen. 10) d. h. *neither pitied nor hated.* — Die Auslassung von *neither* ist bei Sh. nicht ungewöhnlich. 11) Unter den *habits* versteht er die Kleider, die er erst anlegen will, die eines britischen Bauern, von dem sich keine soldatische Tapferkeit erwarten lässt. 12) Von der Tapferkeit des Vaters und der Brüder des Posthumus war A. 1, Sc. 1 ausführlicher die Rede gewesen (vgl. daselbst Anm. 10—12). 13) Die Mode, welche Posthumus anfangen will, indem er die Bauerntracht anlegt, ist eben, weniger von aussen zu sein, und desto mehr im Innern.

1) In unscheinbarer Tracht, wie man etwa einen Bauern zum Kriegsdienst heranzieht. Vgl. A. 5, Sc. 1, Anm. 11. — Diese Bühnenweisung findet sich schon in der Fol., nur dass sie mit Berücksichtigung der Sh.'schen Bühnenverhältnisse für *side* das entsprechende *door* setzt, d. h. die Eingangsthüren, welche rechts und links auf

## SCENE II.

The Same.

*Enter, at one side,* Lucius, Iachimo, *and the Roman Army: at the other side, the British Army;* Leonatus Posthumus *following, like a poor soldier.*[1] *They march over and go out. Alarums. Then enter again, in skirmish,* Iachimo *and* Posthumus: *he vanquisheth and disarmeth* Iachimo, *and then leaves him.*

*Iach.* The heaviness and guilt within my bosom
Takes off my manhood: I have belied a lady,
The princess of this country, and the air on 't[2]
Revengingly enfeebles me. Or could this carl,[3]
A very drudge of nature's,[4] have subdu'd me
In my profession? Knighthoods and honours, borne
As I wear mine, are titles but of scorn.
If that thy gentry, Britain, go before
This lout, as he exceeds our lords, the odds
Is, that we scarce are men, and you are gods.[5] *[Exit.*

*The battle continues; the Britons fly;* Cymbeline *is taken: then enter, to his rescue,* Belarius, Guiderius, *and* Arviragus.

*Bel.* Stand, stand! We have the advantage of the ground.
The lane[6] is guarded: nothing routs us, but
The villany of our fears.
*Gui., Arv.* Stand, stand, and fight!

*Re-enter* Posthumus, *and seconds the Britons; they rescue* Cymbeline, *and exeunt. Then re-enter* Lucius, Iachimo, *and* Imogen.

*Luc.* Away, boy, from the troops, and save thyself;
For friends kill friends, and the disorder 's such
As war were hood-wink'd.
*Iach.* 'T is their fresh supplies.[7]
*Luc.* It is a day turn'd strangely: or betimes
Let 's re-enforce, or fly. *[Exeunt.*

## SCENE III.

Another Part of the Field.

*Enter* Posthumus *and a British Lord.*

*Lord.* Cam'st thou from where they made the stand?
*Post.* I did;
Though you, it seems, come from the fliers.
*Lord.* I did.
*Post.* No blame be to you, Sir; for all was lost,
But that the heavens fought. The king himself
Of his wings[1] destitute, the army broken,
And but the backs of Britons seen, all flying
Through a strait lane;[2] the enemy full-hearted,
Lolling the tongue with slaughtering,[3] having work
More plentiful than tools to do 't, struck down
Some mortally,[4] some slightly touch'd, some falling
Merely through fear; that the strait pass was damm'd
With dead men, hurt behind, and cowards living
To die with lengthen'd shame.
*Lord.* Where was this lane?
*Post.* Close by the battle, ditch'd, and wall'd with turf;
Which gave advantage to an ancient soldier, —
An honest one, I warrant; who deserv'd
So long a breeding, as his white beard came to,[5]
In doing this for 's country; — athwart the lane,
He, with two striplings, (lads more like to run
The country base,[6] than to commit such slaughter;
With faces fit for masks,[7] or rather fairer
Than those for preservation cas'd, or shame,)
Made good the passage;[8] cried to those that fled,
»Our Britain's harts die flying, not our men:
To darkness fleet, souls that fly backwards.[9] Stand!
Or we are Romans,[10] and will give you that
Like beasts, which you shun beastly, and may save,
But to look back in frown: stand, stand!« — These three,
Three thousand confident,[11] in act as many,

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das Theater führten. 2) Die Luft des Landes. — *on 't* steht für *of it.* 3) *carl* = Bauer, Tölpel. — Als Schimpfwort kommt es auch bei Sh.'s Zeitgenossen vor; so in dem Pseudo-Sh.'schen Drama Arden of Feversham: *I 'll curse the carl.* 4) Den die Natur zu einem ihrer gemeinen Arbeitsknechte bestimmt hat. — *my profession* ist Iachimo's Waffenhandwerk. 5) *you are gods* ist gesagt, als ob vorher mit *Britain* nicht das Land, sondern dessen Bewohner angeredet seien. — Auch die folgenden Bühnenweisungen, welche ein bewegtes und complicirtes stummes Spiel auf dem Theater voraussetzen, finden sich bereits so in der Fol. 6) *lane* ist der Engpass, den Belarius mit seinen Pflegesöhnen besetzt hält und gegen die andringenden Römer vertheidigt. — Posthumus beschreibt die Situation näher in der folgenden Scene, und zwar so ausführlich, wie kaum nach den ökonomischen Verhältnissen der Sh.'schen Bühne Alles dem Zuschauer vorgeführt werden konnte. 7) *their fresh supplies* sind Posthumus, Belarius und seine Pflegesöhne, deren Dazwischenkunft der Schlacht eine andere, den Briten günstige Wendung giebt *(day turn'd strangely).*

1) *his wings* = der rechte und linke Flügel seines Heeres, steht hier im Gegensatze zu dem eigentlichen Heere, das der König selbst führte *(the army).* 2) Vgl. A. 5, Sc. 2, Anm. 6. 3) Der Feind streckte gleichsam wie ein Raubthier die Zunge aus, um das Blut des Gemetzels zu schlürfen. 4) *mortally* gehört wie *slightly* zu *touch'd.* 5) Er verdiente wohl eine so lange Erhaltung des Lebens, wie sein weisser Bart es zeigte. — Zu *white beard* vgl. A. 4, Sc. 4, Anm. 14. 6) Guiderius und Arviragus erschienen in ihrem ländlich einfachen, jugendlichen Aussehen geeigneter, in dem ländlichen Wettlaufspiel *(country base)* mitzulaufen, als solch ein Gemetzel anzustellen. — Auf dieses bei Sh.'s Zeitgenossen oft erwähnte Spiel findet sich auch in Two Gentlemen of Verona (A. 1, Sc. 2) eine Hindeutung: *I bid the base for Proteus* = ich nehme es im Wettlaufspiel mit Proteus auf. 7) Die Gesichter der Beiden hätten wegen ihrer zarten Haut sich für Masken geeignet, wie zu Sh.'s Zeit die Damen solche beim Ausgehen zur Erhaltung des Teints oder aus Schamhaftigkeit *(for preservation, or shame)* vornahmen. 8) Sie behaupteten den Durchgang durch den Engpass. 9) Entweicht in's Dunkel, d. h. fahrt zur Hölle, Ihr Feiglinge, die Ihr mit abgewandtem Gesicht aus der Schlacht fliehet! 10) Belarius will, wenn die fliehenden Briten nicht Stand halten, sich mit seinen Pflegesöhnen zu den Römern schlagen und den Briten auf schmachvolle Weise den Tod geben, den sie so schmählich scheuen und den sie sich ersparen können, wenn sie den verfolgenden Römern nur drohend in's Antlitz blicken. 11) So zuversichtlich, als ob sie statt drei dreitausend

(For three performers are the file,[12] when all
The rest do nothing,) with this word, »Stand, stand!«
Accommodated by the place,[13] more charming
With their own nobleness (which could have turn'd
A distaff to a lance),[14] gilded pale looks,
Part shame, part spirit renew'd; that some, turn'd coward
But by example, (O, a sin in war,
Damn'd in the first beginners!)[15] 'gan to look
The way that they[16] did, and to grin like lions
Upon the pikes o' the hunters. Then began
A stop i' the chaser, a retire; anon,
A rout, confusion thick: forthwith they fly,
Chickens, the way which they stoop'd eagles;[17] slaves,
The strides they victors made. And now our cowards
(Like fragments in hard voyages)[18] became
The life o' the need: having found the back-door open
Of the unguarded hearts, heavens, how they wound!
Some slain before;[19] some dying; some, their friends,
O'erborne i' the former wave: ten, chas'd by one,
Are now each one the slaughter-man of twenty:
Those that would die or ere resist, are grown
The mortal bugs o' the field.[20]

*Lord.* This was strange chance:
A narrow lane, an old man, and two boys!

*Post.* Nay, do not wonder at it: you are made
Rather to wonder at the things you hear,
Than to work any. Will you rhyme upon 't,
And vent it for a mockery?[21] Here is one:
»Two boys, an old man twice a boy,[22] a lane,
Preserv'd the Britons, was the Romans' bane.«

*Lord.* Nay, be not angry, Sir.

*Post.* 'Lack! to what end?
Who dares not stand his foe, I 'll be his friend;
For if he 'll do, as he is made to do,
I know, he 'll quickly fly my friendship too.
You have put me into rhyme.[23]

*Lord.* Farewell; you 're angry. *[Exit.*

*Post.* Still going?[24] — This is a lord. O noble misery!
To be i' the field, and ask, what news, of me!
To-day, how many would have given their honours
To have sav'd their carcasses! took heel to do 't,
And yet died too! I, in mine own woe charm'd,[25]
Could not find death, where I did hear him groan;
Nor feel him where he struck: being an ugly monster,
'T is strange he hides him in fresh cups,[26] soft beds,
Sweet words; or hath moe ministers than we[27]
That draw his knives i' the war. — Well, I will find him;
For, being now a favourer to the Briton,[28]
No more a Briton, I have resum'd again
The part I came in. Fight I will no more,
But yield me to the veriest hind that shall
Once touch my shoulder. Great the slaughter is
Here made by the Roman; great the answer be
Britons must take.[29] For me, my ransom 's death:
On either side I come to spend my breath;
Which neither here I 'll keep, nor bear again,
But end it by some means for Imogen.

*Enter Two British Captains, and Soldiers.*

*1. Cap.* Great Jupiter be prais'd! Lucius is taken.
'T is thought, the old man and his sons were angels.

*2. Cap.* There was a fourth man, in a silly[30] habit,
That gave the affront[31] with them.

*1. Cap.* So 't is reported;
But none of 'em can be found. — Stand! who is there

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wären, und in ihren Thaten auch wirklich dreitausend. 12) *file* = Musterrolle des Heeres, dann das kampftüchtige Heer selbst. 13) d. h. durch die günstige Lage des Ortes, den Engpass, im Vortheil. 14) Ein bildlicher Ausdruck: ihr adliges Benehmen, das Weiber selbst zu kriegerischem Muth entflammt hätte. So in K. Richard II. (A. 3, Sc. 2) *Yea, distaff-women manage rusty bills || Against thy seat. — charming* gebraucht Sh. hier in demselben Sinne, wie an einer frühern Stelle *charming words* (vgl. A. 1, Sc. 4, Anm. 12). 15) Solche Feigheit ist nicht so verdammlich bei Denen, die dem Beispiel folgen, wie bei Denen, die zuerst anfangen, die das Beispiel geben. 16) *they* scil. *these three. — to look* bezieht sich auf das vorhergehende *to look back in frown.* 17) Die Römer flohen wie Küchlein auf demselben Wege, auf dem sie wie Adler aus der Luft niedergeschossen waren. — Die Fol. hat *stopt* für *stoopt. — fly* ist auch zu dem folgenden *slaves* zu suppliren. Als Sklaven fliehen sie auf den Schritten oder Spuren, die sie als Sieger gemacht hatten. — *they victors* ist Theobald's Verbesserung für *the victors* der Fol. 18) *fragments* = Brocken, Speisereste, die auf beschwerlichen Seereisen, wenn der Proviant ausgegangen ist, in der Noth das Leben fristen *(the life o' the need).* 19) *some slain before etc.* ist Object zu *they wound.* 20) Die tödtlichen Popanze des Schlachtfeldes. — In diesem Sinne gebraucht Sh. *bug* auch an anderen Stellen, z. B. in K. Henry VI. Third Part (A. 5, Sc. 2) *For Warwick was a bug, that fear'd us all.* 21) Und wollt Ihr es von Euch geben, des Spasses wegen, wie man Reimsprüche zum Spasse citirt. 22) So in Hamlet (A. 2, Sc. 2) *for, they say, an old man is twice a child.* 23) Ihr habt mich in's Reimen gebracht. 24) scil. *Are you still going?* — Die letzten Worte, die er an den abgehenden Edelmann richtet. 25) Das Leid ist gleichsam ein Zauber, der den Posthumus unverwundbar gemacht hat im Kampfe. So in Macbeth (A. 5, Sc. 7) *I bear a charmed life.* — Vgl. Anm. 14 dieser Scene. 26) *fresh cups* = erfrischende, muntere Becher. 27) *we* steht, wie aus dem Zusammenhange erhellt, für *us,* — eine bei Sh. gewöhnliche Vertauschung der Personalpronomina. Die, welche das Messer des Todes im Kriege ziehen, sind nicht seine einzigen Agenten; er hat noch viele ausser ihnen. — *moe* für *more.* 28) So die Fol. Die meisten Hgg. setzen mit Hanmer *to the Roman,* weil sie den Satz missverstehen. Posthumus hofft den Tod zu finden, indem er, der bis jetzt den Briten beigestanden, nun nicht mehr ein Brite sein will, sondern den Römern, mit denen er in's Land kam, wieder angehören will, um den siegreichen Briten in die Hände zu fallen. — Staunton behält ebenfalls, wie auch Dyce, die alte Lesart bei, bezieht aber *being now a favourer to the Briton* nicht auf die Person des Redenden, sondern auf *him* scil. *death.* 29) Für das grosse Blutbad, das die Römer angerichtet, müssen die Briten gleich grosse Vergeltung *(answer)* üben. 30) *silly* = einfach, simpel. 31) *to give the affront* ist dasselbe wie *to affront* = entgegentreten, die Stirne zeigen (vgl. A. 4, Sc. 3, Anm. 8). 32) So weit ist diese Bühnenweisung, welche das stumme Spiel des Schlusses dieser Scene angiebt und für das Verständniss des Folgenden unentbehrlich ist, in der Fol. enthalten. — Die letzten Worte sind ein Zusatz der Hgg.

*Post.* A Roman,
Who had not now been drooping here, if seconds
Had answer'd him.
*2. Cap.* Lay hands on him; a dog!
A leg of Rome shall not return to tell
What crows have peck'd them here. He brags his service
As if he were of note. Bring him to the king.

*Enter* CYMBELINE, *attended;* BELARIUS, GUIDERIUS, ARVIRAGUS, PISANIO, *and Roman Captives. The Captains present* POSTHUMUS *to* CYMBELINE, *who delivers him over to a Gaoler;*[32] *after which, all go out.*

## SCENE IV.

### A Prison.

*Enter* POSTHUMUS *and Two Gaolers.*

*1. Gaol.* You shall not now be stol'n; you have locks upon you:
So, graze as you find pasture.[1]
*2. Gaol.* Ay, or a stomach.
*[Exeunt Gaolers.*

*Post.* Most welcome, bondage, for thou art a way,
I think, to liberty. Yet am I better
Than one that 's sick o' the gout;[2] since he had rather
Groan so in perpetuity, than be cur'd
By the sure physician, death, who is the key
To unbar these locks. My conscience, thou art fetter'd
More than my shanks and wrists: you good gods, give me
The penitent instrument, to pick that bolt;[3]
Then, free for ever! Is 't enough, I am sorry?
So children temporal fathers do appease;[4]
Gods are more full of mercy. Must I repent?
I cannot do it better than in gyves,
Desir'd, more than constrain'd:[5] to satisfy,
If of my freedom 't is the main part, take
No stricter render of me, than my all.
I know, you are more clement than vile[6] men,
Who of their broken debtors take a third,
A sixth, a tenth, letting them thrive again
On their abatement:[7] that 's not my desire.
For Imogen's dear life take mine; and though
'T is not so dear, yet 't is a life; you coin'd it:[8]
'Tween man and man they weigh not every stamp;
Though light, take pieces for the figure's sake:
You rather mine, being yours;[9] and so, great powers,
If you will take this audit,[10] take this life,
And cancel these cold bonds.[11] O Imogen!
I 'll speak to thee in silence.[12]

*Solemn music.*[13] *Enter, as in an apparition,* SICILIUS LEONATUS, *father to* POSTHUMUS, *an old man, attired like a warrior; leading in his hand an ancient matron, his wife, and mother to* POSTHUMUS, *with music before them. Then, after other music, follow the Two young* LEONATI, *brothers to* POSTHUMUS, *with wounds as they died in the wars. They circle* POSTHUMUS *round, as he lies sleeping.*

*Sici.* No more, thou thunder-master, show
Thy spite on mortal flies:[14]
With Mars fall out, with Juno chide,
That thy adulteries
Rates and revenges.
Hath my poor boy done aught but well,
Whose face I never saw?
I died, whilst in the womb he stay'd
Attending nature's law.
Whose father then (as men report,
Thou orphans' father art)
Thou shouldst have been, and shielded him
From this earth-vexing[15] smart.

*Moth.* Lucina lent not me her aid,
But took me in my throes;
That from me was Posthumus ript,[16]
Came crying 'mongst his foes,
A thing of pity!

*Sici.* Great nature, like his ancestry,[17]
Moulded the stuff so fair,

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1) Wie Johnson bemerkt, spielt der Kerkermeister auf die Gewohnheit an, einem Pferde auf der Weide ein Schloss an das Bein zu legen, damit es nicht gestohlen werde. 2) Mit der Gicht, welche auch die Glieder fesselt, vergleicht Posthumus die Ketten, in die er geschlossen ist. 3) Die Reue ist gleichsam ein Werkzeug, mittelst dessen die Fesseln, in die sein Gewissen ihn schlägt, gelöst werden können. 4) Mit der blossen Erklärung, ihre Vergehungen thäten ihnen leid, beschwichtigen Kinder wohl irdische, weltliche Väter. — *temporal fathers* sind den Göttern entgegengesetzt, welche in ihrer wahren Barmherzigkeit, im Interesse des Sünders, wahre Reue verlangen. 5) *desired* und *constrained* ist Apposition zu *gyves.* — Der folgende Satz, in welchem Posthumus sich an die Götter wendet, scheint so construirt und verstanden werden zu müssen: *if to satisfy is the main part of my freedom etc.* = wenn ein Genüge zu leisten (d. h. Euch Göttern für meine Sünden) der Haupttheil meiner Freiheit, meiner Freiwerdung ist, wenn ich nur durch Sühnung frei werden kann, so fordert keine härtere Erstattung von mir, als mein Alles, so will ich gern mein Alles dafür hingeben. Dass er unter *my all* sein Leben versteht, erhellt aus dem Folgenden. 6) *vild* in der Fol. Vgl. A. 1, Sc. 2, Anm. 16. 7) So dass die bankrotten Schuldner von dem Abzug, den die Gläubiger ihnen gestatten, wieder leben können. 8) Dieselbe Metapher findet sich in Measure for Measure (A. 2, Sc. 4) *do coin heaven's image in stamps that are forbid.* 9) Wenn man im täglichen Verkehr nicht jedes Geldstück wiegt, sondern auch ein leichtes annimmt, wenn es nur das Gepräge *(figure)* trägt, so müssen die Götter noch eher Posthumus' Leben annehmen, da sie selbst dieses Stück geprägt. 10) Wenn Ihr mit diesem Rechnungsabschluss einverstanden seid u. s. w. 11) *bonds* ist doppelsinnig, = Bande, und in diesem Sinne hat es das Epitheton *cold,* und = contractliche Verpflichtung. 12) Was er den Göttern zu sagen hatte, hat er laut gesprochen; was er Imogen zu sagen hat, will er schweigend, ohne Worte sprechen. Der Nachdruck liegt auf *to thee.* 13) Ueber die von manchen Kritikern angezweifelte Sh.'sche Autorschaft dieser Vision vgl. Einleitung pag. 607. 14) *mortal flies* sind hier die Menschen. So in K. Lear (A. 4, Sc. 1) *As flies to wanton boys, are we to the gods;* || *They kill us for their sport.* 15) *earth-vexing* = die Erde oder die Menschen auf der Erde quälend. 16) Steevens citirt als Parallelstelle aus The Devil's Charter (1607) Folgendes: *What, wouldst thou run again into my womb?* || *If thou wert there, thou shouldst be Posthumus* || *And ript out of my sides.* 17) *like his ancestry* bezieht sich auf das Object des Satzes. 18) *parallel*

That he deserv'd the praise o' the world,
As great Sicilius' heir.

*1. Bro.* When once he was mature for man,
In Britain where was he,
That could stand up his parallel,[18]
Or fruitful object[19] be
In eye of Imogen, that best
Could deem his dignity?

*Moth.* With marriage wherefore was he mock'd,[20]
To be exil'd, and thrown
From Leonati' seat, and cast
From her his dearest one,
Sweet Imogen?

*Sici.* Why did you suffer Iachimo,
Slight thing of Italy,[21]
To taint his nobler heart and brain
With needless jealousy;
And to become the geck[22] and scorn
O' the other's villany?

*2. Bro.* For this from stiller seats[23] we came,
Our parents, and us[24] twain,
That striking in our country's cause
Fell bravely, and were slain;
Our fealty, and Tenantius' right,[25]
With honour to maintain.

*1. Bro.* Like hardiment Posthumus hath
To Cymbeline perform'd:
Then, Jupiter, thou king of gods,
Why hast thou thus adjourn'd
The graces for his merits due,
Being all to dolours turn'd?

*Sici.* Thy crystal window ope; look out:[26]
No longer exercise
Upon a valiant race thy harsh
And potent injuries.

*Moth.* Since, Jupiter, our son is good,
Take off his miseries.

*Sici.* Peep through thy marble mansion; help!
Or we poor ghosts will cry
To the shining synod[27] of the rest,
Against thy deity.

*2. Bro.* Help, Jupiter! or we appeal,[28]
And from thy justice fly.

JUPITER *descends in thunder and lightning, sitting upon an eagle: he throws a thunderbolt; the Ghosts fall on their knees.*

*Jup.* No more, you petty spirits of region low,
Offend our hearing: hush! — How dare you ghosts
Accuse the thunderer, whose bolt, you know,
Sky-planted, batters all rebelling coasts?
Poor shadows of Elysium, hence; and rest
Upon your never-withering banks of flowers:
Be not with mortal accidents oppress;[29]
No care of yours it is, you know; 't is ours.[30]
Whom best I love, I cross; to make my gift,
The more delay'd, delighted.[31] Be content;
Your low-laid son our godhead will uplift:
His comforts thrive, his trials well are spent.
Our Jovial[32] star reign'd at his birth, and in
Our temple was he married. — Rise, and fade![33] —
He shall be lord of Lady Imogen,
And happier much by his affliction made.[34]
This tablet lay upon his breast, wherein
Our pleasure his full fortune[35] doth confine;
And so, away: no further with your din
Express impatience, lest you stir up mine. —
Mount, eagle, to my palace crystalline. *[Ascends.*
*Sici.* He came in thunder; his celestial breath
Was sulphurous[36] to smell: the holy eagle
Stoop'd, as to foot us:[37] his ascension is
More sweet than our bless'd fields:[38] his royal bird

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= der auftreten konnte als ihm gleich, der es mit ihm aufnehmen konnte. Als persönliches Substantiv gebraucht Sh. *parallel* auch sonst. 19) *fruitful object* = ein reichbegabtes Bild, eine mit guten Eigenschaften reich ausgestattete Erscheinung. 20) Die glänzende Vermählung mit Imogen war gleichsam nur ein Spott, den die Götter mit Posthumus trieben. 21) *slight* = von geringem Werthe, nichtsnutzig. — In demselben verächtlichen Sinne steht auch *thing* = Geschöpf. 22) *geck* = Narr, den Andere zum Narren haben, dem französischen *dupe* entsprechend. So auch in Twelfth-Night (A. 5, Sc. 1) *the most notorious geck and gull that e'er invention play'd on.* 23) *stiller seats* wird erklärt durch Jupiter's folgende Worte: *Poor shadows of Elysium etc.* 24) *us* für *we*, wie vorher umgekehrt *we* für *us* (vgl. A. 5, Sc. 3, Anm. 27). 25) Vgl. A. 1, Sc. 1, Anm. 11. 26) Die Fol. setzt *look* zweimal, offenbar aus Versehen, wie sie überhaupt diese in lyrischen Strophen abgefassten Reden der Leonati verkehrt abtheilt. 27) *synod* gebraucht Sh. vorzugsweise von der Versammlung der Götter. So in As you like it (A. 3, Sc. 2) *Thus Rosalind of many parts* || *By heavenly synod was devis'd.* — Sie wollen Jupiter bei den übrigen Göttern verklagen. 28) scil. *appeal from thy justice.* 29) Seid nicht bekümmert um irdische Angelegenheiten. 30) *you know* lässt sich passender mit dem ersten Satze, als, wie die Hgg. thun, mit dem zweiten verbinden. 31) *delighted* = mit Ergötzen oder Reiz ausgestattet, von dem substantivischen *delight*. — Wenn Sh. sich nicht ähnliche Bildungen an andern Orten verstattete, wie z. B. *guiled* in Merchant of Venice (A. 3, Sc. 2) und dasselbe *delighted* in Othello (A. 1, Sc. 3), so liesse sich *delighted* auch = *delighted in* fassen, wie zu Sh.'s Zeit *to delight* für *to delight in* = an Etwas sich ergötzen, vorkommt; so in dem Drama Englishman for my money: *I delight it.* 32) Vgl. A. 4, Sc. 2, Anm. 88. 33) *to fade* = schwinden, verschwinden. So in Hamlet (A. 1, Sc. 1) *It faded on the crowing of the cock.* 34) d. h. viel glücklicher, als er ohne dieses Leid geworden wäre. 35) *his full fortune* = sein reiches, volles Glück. So in Othello (A. 1, Sc. 1) *What a full fortune does the thick-lips owe.* 36) Jupiter's *celestial breath* ist eben der Donner und Blitz, der sich so auch dem Geruch als etwas Wirkliches, als kein blosses Phantasiegebilde ankündigt. So kommt in Measure for Measure (A. 2, Sc. 2) *sulphurous bolt* vor. 37) *to foot* erklärt Steevens mit *to grasp us in his pounces*, nach einem Citat aus Herbert: *And till they foot and clutch their prey.* 38) d. h. die Gefilde Elysiums. Vgl. Anm. 23 dieser Scene. — *his ascension* bezieht sich auf Jupiter, der auf dem Adler sitzt und also mit ihm emporsteigt. 39) Vielleicht wäre *cleys* für *cloys* zu lesen, da *cley* eine ältere Form

Prunes the immortal wing, and cloys[39] his beak,
As when his god is pleas'd.
*All.* Thanks, Jupiter!
*Sici.* The marble pavement[40] closes; he is enter'd
His radiant roof. — Away! and, to be blest,
Let us with care perform his great behest.
*[The Ghosts vanish.*
*Post. [Waking.]* Sleep, thou hast been a grandsire,[41] and begot
A father to me; and thou hast created
A mother, and two brothers. But (O scorn!)
Gone! they went hence so soon as they were born:
And so I am awake. — Poor wretches, that depend
On greatness' favour, dream as I have done;
Wake, and find nothing. — But, alas, I swerve:
Many dream not to find, neither deserve,
And yet are steep'd in favours; so am I,
That have this golden chance, and know not why.
What fairies haunt this ground?[42] A book? O rare one!
Be not, as is our fangled[43] world, a garment
Nobler than that it covers: let thy effects
So follow, to be most unlike our courtiers,
As good as promise.
*[Reads.]* »Whenas[44] a lion's whelp shall, to himself unknown, without seeking find, and be embraced by a piece of tender air; and when from a stately cedar shall be lopped branches, which, being dead many years, shall after revive, be jointed to the old stock, and freshly grow, then shall Posthumus end his miseries, Britain be fortunate, and flourish in peace and plenty.«
'T is still a dream, or else such stuff as madmen
Tongue, and brain not;[45] either both, or nothing:
Or senseless speaking, or a speaking such
As sense cannot untie.[46] Be what it is,
The action of my life is like it, which
I 'll keep, if but for sympathy.

*Re-enter Gaoler.*[47]

*Gaol.* Come, Sir, are you ready for death?
*Post.* Over-roasted[48] rather; ready long ago.
*Gaol.* Hanging is the word, Sir: if you be ready for that, you are well cooked.
*Post.* So, if I prove a good repast to the spectators, the dish pays the shot.
*Gaol.* A heavy reckoning for you, Sir; but the comfort is, you shall be called to no more payments, fear no more tavern-bills, which are often the sadness of parting, as the procuring of mirth. You come in[49] faint for want of meat, depart reeling with too much drink, sorry that you have paid too much, and sorry that you are paid too much;[50] purse and brain both empty: the brain the heavier for being too light, the purse too light, being drawn of heaviness.[51] Of this contradiction you shall now be quit. — O, the charity of a penny cord! it sums up thousands in a trice: you have no true debitor-and-creditor[52] but it; of what 's past, is, and to come, the discharge. — Your neck, Sir, is pen, book, and counters;[53] so the acquittance follows.
*Post.* I am merrier to die, than thou art to live.
*Gaol.* Indeed, Sir, he that sleeps feels not the tooth-ache; but a man that were to sleep your sleep, and a hangman to help him to bed, I think, he would change places with his officer;[54] for, look you, Sir, you know not which way you shall go.
*Post.* Yes, indeed do I, fellow.
*Gaol.* Your death has eyes in 's head, then; I have not seen him so pictured:[55] you must either be directed by some that take upon them to know,[56] or take upon yourself that which I am sure you do not know, or jump[57] the after-inquiry on your own peril: and how you shall speed in your journey's end, I think you 'll never return to tell one.

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für *claw* ist: den Schnabel mit den Klauen putzen oder streicheln. 40) Der blaue Himmel ist hier aufgefasst, wie der aus bläulichem Marmor gebildete Fussboden des Göttersitzes, der sich schliesst, sobald Jupiter mit dem Adler hinangestiegen ist. So heisst in Timon of Athens (A. 4, Sc. 3) der Himmel selbst *marbled mansion*. 41) Eine ähnliche Genealogie, nur in komischem Sinne, wandte vorher Guiderius auf Cloten an (vgl. A. 4, Sc. 2, Anm. 23). 42) Ein unerwarteter Glücksfund wurde den Feen zugeschrieben. So in Winter's Tale (A. 3, Sc. 3) *It was told me, I should be rich by the fairies* und *this is fairy gold*. 43) *fangled* gebraucht Sh. nur hier für *new-fangled*. Bei Sh.'s Zeitgenossen kommt das substantivische *fangle* ebenfalls bisweilen ohne *new* vor, so in Anthony Word: *a hatred to fangles and the French fooleries of his time*. 44) *whenas* = *when*, wie Sh. *whereas* = *where* gebraucht (vgl. A. 3, Sc. 4, Anm. 11). 45) *to tongue* = auf der Zunge haben, *to brain* = im Gehirn haben, also: Etwas sprechen, ohne Etwas zu denken oder zu verstehen. 46) *senseless speaking* geht auf *such stuff etc., a speaking such etc.* geht auf *a dream:* ein Traum, dessen Sinn der Verstand nicht zu deuten versteht. — Jedenfalls, fährt Posthumus fort, entspricht die Prophezeiung dem Bilde meines verworrenen und räthselhaften Lebens; deshalb will ich sie behalten. 47) So die Fol., die nur einen *Gaoler* sprechen lässt. Die meisten Hgg. lassen hier *Two Gaolers* auftreten. 48) Posthumus spricht von sich wie von einem für den Tod zubereiteten Gerichte, und der *Gaoler* setzt das Bild fort. 49) *in* bezieht sich auf *tavern* in dem vorhergehenden *tavern-bills*. 50) *to have paid* = zu viel Geld bezahlt haben, ist hier komisch dem *to be paid* = zu viel an Zahlungsstatt an Getränke erhalten haben, gegenübergestellt. 51) Das Gehirn wird hier als Gefäss betrachtet, dem sein schwerer Inhalt abgezapft *(drawn)* ist. Zugleich kehrt hier das gewöhnliche Sh.'sche Wortspiel von *light* = leicht, und = munter, *heavy* = schwer, und = schwermüthig, wieder. — Die Fol. fährt fort: *Oh, of this contradiction etc.* Diese Interjection, die wahrscheinlich aus dem Folgenden hier hereingerathen ist, streichen die Cambridge Edd. mit Recht als störend. 52) *debitor-and-creditor* ist hier ebenso als ein Compositum, = Rechnungsbilanz, zu betrachten, wie in Othello (A. 1, Sc. 1) *By debitor-and-creditor, this counter-caster*. Für alle vergangenen, gegenwärtigen und künftigen Schulden giebt es keine bessere Rechnungsbilanz als einen Strick, den man für einen Pfennig kauft. 53) *counters* = Rechenpfennige, mit deren Hülfe man rechnete. 54) *his officer* = sein Beamter, der ihm den Dienst versieht, ist hier komisch für den Henker gebraucht. Der Satz ist elliptisch: Wenn ein Mann da ist, der Euren Schlaf schlafen soll, und ein Henker da ist, der u. s. w., so meine ich u. s. w. 55) Anspielung auf die bildlichen Darstellungen des Todes als Gerippe, mit leeren Augenhöhlen. 56) Gewisse Leute, welche es auf sich nehmen, zu wissen, welchen Weg Ihr nach dem Tode zu gehen habt. 57) *to jump* = sich über Etwas wegsetzen. — *after-inquiry* = Nachforschung nach Etwas. 58) Insofern der Gehängte

*Post.* I tell thee, fellow, there are none want eyes to direct them the way I am going, but such as wink, and will not use them.

*Gaol.* What an infinite mock is this, that a man should have the best use of eyes to see the way of blindness! I am sure, hanging 's the way of winking.[58]

*Enter a Messenger.*

*Mess.* Knock off his manacles: bring your prisoner to the king.

*Post.* Thou bring'st good news. I am called to be made free.

*Gaol.* I 'll be hanged then.

*Post.* Thou shalt be then freer than a gaoler; no bolts for the dead.[59] *[Exeunt* Posthumus *and Messenger.*

*Gaol.* Unless a man would marry a gallows, and beget young gibbets, I never saw one so prone.[60] Yet, on my conscience, there are verier knaves desire to live, for all he be a Roman; and there be some of them too, that die against their wills: so should I, if I were one. I would we were all of one mind, and one mind good: O, there were desolation of gaolers, and gallowses![61] I speak against my present profit, but my wish hath a preferment in 't.[62] *[Exeunt.*

## SCENE V.

Cymbeline's Tent.

*Enter* Cymbeline, Belarius, Guiderius, Arviragus, Pisanio, *Lords, Officers, and Attendants.*

*Cym.* Stand by my side, you whom the gods have made
Preservers of my throne. Woe is my heart,
That the poor soldier, that so richly fought,
Whose rags sham'd gilded arms, whose naked breast
Stepp'd before targes of proof, cannot be found:
He shall be happy that can find him, if
Our grace can make him so.

*Bel.* I never saw
Such noble fury in so poor a thing;
Such precious deeds in one that promis'd nought
But beggary and poor looks.[1]

*Cym.* No tidings of him?

*Pis.* He hath been search'd among the dead and living,
But no trace of him.

*Cym.* To my grief, I am
The heir of his reward;[2] which I will add
To you, the liver, heart, and brain of Britain,
By whom, I grant, she[3] lives. 'T is now the time
To ask of whence you are: — report it.

*Bel.* Sir,
In Cambria are we born, and gentlemen.
Further to boast, were neither true nor modest,
Unless I add, we are honest.

*Cym.* Bow your knees.
Arise, my knights o' the battle:[4] I create you
Companions to our person, and will fit you
With dignities becoming your estates.

*Enter* Cornelius *and Ladies.*

There 's business in these faces.[5] — Why so sadly
Greet you our victory? you look like Romans,[6]
And not o' the court of Britain.

*Cor.* Hail, great king!
To sour your happiness, I must report
The queen is dead.

*Cym.* Who[7] worse than a physician
Would this report become? But I consider,
By medicine life may be prolong'd, yet death
Will seize the doctor too. — How ended she?

*Cor.* With horror, madly dying, like her life;[8]
Which, being cruel to the world, concluded
Most cruel to herself. What she confess'd,
I will report, so please you: these her women
Can trip[9] me, if I err, who with wet cheeks
Were present when she finish'd.

*Cym.* Pr'ythee, say.

*Cor.* First, she confess'd she never lov'd you; only
Affected[10] greatness got by you, not you:
Married your royalty, was wife to your place;
Abhorr'd your person.

*Cym.* She alone knew this;
And, but she spoke it dying, I would not
Believe her lips in opening it. Proceed.

*Cor.* Your daughter, whom she bore in hand to love[11]
With such integrity, she did confess,

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die Augen schliesst, hält der Kerkermeister die Versicherungen des Posthumus, er sehe seinen Weg vor sich, für einen blossen Spott. 59) Ein Kerkermeister hat doch mit Schloss und Riegel zu thun; für die Todten giebt es solche nicht. 60) d. h. nur Einer, der einen Galgen (*gallows* ist hier wirklich personificirt gedacht) heirathen wollte, um junge Galgen zu erzeugen, könnte noch versessener darauf sein, als Posthumus. — *prone* gebraucht Sh. in demselben Sinne in Lucrece: *prone lust.* 61) Dann würde eine Verheerung unter den Kerkermeistern und Galgen entstehen. — Den vielleicht scherzhaft gebildeten Plural *gallowses* hat Sh. nur hier; an andern Stellen, so in K. Henry VI. First Part (A. 1, Sc. 2 und A. 2, Sc. 1), steht *gallows* als Pluralform. 62) Der Kerkermeister würde, wenn es mit seinem jetzigen Amte aus wäre, wie er wünscht, zu einem bessern Amte befördert werden.

1) Bettelarmuth und kümmerliches Ansehen war Alles, was man ihm zutrauen konnte. — Dem *poor looks* ist *precious deeds* eben so antithetisch entgegengestellt, wie vorher *poor soldier* dem *richly fought.* 2) Der Lohn der Tapferkeit fällt, da Posthumus verschwunden ist, als ein Erbtheil dem Cymbeline zu. 3) *she* scil. *Britain*, hier weiblich personificirt. 4) Sie sollen wieder aufstehen, nachdem er sie auf dem Schlachtfelde oder unmittelbar nach der Schlacht zu Rittern *(knights o' the battle)* geschlagen hat, während sie als blosse *gentlemen* einen geringeren Grad hatten. In demselben Sinne kommt bei Sh. *knighted in the field* zweimal vor, in K. John (A. 1, Sc. 1) und in Titus Andronicus (A. 1, Sc. 2). 5) Diese Gesichter verkünden, dass sie Sachen von Gewicht zu berichten haben. 6) Wie die Besiegten, und nicht als ob sie zu den Siegern gehörten, sehen sie aus. 7) So die Fol., in den späteren Folioausgg. in *whom* verändert. 8) *like her life* bezieht sich auf *with horror:* ihr Tod war so schrecklich, wie ihr Leben, oder ihrem Leben entsprechend. 9) *to trip*, eigentlich = ein Bein stellen, zu Fall bringen, hier in übertragenem Sinne = mich in meinem Berichte unterbrechen, blamiren. 10) *to affect* = nach Etwas streben, Jemandem zugethan sein. 11) d. h. sie liess die Imogen fälschlich glauben, dass sie sie

Was as a scorpion to her sight; whose life,
But that her flight prevented it,[12] she had
Ta'en off by poison.
*Cym.* O most delicate fiend!
Who is 't can read a woman? — Is there more?
*Cor.* More, Sir, and worse. She did confess, she had
For you a mortal mineral;[13] which, being took,
Should by the minute feed on life, and ling'ring
By inches waste you:[14] in which time she purpos'd,
By watching, weeping, tendance, kissing, to
O'ercome you with her show; and in time[15]
(When she had fitted you with her craft) to work
Her son into the adoption of the crown:[16]
But failing of her end by his strange absence,
Grew shameless-desperate; open'd, in despite
Of heaven and men, her purposes; repented[17]
The evils she hatch'd were not effected: so,
Despairing, died.
*Cym.* Heard you all this, her women?
*Lady.* We did, so please your highness.[18]
*Cym.* Mine eyes
Were not in fault, for she was beautiful;
Mine ears,[19] that heard her flattery; nor my heart,
That thought her like her seeming; it had been vicious,
To have mistrusted her: yet, O my daughter!
That it was folly in me, thou may'st say,
And prove it in thy feeling.[20] Heaven mend all!

*Enter* Lucius, Iachimo, *the Soothsayer, and other Roman Prisoners, guarded;* Posthumus *behind; and* Imogen.

Thou com'st not, Caius, now for tribute: that
The Britons have raz'd out, though with the loss
Of many a bold one; whose kinsmen have made suit,
That their good souls may be appeas'd with slaughter
Of you their captives, which ourself have granted:
So, think of your estate.[21]
*Luc.* Consider, Sir, the chance of war: the day
Was yours by accident; had it gone with us,
We should not, when the blood was cool, have threaten'd
Our prisoners with the sword. But since the gods
Will have it thus, that nothing but our lives
May be call'd ransom,[22] let it come: sufficeth,
A Roman with a Roman's heart can suffer:
Augustus lives to think on 't; and so much
For my peculiar care. This one thing only
I will entreat: my boy, a Briton born,
Let him be ransom'd: never master had
A page so kind, so duteous, diligent,
So tender over his occasions,[23] true,
So feat,[24] so nurse-like. Let his virtue join
With my request, which, I 'll make bold, your highness
Cannot deny: he hath done no Briton harm,
Though he have serv'd a Roman. Save him, Sir,
And spare no blood beside.
*Cym.* I have surely seen him:
His favour[25] is familiar to me. — Boy,
Thou hast look'd thyself into my grace,[26]
And art mine own. — I know not why, nor wherefore,
To say, live, boy:[27] ne'er thank thy master; live,
And ask of Cymbeline what boon thou wilt,
Fitting my bounty and thy state, I 'll give it;
Yea, though thou do demand a prisoner,
The noblest ta'en.
*Imo.* I humbly thank your highness.
*Luc.* I do not bid thee beg my life, good lad,
And yet I know thou wilt.
*Imo.* No, no; alack!
There 's other work in hand. — I see a thing
Bitter to me as death.[28] — Your life, good master,
Must shuffle for itself.
*Luc.* The boy disdains me,
He leaves me, scorns me: briefly die their joys,
That place them on the truth of girls and boys. —
Why stands he so perplex'd?
*Cym.* What wouldst thou, boy?
I love thee more and more; think more and more
What 's best to ask. Know'st him thou look'st on? speak;
Wilt have him live? Is he thy kin? thy friend?
*Imo.* He is a Roman; no more kin to me,
Than I to your highness; who, being born your vassal,[29]
Am something nearer.
*Cym.* Wherefore ey'st him so?
*Imo.* I 'll tell you, Sir, in private, if you please
To give me hearing.
*Cym.* Ay, with all my heart,
And lend my best attention. What 's thy name?
*Imo.* Fidele, Sir.
*Cym.* Thou art my good youth, my page;
I 'll be thy master: walk with me; speak freely.
[Cymbeline *and* Imogen *converse apart.*
*Bel.* Is not this boy reviv'd from death?
*Arv.* One sand another
Not more resembles: that sweet rosy lad,
Who died, and was Fidele. — What think you?

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liebte. — *to bear in hand* = täuschen, in falschem Glauben hinhalten. 12) *to prevent* = zuvorkommen. So in Julius Cæsar (A. 5, Sc. 1) *to prevent the time of life.* 13) Ein mineralisches Gift. So kommt in Othello (A. 2, Sc. 1) *a poisonous mineral* vor. 14) Das Gift sollte zögernd oder hinhaltend ihn zollweise, allmählich hinschwinden lassen. In Coriolanus (A. 5, Sc. 4) *they 'll give him death by inches.* 15) Die meisten Hgg. lesen mit den späteren Folioausgg. *yes, and in time.* 16) Ihrem Sohne durch Adoption die Thronfolge zu verschaffen. 17) *to repent* ist hier nicht eigentlich = bereuen, insofern es sich auf etwas noch nicht Geschehenes hier bezieht, sondern = bedauern. 18) So interpungirt die Fol. Die meisten Hgg. setzen ohne Grund das Comma hinter *so.* 19) scil. *nor were mine ears in fault.* — Für *heard* hat die Fol. *heare*, was die dritte Folioausg. corrigirt. 20) In dem, was Du gefühlt, gelitten hast. 21) Denkt an Euren Zustand, bereitet Euch auf Euren Tod vor! redet Cymbeline hier nicht den Lucius allein, sondern auch die übrigen Kriegsgefangenen an. 22) *ransom*, eigentlich = Lösegeld, hier = Sühne für die im Kampf gefallenen Briten. 23) So zärtlich, so sorgsam, wo immer er Veranlassung oder Gelegenheit hatte, es zu sein. 24) *feat* = manierlich, zärtlich. Vgl. A. 1, Sc. 1, Anm. 18. 25) *favour* = Miene. Vgl. A. 3, Sc. 4, Anm. 20. 26) Du hast Dich durch Dein Aussehen in meine Gunst gebracht. 27) Ich weiss nicht, weshalb ich sage: Lebe, Knabe. — Vielleicht ist aber *to say* nicht mit dem Folgenden, sondern mit dem Vorhergehenden zu verbinden: Du bist mein eigen, ich weiss nicht zu sagen, weshalb. Dann würde mit *Live, boy* ein neuer Satz beginnen. — *nor* schob zuerst Rowe vor *wherefore* ein. 28) Etwas, das mir bitter ist, wie der Tod, — nämlich die Gefangenschaft des Posthumus. 29) *a Briton born* hatte Lucius vorher

*Gui.* The same dead thing alive.[30]
*Bel.* Peace, peace! see further;[31] he eyes us not: forbear;
Creatures may be alike: were 't he, I am sure
He would have spoke to us.
*Gui.* But we saw him dead.
*Bel.* Be silent; let 's see further.
*Pis. [Aside.]* It is my mistress!
Since she is living, let the time run on
To good, or bad. [CYMBELINE *and* IMOGEN *come forward.*
*Cym.* Come, stand thou by our side:
Make thy demand aloud. — *[To* IACHIMO.*]* Sir, step you forth;
Give answer to this boy, and do it freely;
Or, by our greatness, and the grace of it,[32]
Which is our honour, bitter torture shall
Winnow the truth from falsehood. — On, speak to him.[33]
*Imo.* My boon is, that this gentleman may render
Of whom he had this ring.
*Post. [Aside.]* What 's that to him?
*Cym.* That diamond upon your finger, say,
How came it yours?
*Iach.* Thou 'lt torture me to leave unspoken that
Which, to be spoke, would torture thee.
*Cym.* How! me?
*Iach.* I am glad to be constrain'd to utter that
Which torments me to conceal.[34] By villany
I got this ring: 't was Leonatus' jewel;
Whom thou didst banish; and (which more may grieve thee,
As it doth me) a nobler sir ne'er liv'd
'Twixt sky and ground. Wilt thou hear more, my lord?
*Cym.* All that belongs to this.
*Iach.* That paragon, thy daughter,
For whom my heart drops blood, and my false spirits
Quail to remember,[35] — Give me leave; I faint.
*Cym.* My daughter! what of her? Renew thy strength:
I had rather thou shouldst live while nature will.
Than die ere I hear more. Strive, man, and speak.
*Iach.* Upon a time, (unhappy was the clock
That struck the hour!) it was in Rome, (accurs'd
The mansion where!) 't was at a feast (O, 'would
Our viands had been poison'd, or at least
Those which I heav'd to head!)[36] the good Posthumus
(What should I say? he was too good to be
Where ill men were, and was the best of all
Amongst the rar'st of good ones) sitting sadly,
Hearing us praise our loves of Italy
For beauty, that made barren the swell'd boast
Of him that best could speak:[37] for feature, laming
The shrine of Venus, or straight-pight Minerva,
Postures beyond brief nature; for condition,[38]
A shop of all the qualities that man
Loves woman for; besides that hook of wiving,
Fairness, which strikes the eye.
*Cym.* I stand on fire.
Come to the matter.
*Iach.* All too soon I shall,
Unless thou wouldst grieve quickly. — This Posthumus
(Most like a noble lord in love, and one
That had a royal lover)[39] took his hint;
And, not dispraising whom we prais'd, (therein
He was as calm as virtue,)[40] he began
His mistress' picture; which by his tongue being made,
And then a mind put in 't,[41] either our brags
Were crack'd of kitchen-trulls, or his description
Prov'd us unspeaking sots.
*Cym.* Nay, nay, to the purpose.
*Iach.* Your daughter's chastity — there it begins.
He spake of her as Dian had hot dreams,[42]
And she alone were cold: whereat I, wretch,
Made scruple of his praise; and wager'd with him

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schon von der verkleideten Imogen gesagt. 30) Es ist dasselbe todte Wesen, nur dass es jetzt lebendig ist. — Ebenso ist *that sweet rosy lad etc.* Antwort auf die Frage: *Is not this boy etc.* — Sidney Walker vermuthet dagegen den Ausfall einer halben Zeile, etwa so: *Not more resembles || Than he resembles that sweet rosy lad etc.* — Dyce und Staunton interpungiren: *One sand another || Not more resembles that sweet rosy lad || Who died, and was Fidele.* 31) Blicke weiter, warte den Verlauf ab. — Dass das der Sinn dieser Worte ist, erhellt aus der Wiederholung: *Be silent; let 's see further.* — In der folgenden Rede hat die Fol. *see* für *saw*, von Rowe verbessert. 32) Die Gnade, die unserer Königswürde, unserer Grösse beiwohnt, und in der unsere Ehre besteht. 33) Fahre fort, sprich zu ihm! ist an Imogen gerichtet. — Die Fol. hat *One speak to him*, in den späteren Folioausgg. berichtigt. 34) So theilt die Fol. diesen Vers ab, indem sie ihn mit einem Anapäst beginnt. Die meisten Hgg. ziehen *which* zu der vorhergehenden Zeile, und Ritson wollte es streichen. 35) Zu *remember* ist aus *for whom* nur *whom* zu suppliren. Wie sehr seine Lebensgeister, die er in Erinnerung des an Imogen begangenen Verbrechens als *false* bezeichnet, bei ihrem Andenken zagen *(quail)*, ergiebt sich daraus, dass er kaum die Kraft besitzt, fortzufahren, und sich einer Ohnmacht nahe fühlt. 36) Die Speisen, die ich zum Munde führte. 37) Sie priesen ihre italienischen Geliebten wegen einer Schönheit, deren Preis die Prahlerei des besten Redners, nach ihrer Meinung, erschöpfen konnte. — Das folgende *for feature, for condition* bezieht sich ebenfalls auf *Hearing us praise etc.*: wegen eines Ebenmasses der Körperbildung *(feature)*, neben der das Götterbild der Venus oder der schlank, gerade aufgestellten Minerva — Stellungen, die doch über die irdisch beschränkte Natur *(brief nature)* hinausgehen — lahm erscheint, d. h. zufolge der Aussage der im Preise der Italienerinnen Wetteifernden. — *pight* in *straight-pight* ist Particip von *to pitch.* 38) Während *feature* die äussern Vorzüge bezeichnet, drückt *condition* die innern, geistigen Eigenschaften aus, welche gleichsam ein Magazin aller Vorzüge sind, um derentwillen der Mann das Weib liebt, ganz abgesehen *(besides)* von jener Angel, die zum Verheirathen ködert, der bloss das Auge treffenden äussern Schönheit. — Manche Hgg. fassen im Widerspruch mit der Interpunction der Fol. *besides* als Adverb, setzen ein Comma dahinter, und lassen den mit *eye* abgeschlossenen Satz unvollendet. 39) *lover* = die Geliebte. So in Measure for Measure (A. 1, Sc. 5) *Your brother and his lover have embrac'd.* 40) Einen ähnlichen Vergleich hat Sh. in Troilus and Cressida (A. 1, Sc. 2) *Hector, whose patience || Is, as a virtue, fix'd, to-day was mov'd.* 41) Wenn dem von ihm entworfenen Bilde seiner Geliebten ein Geist eingehaucht würde, wenn das Bild lebendig, zu einer wirklichen Person würde, so hatten wir entweder nur von Küchenmägden geprahlt, so waren die von uns gepriesenen Damen im Vergleich zu seiner Dame nur Küchenmägde, oder wir selbst erschienen neben seiner Schilderung als nichtssagende Einfaltspinsel. — Zu

Pieces of gold 'gainst this, which then he wore
Upon his honour'd finger, to attain
In suit the place of 's bed, and win this ring
By hers and mine adultery. He, true knight,
No lesser of her honour confident
Than I did truly find her, stakes this ring;
And would so, had it been a carbuncle
Of Phœbus' wheel; and might so safely, had it
Been all the worth of 's car.[43] Away to Britain
Post I in this design. Well may you, Sir,
Remember me at court, where I was taught
Of your chaste daughter the wide difference
'Twixt amorous and villanous. Being thus quench'd
Of hope, not longing, mine Italian brain
'Gan in your duller Britain[44] operate
Most vilely; for my vantage, excellent;
And, to be brief, my practice so prevail'd,
That I return'd with simular proof, enough
To make the noble Leonatus mad,
By wounding his belief in her renown
With tokens thus, and thus;[45] averring notes
Of chamber-hanging, pictures, this her bracelet,
(O cunning,[46] how I got it!) nay, some marks
Of secret on her person, that he could not
But think her bond of chastity quite crack'd,
I having ta'en the forfeit.[47] Whereupon, —
Methinks, I see him now, —

*Post.* *[Coming forward.]* Ay, so thou dost,
Italian fiend! — Ah me! most credulous fool,
Egregious murderer, thief, any thing[48]
That 's due to all the villains past, in being,
To come! — O, give me cord, or knife, or poison,
Some upright justicer![49] Thou, king, send out
For torturers ingenious: it is I
That all the abhorred things o' the earth amend,
By being worse than they. I am Posthumus,
That kill'd thy daughter: — villain-like, I lie;
That caus'd a lesser villain than myself,
A sacrilegious[50] thief, to do 't: — the temple
Of virtue was she; yea, and she herself.[51]
Spit, and throw stones, cast mire upon me; set
The dogs o' the street to bay me: every villain
Be call'd Posthumus Leonatus; and
Be villany less than 't was![52] — O Imogen!
My queen, my life, my wife! O Imogen,
Imogen, Imogen!

*Imo.* Peace, my lord! hear, hear!

*Post.* Shall 's have a play of this? Thou scornful page,
There lie thy part. *[Striking her: she falls.*[53]

*Pis.* O gentlemen! help
Mine, and your mistress. — O, my lord Posthumus!
You ne'er kill'd Imogen till now. — Help, help! —
Mine honour'd lady!

*Cym.* Does the world go round?

*Post.* How come these staggers[54] on me?

*Pis.* Wake, my mistress!

*Cym.* If this be so, the gods do mean to strike me
To death with mortal joy.[55]

*Pis.* How fares my mistress?

*Imo.* O! get thee from my sight;
Thou gav'st me poison: dangerous fellow, hence!
Breathe not where princes are.

*Cym.* The tune of Imogen!

*Pis.* Lady,
The gods throw stones of sulphur[56] on me, if
That box I gave you was not thought by me
A precious thing: I had it from the queen.

*Cym.* New matter still?

*Imo.* It poison'd me.

*Cor.* O gods!
I left out one thing which the queen confess'd,
Which must approve thee honest: »If Pisanio
Have,« said she, »given his mistress that confection
Which I gave him for a cordial, she is serv'd
As I would serve a rat.«

*Cym.* What 's this, Cornelius?

*Cor.* The queen, Sir, very oft importun'd me
To temper poisons for her; still pretending
The satisfaction of her knowledge,[57] only
In killing creatures vile, as cats and dogs
Of no esteem: I, dreading that her purpose
Was of more danger, did compound for her
A certain stuff, which, being ta'en, would cease[53]

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*kitchen-trulls* lässt sich als Parallelstelle aus Romeo and Juliet (A. 2, Sc. 4) beibringen: *Laura, to his lady, was a kitchen-wench.* 42) Als ob im Vergleich mit ihr die wegen ihrer Keuschheit gefeierte Diana weniger keusch, und doch im Traum nukeuscher Begierde zugänglich wäre. 43) Die Karfunkeln, die den Sonnenwagen verzieren, erwähnt Sh. auch in Antony and Cleopatra (A. 4, Sc. 8) *He has deserv'd it, were it carbuncled || Like holy Phœbus' car.* 44) Der Comparativ *duller* steht bei *Britain* im Gegensatz zu *mine Italian brain*: Britannien war weniger schlau, als dass es mit den Listen eines italienischen Gehirns es hätte aufnehmen können; letzteres konnte also desto ungestörter operiren. — *vilely* ist *vildly* in der Fol. 45) Mit dem und dem Kennzeichen ihrer Untreue. Iachimo führt im Folgenden solche Kennzeichen, welche seine Behauptung bestätigen *(averring notes)*, im Einzelnen beispielsweise an. 46) scil. *it was cunning.* — Die Fol. lässt *it* hinter *got* aus, was die zweite Folioausg. supplirt. 47) So dass ich den Verlust der von Imogen verletzten Keuschheit eingezogen hätte. — Das Bild ist gerichtlich, von dem Einziehen einer Strafe oder Busse wegen Contractbruches. 48) Jedwedes entehrende Beiwort, das allen vergangenen, gegenwärtigen und zukünftigen Schurken gebührt, wie *mürderer, thief*, will Posthumus hier auf sich selbst angewendet wissen. 49) *upright justicer* = gerechter Richter, kommt auch bei Sh.'s Zeitgenossen vor; z. B. in dem Drama Law Tricks (1608) *No, we must have an upright justicer.* 50) *sacrilegious* wird näher erklärt durch das parenthetische *the temple of virtue.* So in Macbeth (A. 2, Sc. 3) *Most sacrilegious murder hath broke ope || The Lord's anointed temple.* 51) d. h. ja, und sie war die Tugend selbst, nicht bloss der Tempel der Tugend. So interpungirt die Fol., die dann mit *Spit etc.* = speit mich an, werft mich mit Steinen u. s. w., einen neuen Satz beginnt. 52) Die Schurkerei im Allgemeinen gelte für geringfügiger, als bisher, werde weniger hart beurtheilt, in Betracht meiner besondern Schurkerei. 53) Diese Bühnenweisung fügte Rowe hinzu. 54) *staggers* = Schwindel, Wirbel. Posthumus hat dieselbe Empfindung, die Cymbeline mit den Worten ausdrückt: *Does the world go round?* 55) *mortal joy* = eine Freude, welche tödtet. 56) *stones of sulphur* sind die Donnerkeile, wie in Othello (A. 5, Sc. 2) *Are there no stones in heaven, but what serve for the thunder?* — Vgl. A. 5, Sc. 4, Anm. 36. 57) Indem sie stets eine Befriedigung ihres

The present power of life; but, in short time,
All offices of nature[59] should again
Do their due functions. — Have you ta'en of it?
*Imo.* Most like I did, for I was dead.
*Bel.* My boys,
There was our error.
*Gui.* This is, sure, Fidele.
*Imo.* Why did you throw your wedded lady from you?
Think that you are upon a rock; and now
Throw me again.[60] *[Embracing him.*
*Post.* Hang there like fruit, my soul,
Till the tree die!
*Cym.* How now, my flesh, my child!
What! mak'st thou me a dullard in this act?[61]
Wilt thou not speak to me?
*Imo. [Kneeling.]* Your blessing, Sir.
*Bel. [To* Guiderius *and* Arviragus.*]* Though you did love this youth, I blame ye not;
You had a motive[62] for 't.
*Cym.* My tears, that fall,
Prove holy water on thee![63] Imogen,
Thy mother 's dead.
*Imo.* I am sorry for 't, my lord.
*Cym.* O! she was naught; and long of her it was,
That we meet here so strangely: but her son
Is gone, we know not how, nor where.
*Pis.* My lord,
Now fear is from me, I 'll speak troth. Lord Cloten,
Upon my lady's missing, came to me
With his sword drawn; foam'd at the mouth, and swore,
If I discover'd not which way she was gone,
It was my instant death. By accident,
I had a feigned letter of my master's
Then in my pocket, which directed him[64]
To seek her on the mountains near to Milford;
Where, in a frenzy, in my master's garments,
Which he inforc'd from me, away he posts
With unchaste purpose, and with oath to violate
My lady's honour: what became of him,
I further know not.
*Gui.* Let me end the story:
I slew him there.
*Cym.* Marry, the gods forfend!
I would not thy good deeds[65] should from my lips
Pluck a hard sentence: pr'ythee, valiant youth,
Deny 't again.
*Gui.* I have spoke it, and I did it.
*Cym.* He was a prince.
*Gui.* A most uncivil one. The wrongs he did me
Were nothing[66] prince-like; for he did provoke me
With language that would make me spurn the sea,
If it could so roar to me. I cut off 's head;
And am right glad, he is not standing here
To tell this tale of mine.[67]
*Cym.* I am sorry[68] for thee:
By thine own tongue thou art condemn'd, and must
Endure our law. Thou 'rt dead.
*Imo.* That headless man
I thought had been my lord.
*Cym.* Bind the offender,
And take him from our presence.
*Bel.* Stay, sir king.
This man is better than the man he slew,
As well descended as thyself; and hath
More of thee merited, than a band of Clotens
Had ever scar for.[69] — *[To the Guard.]* Let his arms alone;
They were not born for bondage.
*Cym.* Why, old soldier,
Wilt thou undo the worth thou art unpaid for,
By tasting of our wrath?[70] How of descent
As good as we?
*Arv.* In that he spake too far.[71]
*Cym.* And thou shalt die for 't.
*Bel.* We will die all three:
But I will prove that two on 's are as good
As I have given out him. — My sons, I must
For mine own part[72] unfold a dangerous speech,
Though, haply, well for you.
*Arv.* Your danger 's ours.
*Gui.* And our good his.
*Bel.* Have at it then. — By leave;[73]
Thou hadst, great king, a subject, who was call'd
Belarius.
*Cym.* What of him? he is
A banish'd traitor.

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Wissens oder Wissensdurstes vorschützte. 58) *to cease* = hemmen, aufhören machen. Als transitives Verbum gebraucht Sh. *to cease* häufig. — Die späteren Folioausgg. lesen *seize*. 59) *offices of nature* = natürliche Verrichtungen, sind hier die dienstbaren Organe des menschlichen Körpers selbst, die in Othello (A. 1, Sc. 3) *offic'd instrument* heissen. 60) Imogen, indem sie Posthumus mit ihren Armen umschlingt, sagt, wenn er sie jetzt noch einmal von sich stiesse, so wäre das für sie so tödtlich, als stürzte er sie von einem Felsen herunter, auf dem er stünde. — Die auch zum Verständniss der folgenden Worte des Posthumus nothwendige Bühnenweisung fügte Steevens hinzu. 61) Indem sie ihren Vater nicht beachtet, behandelt Imogen ihn wie einen Tropf, der nichts von dem Vorgange versteht, nichts damit zu schaffen hat. 62) d. h. einen ihnen selbst noch unbekannten Beweggrund, insofern der von ihnen geliebte Jüngling ihre Schwester war. 63) *prove* ist Conjunctiv. Mögen die Thränen, mit denen ich Dich benetze, Dir zum Segen gereichen, wie Weihwasser. 64) scil. *Cloten.* Aus dem falschen Briefe des Posthumus schöpfte Cloten die Weisung, die Imogen in den Bergen von Milford zu suchen. 65) *good deeds* sind die tapfern Thaten, die er in der Römerschlacht vollbracht, denen der König ungern ein hartes Urtheil, d. h. ein Todesurtheil wegen Cloten's Ermordung sprechen möchte. 66) *nothing* = durchaus nicht, in keiner Weise. 67) So dass er diese meine Erzählung berichten könnte, dass er erzählen könnte, wie er mir den Kopf abgeschnitten. 68) So verbessert die Folioausg. von 1632 das *I am sorrow* der Fol. — Vielleicht wäre *am* zu streichen und *sorrow* als Verbum beizubehalten. 69) Als wofür eine ganze Schaar von Leuten, wie Cloten, je Narben erhielt. — Die vielleicht überflüssige Bühnenweisung *To the Guard* ist von den Hggn. hinzugefügt. 70) Das Verdienst, wofür Belarius noch nicht einmal seinen Lohn erhielt, will er schon vernichten, indem er sich den Zorn des Königs zuzieht. 71) Vgl. A. 1, Sc. 1, Anm. 10. 72) *for mine own part* gehört zu *dangerous:* eine Rede, die für mich selbst gefährlich ist. 73) *Have at it then* = Wohlan! ich bin bereit! — ist noch an die Söhne gerichtet; mit *by leave* = mit Erlaubniss, leitet er höflich die an den König gerichteten Worte ein. 74) Er ist es,

*Bel.* He it is that hath
Assum'd this age:[74] indeed, a banish'd man;
I know not how a traitor.
*Cym.* Take him hence.
The whole world shall not save him.
*Bel.* Not too hot:
First pay me for the nursing of thy sons;
And let it be confiscate[75] all, so soon
As I have receiv'd it.
*Cym.* Nursing of my sons?
*Bel.* I am too blunt, and saucy; here 's my knee:[76]
Ere I arise I will prefer my sons;
Then, spare not the old father. Mighty Sir,
These two young gentlemen, that call me father,
And think they are my sons, are none of mine:
They are the issue of your loins, my liege,
And blood of your begetting.
*Cym.* How! my issue?
*Bel.* So sure as you your father's. I, old Morgan,
Am that Belarius whom you sometime banish'd:
Your pleasure was my mere offence,[77] my punishment
Itself, and all my treason; that I suffer'd
Was all the harm I did. These gentle princes
(For such[78] and so they are) these twenty years
Have I train'd up; those arts they have, as I
Could put into them: my breeding was, Sir, as
Your highness knows. Their nurse, Euriphile,
Whom for the theft I wedded, stole these children
Upon my banishment: I mov'd her to 't;
Having receiv'd the punishment before,
For that which I did then: beaten for loyalty[79]
Excited me to treason. Their dear loss,
The more of you 't was felt, the more it shap'd[80]
Unto my end of stealing them. But, gracious Sir,
Here are your sons again; and I must lose
Two of the sweet'st companions in the world. —
The benediction of these covering heavens
Fall on their heads like dew! for they are worthy
To inlay heaven with stars.[81]

*Cym.* Thou weep'st, and speak'st.[82]
The service, that you three have done, is more
Unlike[83] than this thou tell'st. I lost my children:
If these be they, I know not how to wish
A pair of worthier sons.
*Bel.* Be pleas'd awhile.
This gentleman, whom I call Polydore,
Most worthy prince, as yours, is true Guiderius;
This gentleman, my Cadwal, Arviragus,
Your younger princely son: he, Sir, was lapp'd
In a most curious[84] mantle, wrought by the hand
Of his queen mother, which, for more probation,
I can with ease produce.
*Cym.* Guiderius had
Upon his neck a mole, a sanguine star:[85]
It was a mark of wonder.
*Bel.* This is he,
Who hath upon him still that natural stamp.
It was wise nature's end in the donation,
To be his evidence now.
*Cym.* O! what, am I
A mother to the birth of three? Ne'er mother
Rejoic'd deliverance more.[86] — Bless'd pray[87] you be,
That, after this strange starting from your orbs,
You may reign in them now.[88] — O Imogen!
Thou hast lost by this a kingdom.
*Imo.* No, my lord;
I have got two worlds by 't. — O my gentle brothers!
Have we thus met? O! never say hereafter,
But I am truest speaker:[89] you call'd me brother,
When I was but your sister; I you brothers,
When ye were so indeed.[90]
*Cym.* Did you e'er meet?
*Arv.* Ay, my good lord.
*Gui.* And at first meeting lov'd;
Continued so, until we thought he died.
*Cor.* By the queen's dram she swallow'd.
*Cym.* O rare instinct!
When shall I hear all through? This fierce abridgment[91]

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der in diesem Alter erscheint, in dem ich vor Dich trete. — Belarius spricht von sich selbst, wie von einer dritten Person. — *to assume* gebraucht Sh. auch sonst in weiterem Sinne; z. B. in Much Ado about Nothing (A. 2, Sc. 1) *my very visor began to assume life.* — Dass Belarius nur den Schein des Alters sich künstlich zugelegt habe, in der That aber jünger aussehe, kann nicht der Sinn dieser Worte sein, die ihre Erklärung finden in dem, was Posthumus A. 5, Sc. 3 von Belarius gesagt hatte: *an ancient soldier — — who deserv'd || So long a breeding, as his white beard came to.* 75) Sh. betont *confiscate* bald auf der ersten, bald auf der zweiten Sylbe. 76) *knee* = Kniebeugung. So in Othello (A. 2, Sc. 1) *let her have your knees.* 77) *mere* ist Tyrwhitt's glückliche Emendation des *neere* der Fol., woraus die späteren Folioausgg. *near* machten. Mein ganzes Vergehen, meine Strafe und der ganze mir schuldgegebene Verrath bestand nur in Eurem Belieben, darin, dass es Euch beliebte, es dafür zu halten. — *itself* bezieht sich auf *your pleasure*, und zu *mere* vgl. A. 4, Sc. 2, Anm. 27. 78) *such* geht auf *princes*, *so* auf *gentle.* 79) Dass ich wegen meiner Treue gezüchtigt wurde, reizte mich zum Verrath. 80) *the more it shap'd* = um so mehr passte es, fügte es sich dem Zwecke, weshalb ich sie stahl. — *it* bezieht sich nur ungenau auf *their dear loss*, der empfindliche Verlust derselben, eigentlich auf *the more of you 't was felt.* 81) d. h. sie sind werth, am Himmel als Sterne zu leuchten. 82) Deine Thränen bekräftigen, was Du sagst. 83) *unlike* = unwahrscheinlich. 84) *curious* = auserlesen, kostbar. So in K. Henry VI. Third Part (A. 2, Sc. 5) *His body couched in a curious bed.* 85) Ein blutrothes Mal in Gestalt eines Sterns, ein wunderbares Merkmal *(mark of wonder).* 86) Nie frohlockte eine Mutter mehr über ihre Entbindung. — Diese Construction von *to rejoice* ist ungewöhnlich. Sh. hat sonst nur *to rejoice* als Verbum Neutrum, mit *in* und *at*, = über Etwas frohlocken, oder als transitives Verbum: *it rejoices me* = es erfüllt mich mit Freude. — Manche Hgg. interpungiren: *O, what am I? || A mother to the birth of three?* 87) Das parenthetisch eingeschobene *pray* scil. *I pray you be bless'd* änderte Rowe in *may* um, und die meisten Hgg. adoptiren diese matte Lesart. 88) Das Bild ist von Sternen entlehnt, die aus den Kreisen ihrer Bahn geschossen, nachher wieder in dieselben zurückgekehrt sind. 89) d. h. ich bin von uns Dreien Diejenige, welche am wahrsten spricht. 90) Die Fol. hat *when we were so indeed*, — ein Versehen, das vielleicht Sh. selbst beging. Rowe setzte *ye* für *we.* — Malone's Erklärung der alten Lesart: *when we did really stand in the relation of brother and sister to each other* verträgt sich nicht mit dem vorhergehenden Satze: *when I was but your sister*, zu dem

Hath to it circumstantial branches, which
Distinction should be rich in. — Where, how liv'd you?
And when came you to serve our Roman captive?
How parted with your brothers? how first met them?
Why fled you from the court, and whither? These,[92]
And your three motives to the battle,[93] with
I know not how much more, should be demanded,
And all the other by-dependencies,[94]
From chance to chance; but nor the time, nor place,
Will serve our long inter'gatories.[95] See,
Posthumus anchors upon Imogen;[96]
And she, like harmless lightning, throws her eye
On him, her brothers, me, her master,[97] hitting
Each object with a joy: the counterchange
Is severally in all.[98] Let 's quit this ground,
And smoke the temple with our sacrifices. —
*[To* Belarius.*]* Thou art my brother: so we 'll hold thee ever.

*Imo.* You are my father too; and did relieve me,
To see this gracious season.

*Cym.* All o'erjoy'd,
Save these in bonds: let them be joyful too,
For they shall taste our comfort.

*Imo.* My good master,
I will yet do you service.

*Luc.* Happy be you!

*Cym.* The forlorn soldier, that so nobly fought,
He would have well becom'd[99] this place, and grac'd
The thankings of a king.

*Post.* I am, Sir,
The soldier that did company[100] these three
In poor beseeming: 't was a fitment for
The purpose I then follow'd. — That I was he,
Speak, Iachimo: I had you down, and might
Have made you finish.

*Iach. [Kneeling.]* I am down again;
But now my heavy conscience sinks my knee,
As then your force did. Take that life, 'beseech you,
Which I so often owe; but your ring first,
And here the bracelet of the truest princess,
That ever swore her faith.

*Post.* Kneel not to me:
The power that I have on you, is to spare you;
The malice towards you, to forgive you. Live,
And deal with others better.

*Cym.* Nobly doom'd.
We 'll learn our freeness[101] of a son-in-law:
Pardon 's the word to all.

*Arv.* You holp us, Sir,
As you did mean indeed to be our brother;[102]
Joy'd are we, that you are.

*Post.* Your servant, princes. — Good my lord of Rome,
Call forth your soothsayer. As I slept, methought,
Great Jupiter, upon his eagle back'd,[103]
Appear'd to me, with other spritely shows[104]
Of mine own kindred: when I wak'd, I found
This label on my bosom; whose containing
Is so from sense in hardness,[105] that I can
Make no collection[106] of it: let him show
His skill in the construction.

*Luc.* Philarmonus!

*Sooth.* Here, my good lord. *[Coming forward.*

*Luc.* Read, and declare the meaning.

*Sooth. [Reads.]* »Whenas a lion's whelp shall, to himself unknown, without seeking find, and be embraced by a piece of tender air; and when from a stately cedar shall be lopped branches, which, being dead many years, shall after revive, be jointed to the old stock, and freshly grow, then shall Posthumus end his miseries, Britain be fortunate, and flourish in peace and plenty.«
Thou, Leonatus, art the lion's whelp;
The fit and apt construction of thy name,[107]
Being Leo-natus, doth import so much.
*[To* Cymbeline.*]* The piece of tender air, thy virtuous daughter,
Which we call *mollis aer;* and *mollis aer*
We term it *mulier:* which *mulier*, I divine,
Is this most constant wife; who,[108] even now,

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Sh. offenbar eine Antithese beabsichtigte, die nur in *ye*, nicht in *we* liegen kann. 91) Cymbeline beklagt die Abkürzung, zu der der stürmische Drang des Augenblicks ihre Berichte zwingt, welche in ihren Abzweigungen oder Theilen ausführlich und mit genauer sorgfältiger Unterscheidung oder Hervorhebung der Einzelnheiten vorgetragen sein sollten. — *fierce* = stürmisch, rücksichtslos. — Von den *circumstantial branches* führt er gleich einige an. 92) So emendirt Theobald diesen Vers, der in der Fol. so lautet: *Why fled you from the Court? And whether these? — these* = diese Dinge, ist offenbar mit dem Folgenden zu verbinden. — In der vorhergehenden Zeile hat die Fol. *brother* für *brothers*, von Rowe verbessert. 93) Und was Euch Drei veranlasste, an der Schlacht Theil zu nehmen, die Beweggründe von Euch Dreien zur Schlacht. In ähnlicher Licenz sagt Sh. in All 's well that ends well (A. 1, Sc. 3) *both our mothers* = unser Beider Mutter, und in diesem Stücke (A. 2, Sc. 4) *both your wills* = Euer Beider Wille. 94) *by-dependencies* = was sonst noch dazu gehört, als Zubehör daran hängt. — Das *by* modificirt *dependencies* ebenso, wie *after* das *inquiry* in *after-inquiry* (vgl. A. 5, Sc. 4, Anm. 57). 95) Die Fol. hat hier *interrogatories*. Da aber Sh. an andern Stellen, sogar in Prosa (All 's well that ends well A. 4, Sc. 3), das Wort *inter'gatories* kennt, so hat Tyrwhitt dasselbe, als dem Verse besser entsprechend, auch hier in den Text gesetzt. 96) *to anchor* = an Etwas haften, kommt in demselben übertragenen Sinne auch in Measure for Measure (A. 2, Sc. 4) vor: *whilst my invention — — anchors on Isabel.* 97) scil. Lucius, ihr früherer Herr. 98) Wie Imogen's Blick Alle, auf die er fällt, mit Freude trifft, so erwiedern Alle, Jeder für sich, diesen Blick in gleicher Art. 99) *becomed*, als Particip von *to become* = anstehen, passen zu Etwas, kommt noch zweimal bei Sh. vor: in Antony and Cleopatra (A. 3, Sc. 7) und in Romeo and Juliet (A. 4, Sc. 2). 100) *to company* = begleiten, Gesellschaft leisten, hat Sh. als Verbum nur hier. 101) *freeness* = Freigebigkeit, Grossmuth, wie *free* = freigebig, grossmüthig, oft bei Sh. 102) Posthumus stand ihnen in der Schlacht bei, als ob er in der That ihr Bruder hätte sein wollen. 103) So die Fol.: auf dem Rücken des Adlers sitzend. Manche Hgg. lesen *back* für *back'd*. 104) *spritely shows* = Geistererscheinungen. 105) Dessen Inhalt so ohne Sinn ist, in Schwierigkeit, in schwierigem Verständniss. 106) *collection* = zusammenfassende Schlussfolge, Folgerung. So in Hamlet (A. 4, Sc. 5) *her speech is nothing,* || *Yet the unshaped use of it doth move* || *The hearers to collection.* 107) Vgl. A. 1, Sc. 1, Anm. 12. 108) Die Construction ist verworren, da *who* sich nicht wohl auf *this most constant wife* beziehen lässt, sondern auf Posthumus, an den mit

Answering the letter of the oracle,
Unknown to you, unsought, were clipp'd about
With this most tender air.
*Cym.* This hath some seeming.
*Sooth.* The lofty cedar, royal Cymbeline,
Personates thee; and thy lopp'd branches point
Thy two sons forth: who, by Belarius stolen,
For many years thought dead, are now reviv'd,
To the majestic cedar join'd, whose issue
Promises Britain peace and plenty.
*Cym.* Well,
My peace[109] we will begin. — And, Caius Lucius,
Although the victor, we submit to Cæsar,
And to the Roman empire; promising
To pay our wonted tribute, from the which
We were dissuaded by our wicked queen;
Whom heavens, in justice, (both on her and hers,)
Have laid most heavy hand.[110]
*Sooth.* The fingers of the powers above do tune
The harmony of this peace. The vision,
Which I made known to Lucius ere the stroke
Of this yet scarce-cold[111] battle, at this instant
Is full accomplish'd; for the Roman eagle,
From south to west on wing soaring aloft,
Lessen'd herself, and in the beams o' the sun
So vanish'd: which foreshow'd our princely eagle,
The imperial Cæsar, should again unite
His favour with the radiant Cymbeline,
Which shines here in the west.
*Cym.* Laud we the gods;
And let our crooked smokes[112] climb to their nostrils
From our bless'd altars. Publish we this peace
To all our subjects. Set we forward. Let
A Roman and a British ensign wave
Friendly together; so through Lud's town march:
And in the temple of great Jupiter
Our peace we 'll ratify; seal it with feasts. —
Set on there. — Never was a war did cease,
Ere bloody hands were wash'd, with such a peace.[113]
*[Exeunt.*

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diesen Worten sich der Wahrsager wieder wendet, und zwar mit der Anrede *you*, während er ihn vorher mit *thou* anredete. Die einfachste Emendation wäre, *your most constant wife* zu lesen, wo sich dann *who* auf *your* bezöge. 109) *my peace:* den vom Wahrsager für Britannien prophezeiten Frieden will, so weit ich dazu beitragen kann, ich anfangen. — Der rasche Uebergang von dem Singular zum Plural der Majestät ist Sh.'sch. — Hanmer las *by peace.* Sollte aber geändert werden, so erschiene *thy peace* natürlicher: der Friede, von dem Du sprichst, den Du prophezeist. 110) *have laid most heavy hand on* sollte es heissen. Indess lässt Sh. öfter eine Präposition aus, die von dem dazu gehörigen, vorausgehenden relativen Pronomen durch einen längern Satz getrennt ist. — Da die Parenthese *both on her and hers*, d. h. die Königin und Cloten, hier dazwischen trat, schrieb Sh. als ob sich dieses *on* auch auf *whom* beziehen liesse. — Derselbe Fall ist in Othello (A. 1, Sc. 3) *What conjuration, and what mighty magic,* || *(For such proceeding I am charg'd withal,)* || *I won his daughter*, wo das *withal* am Schluss der Parenthese noch einmal am Schlusse des ganzen Satzes wiederholt werden musste. 111) So emendirte die dritte Folioausg. das *of yet this scarce-cold* der Fol. 112) Der Rauch, der gekräuselt emporsteigt. 113) Nie gab es einen Krieg, auf den so rasch, noch ehe die von ihm blutigen Hände abgewaschen waren, ein so günstiger Friede folgte, wie dieser zwischen den Römern und Briten.

# PERICLES.

## Einleitung.

Die früheste Ausgabe dieses Dramas ist eine Einzelausgabe in Quarto, die im Jahre 1609 mit folgendem Titelblatt erschien: The late, and much admired play, called Pericles, Prince of Tyre. With the true relation of the whole Historie, adventures and fortunes of the said Prince: As also The no lesse strange and worthy accidents, in the birth and life of his Daughter Mariana. As it hath been divers and sundry times acted by his Maiesties Servants, at the Globe on the Banck-side. By William Shakespeare. Imprinted at London for Henry Gosson, and are to be sold at the signe of the Sunne in Pater-noster row. 1609. — In demselben Jahre erschien eine zweite Quartausgabe, mit geringfügigen Abweichungen von der ersten. — Vier andere Quartausgaben von 1611, 1619, 1630 und 1635 folgten auf diese beiden, und aus der letzten dieser Ausgaben scheint das Drama in die dritte Gesammtausgabe der Shakspere'schen Dramen in Folio vom Jahre 1664 übergegangen zu sein. Es steht daselbst unter dem Titel: The much admired play, called Pericles Prince of Tyre, with the true Relation of the whole History, Adventures and Fortunes of the said Prince. Written by William Shakespeare and published in his life time, und ist in Acte, aber nicht in Scenen eingetheilt und mit einem Personenverzeichniss versehen. — Der Text aller dieser Ausgaben ist corrumpirter als der irgend eines andern Shakspere'schen Dramas in Quarto und Folio; verhältnissmässig am wenigsten verdorben ist noch der der ersten Quarto von 1609, obwohl auch schon dieser von Entstellungen aller Art, wozu namentlich auch vielfache Verstümmlungen und Auslassungen gehören, wimmelt.

Dass der Pericles, Prince of Tyre nicht in dem Sinne, wie die unzweifelhaft ächten sechsunddreissig Dramen, für ein Shakspere'sches Werk gelten kann, wird, abgesehen von den evidentesten innern Gründen, die dagegen sprechen, schon durch die Nichtaufnahme des Stückes in die beiden ersten Folioausgaben von 1623 und 1632 hinlänglich bezeugt. Die Herausgeber dieser Folioausgaben, Shakspere's Freunde und Kunstgenossen, hätten gewiss ein Drama, das im Jahre 1608 auf ihrem eigenen Globustheater zur Darstellung gelangte, und dessen fortdauernde Popularität durch die vielen folgenden Einzelausgaben beurkundet wird, nicht von ihrer vollständigen Sammlung der Shakspere'schen Dramen ausgeschlossen, wenn ihnen dasselbe als ein wirklich und in allen Theilen aus Shakspere's Feder geflossenes Werk bekannt gewesen wäre. Dieses negative Argument kann auch durch den Umstand, dass die Quartausgaben sämmtlich auf dem Titelblatte Shakspere als Verfasser nennen, nicht entkräftet werden, denn auch anderen Dramen wurde schon zu Lebzeiten unseres Dichters auf dem Titelblatte der davon veranstalteten Drucke Shakspere's Autorschaft in durchaus unbegründeter Weise und in betrügerischer Absicht zugeschrieben. So waren von den sieben Schauspielen, welche als Shakspere'sche zuerst die dritte Folioausgabe von 1664 den sechsunddreissig Dramen der beiden früheren Folioausgaben hinzufügte, drei mit Shakspere's vollem Namen als falschem Aushängeschilde schon vor dem Pericles in Einzelausgaben erschienen: Sir John Oldcastle im Jahre 1600, The London Prodigal im Jahre 1605, und A Yorkshire Tragedy im Jahre 1608; — und die andern drei Pseudo-Shakspere'schen Stücke der späteren Folioausgaben tragen wenigstens auf dem Titelblatte ihrer Quartoeditionen Shakspere's Anfangsbuchstaben W. S., wohl in gleicher betrügerischer Absicht, um Käufer anzulocken, zur Schau: Tragedy of Locrine im Jahre 1595, The Puritan im Jahre 1607, und Thomas Lord Cromwell im Jahre 1613. — Abgesehen von diesen an sich wenig glaubwürdigen Angaben des Titelblattes haben sich directe Zeugnisse, dass Pericles für ein Shakspere'sches Werk gegolten, erst aus einer Nach-Shakspere'schen Zeit beibringen lassen; Zeugnisse, aus denen hervorgeht, dass allerdings um die Mitte des 17. Jahrhunderts und später von den Dichtern und Literaten Pericles für ein unzweifelhaftes Drama unseres Dichters angesehen wurde, wie es scheint, auf Grund einer Tradition, die dem Pericles sicherer zur Seite gestanden, als den andern obengenannten sechs Dramen, welche neben dem Pericles die späteren Folioausgaben im Jahre 1664 und 1685 in sich aufnahmen.

Bei diesem Mangel an äusserer sicherer Begründung der Shakspere'schen Autorschaft bleibt nur eine Erwägung des Gewichts innerer Gründe übrig, und diese sprechen bei der auffallenden Ungleichartigkeit des Pericles in Styl und Vers, dessen Shakspere'sche Merkmale sich entschieden und unverkennbar charakteristisch nur in den letzten Acten des Pericles — vom dritten Acte an — nachweisen lassen, für die Annahme, dass unser Dichter ein älteres Drama theilweise in der Art umgearbeitet haben mag, dass er sowohl ganze Scenen aus seiner Feder an die Stelle der von seinem Vorgänger geschriebenen gesetzt, als auch die aus der früheren Arbeit beibehaltenen hie und da mit einzelnen Shakspere'schen Phrasen und Wendungen ausgestattet hat. Dass aber dabei weder die Wahl und Behandlung des Stoffes im Allgemeinen, in seiner Anordnung, noch der Gang der Handlung im Einzelnen

von Shakspere modificirt, sondern vielmehr durchaus so beibehalten, wie der Vorgänger Beides mehr in naiv chronikenartiger, als in künstlerisch dramatischer Gestaltung hingestellt hatte, das scheint ganz unzweifelhaft. Wie an den beiden ersten Acten, in denen nur spärlich und vereinzelt hie und da Shakspere'sche Spuren sich verrathen, so mag auch in den drei letzten Acten an den Chorusreden des alten Dichters Gower, an der dahin einschlagenden Rede der Diana, sowie an einigen Uebergangsscenen, von Shakspere wenig oder nichts geändert und hinzugefügt sein. Die unverkennbaren Shakspere'schen Zuthaten aber deuten unzweifelhaft auf die reifste und späteste Periode in Shakspere's dichterischer Laufbahn hin, speciell auf die Epoche vor dem Jahre 1608, wo im Monat Mai The booke of Pericles, Prynce of Tyre als ein beabsichtigter Verlagsartikel nebst Antony and Cleopatra von Edward Blount in die Register der Buchhändlergilde eingetragen wurde, und wo ein untergeordneter Dichter, George Wilkins, eine Novelle erscheinen liess, die sich auf das Drama, als auf ein kürzlich aufgeführtes, bezog und gründete.*) Diese Novelle, betitelt The Painfull Adventures of Pericles Prince of Tyre. Being the trne History of the Play of Pericles, as it was lately presented by the worthy and ancient Poet John Gower. At London Printed by T. P. for Nat. Butter, 1608 (in erneutem, sorgsamem Abdruck herausgegeben von Tycho Mommsen, Oldenburg 1857), ist besonders deshalb interessant, weil sie, wie Collier zuerst im Einzelnen nachwies, theilweise die Worte des Dramatikers in paraphrasirender Prosa wiedergiebt, und wenn auch nicht wörtlich, so doch dem Sinne nach, manche Lücken ergänzen lässt, die sich in dem vielfach verstümmelten Texte des Dramas wenigstens vermuthen lassen. In den Anmerkungen zu der nachfolgenden Ausgabe ist deshalb vielfach dieses bemerkenswerthe Verhältniss der Wilkins'schen Novelle zu dem Drama hervorgehoben, und als eine grössere Probe davon möge hier das zehnte Capitel der Novelle folgen, das der 3., 5. und 6. Scene des 4. Actes des Dramas entspricht:

*Marina was no sooner thus concluded for, by the hee Bawde, but the Pyrates were as soone brought home to his masters house, and receiued their payment, when after their departure, she giuing commaund to the Pander her man, that he should goe backe into the Market place, and there with open crie proclaime, what a picture of Nature they had at home, for euery lasciuious eie to gaze vpon. The she Bawd beganne to instruct her, with what complement she should entertaine her customers: she first asked her, if she were a virgine. When Marina replyed, she thanked the Gods, shee neuer knew what it was to be otherwi-e. In so being quoth the she bawde, you haue beene well: but now in plaine tearmes I must teach you how to be worse. It is not goodnesse in you (quoth Marina) to teach me to be so: for goodnes answerd the bawd, it is a Lecture, such as we vse seldome, & our consciences neuer reade one to another, & therefore attend vnto me: you must now be like a stake for euery man [to shoote] at, you must be like a foord that must receiue all waters, you must haue the benefite of all nations, and seeme to take delight in all men. I thanke my starres, answered Marina, I am displeased with none: for by this answere it appeared such was the puritie of her minde, that she vnderstoode not what this deuills sollicitor pleaded vnto her: but she quickely taking her off, told in more immodest phrase, that shee had payde for her, and that she and all her body was hers, that will ye nill ye she must now be what she her selfe had beene, (and there is seldome any bawde, but before time, hath beene a whoore) that to conclude, shee had bought her like a beast, and shee meant to hire her out.*

*When she vnderstanding vnwillingly what all these wordes tended vnto, she fell prostrate at her feete, and with teares showred downe in aboundance, she intreated her, not to make hire of her bodie to so diseasefull a vse, which shee hoped the gods had ordained to a more happy purpose. When the bawde answered her, Come, come, these droppes auaile thee not, thou arte now mine, and I will make my best of thee: and I must now learne you to know, we whom the worlde calles Bawdes, but more properly are to be stiled Factors for men, are in this like the hangman, neither to regard prayers, nor teares, but our owne profite. So calling for her slaue, which was gouernour ouer her she-houshold, this was her appoyntment vnto him, Goe quoth shee and take this Mayden, as shee is thus decked in costly apparell (for it is to be remembred, that the former Pirates had no way dispoyled her of her ornaments, with purpose to prise her at the higher rate) and leading her along, this be the crie thorow the whole Citty, That whosoeuer desireth the purchase of so wondrous a beauty, shall for his first enioying her, pay tenne peeces of golde, and that afterward shee shall be common vnto the people for one peece at a time. Which will of hers, Marina being no way able to resist, but with her sorrowe, onely desiring of the good gods, to be protectors of her chastitie: She with this her slaue was hurried along, and who with the tenour of his priapine proclamation, had so awaked the intemperaunce of the whole Cittie, that against her returne, of high and low there was a full crowding at the doore, euery man carrying his money in his hand, and thinking him the happiest man that might first haue accesse. But heauen who is still a protector of Vertue against Vice, ordayned this for Marina, that the sending her abroad, with purpose, first to shew her, and after, to make sale of her to the worlde, was the onely meanes to defend her in the state of her virginitie. For as she was (as before is saide) led along, and thousands of people wondring about her, and flocking as it had beene so many flies, to infect so delicate a preseruatiue, it happened that Lysimachus the cheefe gouernour of Meteline, looking out at his windowe, to obserue what strange occasion drew the giddy hauocke of people, to muster themselues into such throngs: he, not without great admiration obserued, that it was to make boote of so pretious a beauty, whose inflaming colours which Nature had with her best Arte placed vppon her face, compelled him to censure, that she was rather a deseruing bedfellow for a Prince, than a playfellow for so rascally an assembly: so pittying awhile her misfortune, that it was so hard to be throwne*

*) In einer Abhandlung, welche im dritten Jahrgang (1868) des Jahrbuchs der deutschen Shakespeare-Gesellschaft erschien: „Ueber Shakespeare's Pericles, Prince of Tyre. Von N. Delius" ist der Versuch gemacht worden, die Shakspere'schen Bestandtheile dieses Dramas in eingehender Weise von den Nicht-Shakspere'schen zu sondern und letzteré diesem George-Wilkins als dem ursprünglichen Verfasser des Pericles zu vindiciren.

*into the iaws of two such poisonous and deuouring serpents, a Pandar, and a Bawde, yet at last, being inflamed with a little sinnefull concupiscence, by the power of her face, he resolued himselfe that since shee must fall, it were farre more fitter, into his owne armes, whose authoritie could stretch to doe her good, than into the hote imbracements of many, to her vtter ruine; so presently dismissing away a seruant of his, he gaue him charge, to giue in charge to the Bawd, that at the returne home, of this new peece of merchandise of hers, as shee respected, or in time of neede would be beholding to his fauour, (and Heauens forfend but Bawdes nowe and then should stand in neede of authoritie) she should keepe her priuate from the conference of any, for hee himselfe that night late in the euening, in secret, and in some disguise, would (for her guests sake) visite her house. There needed no further incouragement to bid the Bawde stirre vp her damnable limbes to make all fit. It was enough in this, that the Gouernour had sent worde, it was he that was to come. But hauing giuen the best garnish she could to her sinnefull habitation: and Marina being returned home againe by the Pandar, who had ledde her vp and downe as Beare-heards leade beares for shew first, and to be baited after: Shee tooke her vp with her into a priuate Chamber, when the fruite of her instructions were, how she should now learne to behaue her selfe, for she had fortunes comming vppon her, she was nowe to be receiued, respected, and regarded of a man that was honourable. Heauen graunt that I may finde him so, quoth Marina. Thou needest not doubt it sweete heart, quoth the Bawde, for though I tell it thee in priuate, which for a million he would not haue to be knowne publikely: Hee is no woorse a man thou arte shortly to deale withall, than the Gouernour of this whole Citty, a Gentleman that is curteous, a fauourer of our calling, one that will as soone haue his hand in his pocket, as such a pretty dilling as thou shalt come in his eye, and not as most of our Gentlemen doe, drawe it out empty, but filling it full of golde, will most Joue-like rayne it downe into his Danaes lap. In briefe, he is a Nobleman, and, which is a thing which we respect more than his nobilitie, he is liberall: he is curteous, and thou mayest commaund him, he is vertuous and thou mayest learne of him. All these indeede, answered Marina, are properties, due vnto so worthy a Gentleman, whom you picture him to be: and if he be liberall in good, I shall be glad to taste of his bountie: if curteous, I shall as willingly become his seruant: and if vertuous, it shal be in me no way to make him vicious. Well, well, well, sayes the Bawde, we must haue no more of this puling, and I must haue you learne to know, that vice is as hereditary to our house, as the olde barne to your countrey beggar. But as shee would haue proceded with more of these her diuelish counsells, hastily into the Chamber came the Pandar vnto them, who as hote as a toste, with his haste to bring the newes, he told them, that the Lorde Lysimachus was come, and as if the word Come had beene his kew, he entred the Chamber with the master bawde, when the whole frie of sinners cursying about him, he very largely, as the Prologue to his entertainment, distributed golde among them, and then as roundly demaunded, for that same fresh peece of stuffe, which by their proclamation they tolde, they had now to make sale of, and he of set purpose was come to haue a sight of.*

*When they all poynting toward Marina, told him there shee was, and for our selues, quoth they, we hauing done the office of right Chamberlaines, brought you together, we will shut the doore after vs, and so leaue you. Who no sooner departed, but Lysimachus the Gouernour began to demaund of her the performaunce of that for which he came. When shee prostrating her selfe at his feete, intreated him to take pitty of her, and from poynt to poynt (excepting her birth, and death of her parents) discoursed vnto him the whole story of her misfortunes: as that by the practise of Dyonysa, and cruelty of Leonine, she should haue beene murthered. And how it pleased the Gods to rescue her from that ruine by certaine Pyrates, who after solde her to this brothell, where, most vnhappy, he was witnesse she remayned. Then gentle Sir, quoth shee, since heauen hath beene so gratious, to restore me from death, let not their good to me, be a meanes for you, to be author of my more misfortune. But the Gouernour suspecting these teares, but to be some new cunning, which her matron the Bawde had instructed her in, to drawe him to a more large expence: He as freely tolde her so, and now beganne to be more rough with her, vrging her, that he was the Gouernour, whose authoritie coulde wincke at those blemishes, her selfe, and that sinnefull house could cast vppon her, or his displeasure punish at his owne pleasure, which displeasure of mine, thy beauty shall not priuiledge thee from, nor my affection, which hath drawen me vnto this place abate, if thou with further lingering withstand me. By which wordes, she vnderstanding him to be as confident in euill, as she was constant in good, she intreated him but to be heard, and thus she beganne.*

*If as you say (my Lorde) you are the Gouernour, let not your authoritie, which should teach you to rule others, be the meanes to make you mis-gouerne your selfe: If the eminence of your place came vnto you by discent, and the royalty of your blood, let not your life prooue your birth a bastard: If it were throwne vpon you by opinion, make good, that opinion was the cause to make you great. What reason is there in your justice, who hath power ouer all, to vndoe any? If you take from mee mine honour, you are like him, that makes a gappe into forbidden ground, after whome too many enter, and you are guiltie of all their euilles: my life is yet vnspotted, my chastitie vnstained in thought. Then if your violence deface this building, the workemanship of heauen, made vp for good, and not to be the exercise of sinnes intemperaunce, you do kill your owne honour, abuse your owne iustice, and impouerish me. Why quoth Lysimachus, this house wherein thou liuest, is euen the receptacle of all mens sinnes, and nurse of wickednesse, and how canst thou then be otherwise then naught, that liuest in it? It is not good, answered Marina, when you that are the Gouernour, who should liue well, the better to be bolde to punish euill, doe knowe that there is such a roofe, and yet come vnder it. Is there a necessitie (my yet good Lord) if there be fire before me, that I must strait then thither flie and burne my selfe? Or if suppose this house, (which too too many feele such houses are) should be the Doctors patrimony, and Surgeons feeding; folowes it therefore, that I must needs infect my self to giue them maintenance? O my good Lord, kill me, but not deflower me,*

*punish me how you please, so you spare my chastitie, and since it is all the dowry that both the Gods haue giuen, and men haue left to me, do not you take it from me; make me your seruant, I will willingly obey you; make mee your bondwoman, I will accompt it freedome; let me be the worst that is called vile, so I may still liue honèst, I am content: or if you thinke it is too blessed a happincsse to haue me so, let me euen now, now in this minute die, and Ile accompt my death more happy than my birth. With which wordes (being spoken vpon her knees) while her eyes were the glasses that carried the water of her mishap, the good Gentlewoman being mooued, hee lift her vp with his hands, and euen then imbraced her in his hart, saying aside: Now surely this is Virtues image, or rather, Vertues selfe, sent downe from heauen, a while to raigne on earth, to teach vs what we should be. So in steede of willing her to drie her eyes, he wiped the wet himselfe off, and could haue found in his heart, with modest thoughts to haue kisscd her, but that hee feared the offer would offend her. This onely hee sayde, Lady, for such your vertues are, a farre more worthy stile your beuty challenges, and no way lesse your beauty can promise me that you are, I hither came with thoughtes intemperate, foule and deformed, the which your paines so well hath laued, that they are now white, continue still to all so, and for my parte, who hither came but to haue payd the price, a peece of golde for your virginitie, now giue you twenty to releeue your honesty. It shall become you still to be euen as you are, a peece of goodnesse, the best wrought vppe, that euer Nature made, and if that any shall inforce you ill, if you but send to me, I am your friend. With which promise, leauing her presence, she most humbly thanked the Gods for the preseruation of her chastitie, and the reformation of his mind.*

*Lysimachus though departed, thus intended not to leaue her so, but with diligent eyes to attend, how shee behaued her selfe to all other, who should haue admittance to her, and for that purpose, hauing power to commaund the Bawde, hee placed himselfe in the next Chamber, where he might heare, euen to a sillable, whatsoere passed, where he was no sooner setled with a former charge giuen to the bawd, that any man should have accesse to her, but by turnes, he heard she had also won others, and preserued herselfe from them, as she had formerly done against him, gaining tenne times as much of profite by her prayers and teares, as she should haue doone by prostituting her beauty to their willes: at last, all of them being departed, and the house vnfrequented, onely of their owne housholde, and of the Gouernour, the bawde standing ready at the doore, as hee should goe out, making his obeysaunce vnto him as hee should returne, in hope of his fee or rewarde, hee with an angry brow turned towards him saying, Villaine, thou hast a house heere, the weight of whose sinne would sincke the foundation, euen vnto hell, did not the vertue of one that is lodged therein, keepe it standing; and so, as it were inraged, giuing them nothing he departed. By which displeasure of his, the whole swarme of bawdes (as truely it was) ghessed, that their new tenaunt, had not beene pliant to his will: and all rushing in hastily vppon her, first taking away the golde which the charitie (and not iniury) of all who had beene there, had giuen her to releeue her with, they cried against her, they should be all vndoone by her, their house would grow vncustomed, and their trading would fall to decay, by her squeamishnesse, and want of familliaritie to their Clients, resoluing now, that there was no way to bring her vnto their bowe, but by hauing her rauished. For it is to be noted, not any that parted the house besides Lysimachus, but euen as he did, so they in like manner rayled against them, so forcibly had hir perswasions preuailed with them: whereupon, for that purpose they gaue her vp to the Pander, who first agreed for her, saying; That he that had bargained for the whole ioynt, it was fittest for him to cut a morsell from off the spit. So leauing them together, and telling him, they gave her up to his power, to doe euen what he would with her: the man and wife (though both bawdes) departed, when the pandar going to her, tolde her, that he, his master, nor their antient family would as thus long they had beene, be vndoone by ere a Puritane peece of them all. And therefore quoth he; Come on and resolue your selfe without more whining, for I am but the bawdes seruant. The bawde hath commaunded me, and euery seruant by the Indenture of his duety, is bound to obey his master: So catching her rashly by the hand, as he would haue inforced her to his will; she first calling on Diana patronesse of Chastitie to defend her, fell likewise downe at his feete, and besought him but to heare her: which being graunted, she demaunded of him what thing he could wish himselfe to be, which was more vile than he was, or more hatefull than he would make himselfe to be? Why my master or my mistris (quoth the villaine) I thinke, who haue all the sinnes subiect to mankind raigning in them, and arc (indeede) as bad as the Diuell himselfe: yet (quoth Marina) thou goest about to be worse then they, and to doe an office at their setting on, which thy master himselfe hath more pitty then to attempt, to robbe me of mine honour, which in spite of them and thee, the Gods (who I hope will protect it still) haue till this breathing protected, to leprous my chast thoghts, with remembrance of so foule a deede, which thou then shalt haue doone, to damne thine owne soule, by vndooing of mine. At which word, the Villaine being strucke into some remorce, and standing in a pawse, Marina went forward, and tolde him; If thou wantest golde, there is some for thee (part of that she had reserued which before was giuen hir, from the bawdes knowledge:) or if thou wantest maintenaunce, prouide mee but some residence in an honest house, and I haue experience in many things which shall labour for thee, as namely, I am skilfull in the seauen Liberall Sciences, well excercised in all studies, and dare approoue this, that my skill in singing and playing on Instruments exceeds any in the citty: therefore (quoth she) as thou before didst proclame my beuty in the market to the open world, whereby to haue made me a common prostitute, so now agayne proclame my vertues vnto them, and I doubt not but this honorable citty will affoord schollers sufficient, the instructing of whome will returne profite enough, both to repay the Maister what hee payed out for me, prouide an honester course for thee then this thou liuest in; and giue a quiet content vnto my selfe. Sooth (quoth the Villaine) being now mooued vnto much more compassion of her; If you haue (as you say) these qualities, I will labour with*

*my Master, and doe my best for your release. If not (answered Marina) I giue thee free leaue to bring me backe againe, and prostitute me to that course which was first pretended for me. In briefe, the Villaine so laboured with the bawde his maister, that though hee woulde not giue her leaue to depart his house, yet in hope of the profit, which would come in by her other qualities, she should stay in his house, and none, with her former greeuances disturbe her, and withall, charged the Pander, to set vp a Bill in the Market place, of her excellencie in speaking, and in singing. At the report of which there crowded as many to the bawdes great profite to be delighted with her woorth, as there came before to haue made spoyle of her vertue, and not any man but gaue her money largely, and departed contented, onely aboue the rest the Lorde Lysimachus had euermore an especiall regarde in the preseruation of her safety no otherwise than if she had beene descended from himselfe, and rewarded the villaine very liberally for the diligent care hee had ouer her.*

Unserem Drama hat die alte, in der gesammten Literatur des Mittelalters vielverbreitete Sage von den wunderbaren Schicksalen des Apollonius von Tyrus in zwei Bearbeitungen zu Grunde gelegen, welchen beiden der Verfasser des Pericles ziemlich genau gefolgt ist. Die eine, metrische, nimmt den grössten Theil des achten Buches der Confessio Amantis des altenglischen Dichters John Gower, Chaucer's Zeitgenossen, ein, den der Verfasser des Dramas deshalb auch als Chorus auftreten lässt, um in alterthümlicher, wenn auch nur ungeschickt nachgeahmt alterthümlicher, Sprache alle Ereignisse zu erzählen, für deren dramatische Vorführung das ohnehin mit Stoff überfüllte Schauspiel keinen Raum mehr darbot. Neben Gower's epischem Lehrgedichte, das nach der Ansicht seines neuesten und besten Herausgebers, Reinhold Pauli, vor dem Jahre 1392 vollendet gewesen sein muss, und das zuerst 1483 im Druck erschien, hat der Verfasser des Pericles auch eine Novelle von Lawrence Twine benutzt, die, aus dem bekannten Sammelwerke der Gesta Romanorum geschöpft, im Jahre 1576 erschien unter dem Titel: The Patterne of painefull Adventures: Containing the most excellent, pleasant and variable Historie of the strange accidents that befell unto Prince Apollonius, the Lady Lucina his wife and Tharsia his Daughter etc. — Diese Novelle hat Wilkins theilweise wörtlich neben dem Drama für seine eigene Novelle benutzt. — Dass dem Verfasser des Pericles beide Bearbeitungen, sowohl die von Gower wie die von Twine, vorgelegen haben, ergiebt sich nicht nur aus den Einzelnheiten, welche bald der einen Quelle, bald der andern entlehnt sind, sondern auch aus den Namen, in welchen er theils mit Gower, theils mit Twine übereinstimmt, häufiger aber allein steht. Wir geben aus Beiden hier einige Proben. Zunächst aus Gower, was der Rettung der Thaisa (A. 3, Sc. 2 und 4) entspricht:

*But now to my matere ayein,*
*To telle as olde bokes sain,*
*This dede corps, of whiche ye knowe,*
*With winde and water was forth throwe,*
*Now here, now there, till ate last*
*At Ephesim the see upcast*
*The coffre and all that was therinne.*
*Of great merveile now beginne*
*May here, who that sitteth still.*
*That god woll save may nought spill.*
*Right as the corps was throwe a londe,*
*There cam walkend upon the stronde*
*A worthy clerke and surgien*
*And eke a great phisicien,*
*Of all that lond the wisest one,*
*Which highte maister Cerimon.*
*There were of his disciples some.*
*This maister is to the coffre come,*
*He peiseth there was somwhat in*
*And bad hem bere it to his inne,*
*And goth him selve forth with all.*
*All that shall falle, falle shall.*
*They comen home and tarie nought.*
*This coffre into his chambre is brought,*
*Which that they finde faste stoke,*
*But they with craft it have unloke.*
*They loken in, where as they founde,*
*A body dede, which was iwounde*
*In cloth of gold, as I said ere.*
*The tresor eke they founden there*
*Forth with the letter, which they rede.*
*And tho they token better hede.*
*Unsowed was the body sone.*
*As he that knewe, what was to done,*
*This noble clerk with alle haste*
*Began the veines for to taste,*
*And sigh her age was of youthe.*
*And with the craftes, which he couthe,*
*He sought and found a signe of life.*
*With that this worthy kinges wife*
*Honestely they token out*
*And maden fires all about.*
*They laid her on a couche softe,*
*And with a shete warmed ofte*
*Her colde brest began to hete,*
*Her herte also to flacke and bete,*
*This maister hath her every jointe*
*With certain oil and balsme anointe,*
*And put a liquour in her mouthe,*
*Which is to fewe clerkes couthe,*
*So that she covereth ate laste.*
*And first her eyen up she caste,*
*And whan she more of strengthe caught,*
*Her armes bothe forth she straught,*
*Held up her hond and pitously*
*She spake and saide: Where am I?*
*Where is my lord, what world is this?*
*As she, that wot nought how it is.*
*But Cerimon that worthy leche*
*Answerde anone upon her speche*
*And said: Madame, ye ben here,*
*Where ye be sauf, as ye shall here*
*Here afterward, forthy as now*
*My counseil is, comforteth you.*
*For tristeth wel withoute faile,*
*There is no thing, which shall you faile,*
*That ought of reson to be do.*
*Thus passen they a day or two.*
*They speke of nought as for an ende,*
*Till she began somdele amende,*
*And wist her selven, what she mente.*
*Tho for to knowe her hole entente*
*This maister axeth all the cas,*
*How she cam there, and what she was.*

*How I came here, wote I nought,*
*Quod she, but wel I am bethought*
*Of other thinges all about*
*Fro point to point, and tolde him out*
*Als ferforthly as she it wiste.*
*And he her tolde, how in a kiste*
*The see her threwe upon the londe,*
*And what tresor with her he fonde,*
*Which was all redy at her will,*
*As he, that shope him to fulfill*
*With al his might, what thing he shuld.*
*She thonketh him, that he so wolde,*
*And all her herte she discloseth*
*And saith him well that she supposeth,*
*Her lord be dreint, her childe also.*
*So sigh she nought but alle wo.*
*Wherof as to the world no more*
*Ne woll she torne and praieth therfore,*
*That in some temple of the citee*
*To kepe and holde her chastete*
*She might among the women dwelle.*
*Whan he this tale herde telle,*
*He was right glad and made her knowen,*
*That he a doughter of his owen*
*Hath, which he woll unto her yive*
*To serve, while they bothe live*
*In stede of that, which she hath loste,*
*All only at his owne coste,*
*She shall be rendred forth with her.*
*She saith: Graunt mercy, leve sir,*
*God quite it you, there I ne may.*
*And thus they drive forth the day,*
*Till time cam, that she was hole.*
*And tho they take her counseil hole*
*To shape upon good ordenaunce*
*And made a worthy purveaunce*
*Ayein the day, whan they be veiled.*
*And thus whan that they were counseiled,*
*In blacke clothes they hem cloth*
*This lady and the doughter both*
*And yolde hem to religion.*
*The feste and the profession*
*After the reule of that degre*
*Was made with great solempnite,*
*Where as Diane is sanctified.*
*Thus stant this lady justified,*
*In ordre where she thenketh to dwelle.*

Ferner das Wiedersehen des Pericles und seiner Tochter (A. 5, Sc. 1):

*And thus to-fore the wind they drive*
*Till longe and late they arrive*
*With great distresse, as it was sene,*
*Upon this town of Mitelene,*
*Which was a noble cite tho.*
*And happneth thilke time so,*
*The lordes both and the commune*
*The highe festes of Neptune*
*Upon the strond at the rivage,*
*As it was custume and usage,*
*Solempneliche they besigh.*
*Whan they this straunge vessel sigh*
*Come in and hath his saile avaled,*
*The town therof hath spoke and taled.*
*The lord, which of that cite was,*
*Whose name is Athenagoras,*
*Was there and said, he wolde se,*
*What ship it is, and who they be,*
*That ben therin. And after sone,*
*Whan that he sigh it was to done,*
*His barge was for him arraied,*
*And he goth forth and hath assaied.*
*He found the ship of great array.*
*But what thing it amounte may,*
*He sigh they maden hevy chere,*
*But well him thenketh by the manere,*
*That they be worthy men of blood,*
*And axeth of hem, how it stood,*
*And they him tellen all the cas,*
*How that her lord fordrive was,*
*And what a sorwe that he made,*
*Of which there may no man him glade.*
*He praieth that he her lord may se.*
*But they him tolde it may nought be,*
*For he lith in so derke a place,*
*That there may no wight sen his face.*
*But for all that though hem be loth,*
*He found the ladder and down he goth*
*And to him spake, but none answer*
*Ayein of him ne might he bere,*
*For ought that he can do or sain.*
*And thus he goth him up ayein.*
*Tho was there spoke in many wise*
*Amonges hem, that weren wise,*
*Now this, now that, but ate last*
*The wisdom of the town thus cast,*
*That yonge Thaise were assent.*
*For if there be amendement*
*To gladde with this wofull king,*
*She can so moch of every thing,*
*That she shall gladen him anone.*
*A messager for her is gone.*
*And she came with her harp on honde*
*And saide hem, that she wolde fonde*
*By alle weies, that she can,*
*To gladde with this sory man.*
*But what he was, she wiste nought.*
*But all the ship her hath besought,*
*That she her wit on him despende,*
*In aunter if he might amende,*
*And sain: It shall be well aquite.*
*Whan she hath understonden it,*
*She goth her down, there as he lay,*
*Where that she harpeth many a lay*
*And lich an aungel sang with alle.*
*But he no more than the walle*
*Toke hede of any thing he herde.*
*And whan she sigh, that he so ferde,*
*She falleth with him unto wordes*
*And telleth him of sondry bordes*
*And axeth him demaundes straunge,*
*Wherof she made his herte chaunge,*
*And to her speche his ere he laide*
*And hath merveile, of that she saide.*
*For in proverbe and in probleme*
*She spake and bad, he shulde deme*
*In many a subtil question.*
*But he for no suggestion,*
*Which toward him she couthe stere,*
*He wolde nought o word answere,*

*But as a mad man ate laste,*
*His hered weping awey he caste*
*And half in wrath he bad her go.*
*But yet she wolde nought do so,*
*And in the derke forth she goth,*
*Till she him toucheth and he wroth*
*And after here with his honde*
*He smote. And thus whan she him fonde*
*Disesed, courteisly she saide:*
*Avoy my lorde, I am a maide.*
*And if ye wiste what I am,*
*And out of what lignage I cam,*
*Ye wolde nought be so salvage.*
*With that he sobreth his corage*
*And put awey his hevy chere.*
*But of hem two a man may lere,*
*What is to be so sibbe of blood.*
*None wist of other how it stood,*
*And yet the fader ate last*
*His herte upon this maide cast,*
*That he her loveth kindely.*
*And yet he wiste never why,*
*But all was knowe er that they went.*
*For god, which wote her hole entent,*
*Her hertes both anone descloseth.*
*This king unto this maide oppoeth*
*And axeth first, what is her name,*
*And where she lerned all this game,*
*And of what ken that she was come.*
*And she, that hath his wordes nome,*
*Answereth and saith: My name is Thaise,*
*That was sometime well at ese.*
*In Tharse I was forthdrawe and fedde,*
*There lerned I, till I was spedde*
*Of that I can. My fader eke*
*I not, where that I shulde him seke,*
*He was a king, men tolde me.*
*My moder dreint was in the see.*
*Fro point to point all she him tolde,*
*That she hath longe in herte holde,*
*And never durste make her mone,*
*But only to this lord allone,*
*To whom her herte can nought hele,*
*Torne it to wo, torne it to wele,*
*Torne it to good, torne it to harme.*
*And he tho toke her in his arme.*
*But such a joy as he tho made*
*Was never sene, thus be they glade,*
*That sory haden be to-forne.*
*Fro this day forth fortune hath sworne*
*To set him upward on the whele.*
*So goth the world, now wo, now wele.*
*This king hath founde newe grace,*
*So that out of his derke place*
*He goth him up into the light.*
*And with him cam that swete wight*
*His doughter Thaise, and forth anone*
*They bothe into the caban gone,*
*Which was ordeined for the kinge.*
*And there he did of all his thinge*
*And was arraied really,*
*And out he cam all openly,*
*Where Athenagoras he fonde,*
*The which was lorde of all the londe.*
*He praieth the king to come and se*
*His castell bothe and his citee.*
*And thus they gone forth all in fere,*
*This king, this lord, this maiden dere.*
*This lord tho made hem riche feste*
*With every thing, which was honeste,*
*To plese with this worthy kinge.*
*Ther lacketh hem no maner thinge.*
*But yet for al his noble array*
*Wifeles he was unto that day,*
*As he, that yet was of yonge age.*
*So fell there into his corage*
*The lusty wo, the gladde peine*
*Of love, which no man restreigne*
*Yet never might as now to-fore.*
*This lord thenketh all his world forlore,*
*But if the king woll done him grace.*
*He waiteth time, he waiteth place,*
*Him thought his herte woll to-breke,*
*Till he may to this maide speke*
*And to her fader eke also*
*For mariage. And it fell so,*
*That all was do, right as he thought,*
*His purpos to an ende he brought,*
*She wedded him as for her lorde,*
*Thus be they all of one accorde.*

Dem entspricht zum Theil das 17. Capitel der Novelle von Lawrence Twine:

How Athanagoras sent for Tharsia to make her father Apollonius merry; and how, after long circumstance, they came into knowledge one of another.

*And as he was devising with himselfe, it came into his mind to send for the maiden Tharsia, for which purpose he called unto him one of his men, and saide unto him: Go unto the baud; desire him to send Tharsia hither unto me, for she hath wisdom, and can move pleasant talke, and perhaps she may perswade him not to die thus wilfully. The messenger went speedily, and returned immediatly, bringing the maiden Tharsia with him unto the ship. Whom when Athanagoras beheld, Come hither unto me Tharsia, quoth he, and shew now the uttermost of thy cunning and knowledge, in comforting the owner of the ship, which lieth in darknes and will receive no comfort, nor come abroad into the light, for the great sorrow that he taketh for his wife and his daughter. Goe unto him, good Tharsia, and prove if thou canst perswade him to come into the light; for it may be that God hath appointed by thy meanes to bring him from sorrowe into gladnesse. Which thing if thou canst bring to passe, as I am a gentleman, I will give thee thirtie sestercies of gold, and as many of silver, and I will redeeme thee from the bawd for thirtie dayes. When Tharsia heard this, she went boldly downe into the cabin unto him, and with a milde voice saluted him, saying, God save you, sir, whosoever you be, and be of good comfort, for an innocent virgin, whose life hath been distressed by shipwracke, and her chastitie by dishonestie, and yet hath both preserved, saluteth thee. Then began she to record in verses, and therewithall to sing so sweetly, that Apollonius, notwithstanding his great sorrow, wondred at her. And these were the verses which she soong so pleasantly unto the instrument: —*

*Amongst the harlots foule I walke,*
*yet harlot none am I:*
*The rose amongst the thorns grows,*
*and is not hurt thereby.*
*The thiefe that stole me, sure I thinke,*
*is slaine before this time:*
*A bawd me bought, yet am I not*
*defilde by fleshly crime.*
*Were nothing pleasanter to me,*
*than parents mine to know:*
*I am the issue of a king,*
*my bloud from kings doth flow.*
*I hope that God will mend my state,*
*and send a better day.*
*Leave off your teares, plucke up your heart,*
*and banish care a way.*
*Shew gladnesse in your countenance,*
*cast up your cheerfull eyes:*
*That God remaines that once of nought*
*created earth and skies.*
*He will not let in care and thought*
*you still to live, and all for nought.*

*When Apollonius heard her sing these verses, lifting up his eyes and sighing, he said: Alas, poore wretch as I am! how long shall I strive with life, and abide this greevous conflict? Good maiden, I give hearty thanks both to your wisedome and nobilitie, requiting you with this one thing, that whensoever, if ever such occasion doe chance, I shall have desire to be merrie, I will then thinke on you, or if ever I be restored unto my kingdome. And perhaps, as you say, you are descended of the race of kings, and indeed you doe well represent the nobilitie of your parentage. But nowe, I pray you, receive this reward at my handes, an hundred peeces of golde, and depart from me and trouble me no longer; for my present griefe is renued by your lamentable recitall, and I consume with continuall sorrowe. When the maid had received the reward, she was about to depart. Then spake Athanagoras: Whither goest thou, Tharsia, quoth hee? hast thou taken paine without profite, and canst thou not worke a deed of charitie, and relieve the man that wil consume his life with mourning? Tharsia answered: I have done all that I may, and he hath given me an hundred peeces of gold, and desired me to depart. I wil give thee two hundred, said Athanagoras, and goe downe unto him againe, and give him his money, and say unto him, I seeke thy health and not thy money. Then went Tharsia downe againe, and set her selfe downe by him, and saide unto him: Sir, if you bee determined to continue alwaies in this heavinesse, give mee leave, I pray you, to reason a little with you. And I meane to propose certaine parables unto you, which if you can resolve, I will then depart, and restore your money. But Apollonius, not willing to receive the money againe, but thankefully to accept whatsoever shee should utter, without discouraging of her, Albeit in my troubles, quoth he, I have none other felicitie but to weepe and lament, yet because I will not want the ornamentes of your wisdome, demaund of me whatsoever shall be your pleasure, and, while I am aunswering you, pardon me, I pray you, if sometime I give libertie unto my teares, and shall not be able to speake for sobbing. Sir, I wil beare with you somewhat in that respect, said Tharsia, and nowe if it please you I will begin:*

*A certaine house on earth there is,*
*that roomths hath large and wide:*
*The house makes noise, the guests makes none,*
*that therein doth abide;*
*But house and guest continually,*
*togither forth doe slide.*

*Now, if indeed you be a prince, as your men say you are, it behooveth you to be wiser than a simple maiden, and to resolve my probleme. Apollonius answered: Maiden, to the intent you may not thinke you were tolde a lie, hearken now to the resolution.*

*The house on the earth is the sea or every great water: the fish is the dumbe guest, which followeth the water whither soever it runne. Sir, you have answered truely, said Tharsia; and now I assaile you the second time:*

*In length forth long I runne,*
*faire daughter of the wood,*
*Accompanied with many a one,*
*of foote and force as good,*
*Though many waies I walke,*
*but steps appeare none where I stood.*

*Apollonius answered: If I might be so bold, and opportunitie served thereto, I could declare unto you many things that you doe not knowe, faire maiden; but not interrupting your questions whereunto I have to answere, wherein I much wonder at your yoong yeares, so plentifully fraught with excellent knowledge, but to come to the purpose: The daughter of the wood is the tree whereof is made the long ship, which is accompanied with many companions, and walketh upon the seas many wayes leaving no print, or foot-steppes behinde. You have guessed right, said Tharsia, and therefore nowe I propose my third parable:*

*There is an house through which the fire*
*doth passe, and doth no harme:*
*Therein is heat, which none may moove:*
*from thence, it is so warme:*
*A naked house, and in that house*
*guests naked doe desire*
*To dwell, from whence if boords you draw,*
*then fall you in the fire.*

*Apollonius answered: Maiden, this that you meane, were a meet place for men that live in delight and pleasure; and the time hath been, when I have also delighted in the bath and hoat-house, where the heate entreth through the crevises of the boordes and chinkes of the stones, and where by reason of sweating, it behooveth a man to be naked. When he had done speaking, Tharsia wondering at his wisedome, and the rather lamenting his discomfortablenesse, threw her selfe uppon him, and with clasped armes embraced him, saying, O good gentleman, hearken unto the voice of her that beseecheth thee, and have respect to the suite of a virgin, that thinking it a far unworthy thing that so wise a man should languish in griefe, and die with sorrow. But if God of his goodness would restore unto thee thy wife safe, whom thou so much lamented; or if thou shouldst find thy daughter in good case, whom thou supposest to be dead, then wouldest thou desire to live for joy. Then Apollonius fell in a rage, and forgetting all courtesie, his unbridled affection stirring him thereunto, rose up sodainly, and strocke the maiden on the face with his foote, so that shee fell to the ground, and the bloud gushed plentifully out of her cheekes. And like it is that shee was in a swoone, for so soone as shee came to her selfe, shee beganne to weepe, saying, O immortall God,*

*which madest heaven and earth, looke uppon my afflictions, and take compassion uppon mee! I was borne among the waves and troublesome tempests of the sea. My mother died in pangues and paines of childbed, and buriall was denied her upon the earth, whom my father adorned with jewels, and laid twentie sestercies of gold at her head, and as much in silver at her feete, and inclosed her in a chest, and committed her to the sea. As for mee, infortunate wretch, I was at Tharsus committed to Stranguilio and wicked Dionisiades his wife, whom my father put in trust with me, with mony and princely furniture, and their servants were commanded to slay me. And when I desired time to pray, which was granted me, there came pyrates in the meane while, and carried me away, and brought me unto this wofull city, where I was solde to a most cruell bawd, and with much adoe have preserved my virginitie; and I see nothing ensuing but continuall sorrowe, whereof I feele both nowe and every day some part, and shall doe ever more and more, until it please God to restore me unto my father Apollonius.*

*Apollonius gave good eare unto her words, and was strangely moved within himselfe, knowing that all these signes and tokens were most certaine that she was his daughter, and hee cried out with a mighty voice and saide: O mercifull God, which beholdest heaven, earth, and hell, and discoverest all the secretes therein, blessed bee thy most holy name for ever! and when he had said those words, he fell upon his daughter Tharsias necke, and kissed her, and for extreame joy wept bitterly, saying: O my most sweete and onely daughter, the halfe part of my life, for the love of thee I lust not nowe to die, for I have found thee for whome I had desire to die onely. And therewithall he cryed out aloude, saying: Come hither my servants and frends, come ye al hither, and see now the end of all my sorrow, for I have found my deare daughter and onelie childe which I had lost. When the servants heard the noise, they came hastily togither, and with them prince Athanagoras; and when they came downe under the hatches, they found Apollonius weeping for joy, and leaning upon his daughters shoulders, and he said unto them: Behold here my daughter, for whom I have mourned; beholde the one halfe of my life, for whose sake I nowe desire to live. And they al rejoyced and wept with him for company, and thanked God for that happy day.*

## DRAMATIS PERSONÆ.

ANTIOCHUS, King of Antioch.
PERICLES, Prince of Tyre.
HELICANUS, } two Lords of Tyre.
ESCANES, }
SIMONIDES, King of Pentapolis.
CLEON, Governor of Tharsus.
LYSIMACHUS, Governor of Mitylene.
CERIMON, a Lord of Ephesus.
THALIARD, a Lord of Antioch.
PHILEMON, Servant to Cerimon.
LEONINE, Servant to Dionyza.
Marshal.
A Pander. BOULT, his Servant.

The Daughter of Antiochus.
DIONYZA, Wife to Cleon.
THAISA, Daughter to Simonides.
MARINA, Daughter to Pericles and Thaisa
LYCHORIDA, Nurse to Marina.
A Bawd.

DIANA.

GOWER, as Chorus.

Lords, Ladies, Knights, Gentlemen, Sailors, Pirates, Fishermen, and Messengers.

SCENE, dispersedly in various Countries.

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## ACT I.

*Enter* GOWER.

Before the Palace of Antioch.

To sing a song that old [1] was sung,
From ashes ancient Gower is come;
Assuming man's infirmities,
To glad your ear, and please your eyes.
It hath been sung at festivals,
On ember-eves, and holy-ales; [2]
And lords and ladies in their lives [3]
Have read it for restoratives:
The purchase [4] is to make men glorious;
*Et bonum quo antiquius, eo melius.* [5]
If you, born in these latter times,
When wit 's more ripe, accept my rhymes,
And that to hear an old man sing,
May to your wishes pleasure bring,
I life would wish, and that I might
Waste it for you, like taper-light. —
This Antioch, then, Antiochus the Great
Built up, this city, for his chiefest seat, [6]
The fairest in all Syria, —
I tell you what my authors say:
This king unto him took a pheere, [7]
Who died and left a female heir,
So buxom, blithe, and full of face, [8]
As heaven had lent her all his grace;
With whom the father liking took,
And her to incest did provoke.
Bad child, worse father! to entice his own
To evil, should be done by none.
But custom [9] what they did begin
Was, with long use, account [10] no sin.
The beauty of this sinful dame
Made many princes thither frame, [11]
To seek her as a bedfellow,
In marriage-pleasures playfellow:
Which to prevent he made a law,
To keep her still, and men in awe, [12] —
That whoso ask'd her for his wife,
His riddle told not, lost his life:
So, for her many a wight [13] did die,

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1) Steevens setzte, auf Malone's Vorschlag, *of old* für *that old*, weil *old* sonst nicht adverbial gebraucht wird. Indess bemerkt Malone mit Recht die Licenz des Styls und Verses, mit welcher Sh., oder vielmehr sein unbekannter Vorgänger (der in diesen Anmerkungen von Sh. nicht weiter unterschieden wird), Gower's Reden charakterisirt. 2) *holy-ales* = Kirchweihfest, Kirmess, verbesserte Farmer für *holy-days* der Q. und Fol. 3) *in their lives* = bei Lebzeiten, als sie lebten. — Manche Hgg. ändern ohne Noth mit Farmer *of their lives*, was sie von *restoratives* abhängen lassen. 4) *purchase* = Gewinn, in altenglischem Sinne, wofür Steevens *purpose* setzte. — *glorious* = strebend nach Ruhm, nach Auszeichnung. 5) Das lateinische Sprichwort lautet eigentlich *Bonum quo communius, eo melius.* 6) *chiefest seat* fand Sh. bei Twine. In dem folgenden *I tell you what my authors say* bezieht sich Sh. geflissentlich für diese Notiz auf seine Gewährsmänner. 7) *pheere* = Genossin, Gattin, verbessert Malone das *Peer* der alten Ausgg. — Das zu Sh.'s Zeit schon veraltete Wort findet sich u. A. in Spenser's Faerie Queene: *And Campbell took Cambina to his fere.* 8) *face* = äussere Erscheinung, Ansehen. 9) Für *but custom* änderte Malone *by custom.* Vgl. Anm. 1 dieser Scene. 10) *account* für *accounted.* Die Q. und Folioausg. von 1664 hat *account'd*, die Folioausg. von 1685 *counted.* — Bei Wilkins steht: *till at last the custom of sin made it accompted no sin.* 11) *thither frame* = ihren Sinn oder Weg dahin richten, ist in Verbindung mit dem Folgenden aufzufassen. 12) Um sie immer zu behalten und um die Männer in Respect, in Scheu zu halten. 13) Für *many a wight* der Fol. hat die Q. *many of wight*,

As yon grim looks do testify. [14]
What now [15] ensues, to the judgment of your eye
I give, my cause who best can justify. *[Exit.*

## SCENE I.

Antioch. A Room in the Palace.

*Enter* Antiochus, Pericles, *and Attendants.*

*Ant.* Young prince of Tyre, you have at large receiv'd
The danger of the task you undertake.
*Per.* I have, Antiochus, and, with a soul
Embolden'd with the glory of her praise,
Think death no hazard, in this enterprise.
*Ant.* Bring in [1] our daughter, clothed like a bride,
For the [2] embracements even of Jove himself;
At whose conception (till Lucina reign'd)
Nature this dowry gave, to glad her presence;
The senate-house of planets all did sit,
To knit in her their best perfections. [3]

*Music. Enter the Daughter of* Antiochus.

*Per.* See, where she comes, apparell'd like the spring,
Graces her subjects, and her thoughts the king
Of every virtue gives renown to men!
Her face, the book of praises, where is read
Nothing but curious pleasures, [4] as from thence
Sorrow were ever raz'd, and testy wrath
Could never be her mild companion. [5]
You gods, that made me man, and sway in love,
That have inflam'd desire [6] in my breast,
To taste the fruit of yon celestial tree,
Or die in the adventure, be my helps,
As I am son and servant to your will,
To compass such a boundless [7] happiness!
*Ant.* Prince Pericles, —
*Per.* That would be son to great Antiochus.
*Ant.* Before thee stands this fair Hesperides, [8]
With golden fruit, but dangerous to be touch'd;
For death-like dragons here affright thee hard:
Her face, like heaven, enticeth thee to view
Her countless glory, which desert must gain;
And which, without desert, because thine eye
Presumes to reach, all thy whole heap [9] must die.
Yon sometime famous princes, [10] like thyself,
Drawn by report, adventurous by desire,
Tell thee with speechless tongues, and semblance pale,
That, without covering, save yon field of stars, [11]
They here stand martyrs, slain in Cupid's wars;
And with dead cheeks advise thee to desist,
For going on death's net, [12] whom none resist.
*Per.* Antiochus, I thank thee, who hath taught
My frail mortality to know itself,
And by those fearful objects to prepare
This body, like to them, to what I must: [13]
For death remember'd should be like a mirror,
Who tells us, life 's but breath, to trust it, error.
I 'll make my will then; and, as sick men do,
Who know the world, see heaven, but, feeling woe,
Gripe not at earthly joys, as erst they did: [14]
So, I bequeath a happy peace to you,
And all good men, as every prince should do;
My riches to the earth from whence they came,
*[To the Daughter of* Antiochus.*]* But my unspotted fire
of love to you.
Thus, ready for the way of life or death,
I wait the sharpest blow.
*Ant.* Scorning advice, read the conclusion then; [15]
Which read and not expounded, 't is decreed,
As these before thee, thou thyself shalt bleed.

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weshalb Steevens *many of might* vermuthete. 14) Bei diesen Worten deutet Gower auf die im Hintergrunde der Bühne aufgesteckten Köpfe der enthaupteten Freier hin. Auch in Sh.'s Quellen ist dieser Standpunkt das Palastthor in Antiochia. 15) *now*, das sich in der Q. findet, fehlt in der Fol.: Was nun folgt, überlasse ich dem Urtheil Eures Auges, das am besten meinem Stoffe sein Recht widerfahren lassen wird; was nun folgt, sollt Ihr im Drama Euch vorgeführt sehen, damit Ihr die Richtigkeit meines Vortrages erkennet.

1) Die alten Ausgg. haben *Music bring in etc.* und rücken so eine Bühnenweisung, die sich auf das Auftreten der Prinzessin beziehen muss, in die Rede des Antiochus ein. Bei Gower heisst Pericles *Appollinus*, bei Twine *Apollonius*. 2) *the* fehlt in Q. und Fol. — Ein Anonymus vermuthet dafür *Fit for embracements etc.* 3) Als die Prinzessin erzeugt wurde, bis zur Stunde ihrer Geburt, gab die Natur diese Mitgift, um ihre Erscheinung zu schmücken, und alle Planeten vereinigten sich in feierlicher Sitzung, ihre schönsten Vorzüge in ihr zu vereinigen. 4) Ihr Antlitz ist wie ein Buch voller Herrlichkeit, in welchem man nichts als auserlesene Genüsse liest, als ob das Leid immer daraus weggestrichen, ausgelöscht wäre. — Die Q. hat *racte* für *raz'd*, und die späteren Qs. und Folioausgg. machen *rackt* daraus. 5) *mild* bezieht sich genau genommen eher auf *her* als auf *companion*. M. Mason erklärt richtig *the companion of her mildness*. 6) *desire* ist dreisylbig zu lesen. 7) *boundless* verbesserte Rowe das *bondless* der alten Ausgg. 8) *Hesperides* ist bei Sh. der Garten der Hesperiden; so in Love's Labour's Lost (A. 4, Sc. 3) *Still climbing trees in the Hesperides*. — Durch ein Missverständniss wird in dem Personenverzeichniss der Fol. die Tochter des Antiochus selbst, deren Namen Sh. nirgendwo angiebt, als *Hesperides* bezeichnet. 9) *heap* = Masse, ist wie sonst = Körper, Leib, im Gegensatz zu dem vorhergehenden *thine eye*. 10) Vgl. Anm. 14 in Gower's Prolog. 11) Die Köpfe der Freier stehen da ohne andere Bedeckung als das Sternengefilde, als den Himmel über ihnen. 12) Damit Du nicht in das Netz des Todes geräthst. — Diese Construction ist Sh. geläufig. So in Two Gentlemen of Verona (A. 1, Sc. 2) *Yet here they shall not lie, for catching cold*. — Malone setzte *from* für *for*. 13) Und durch den grauenvollen Anblick dieser Köpfe meinen Leib vorzubereiten auf das, was aus mir werden muss. 14) Die Kranken erkennen die Welt in ihrer Nichtigkeit, sehen den Himmel, das ewige Leben vor sich, aber da sie Schmerzen fühlen, trachten sie nicht mehr nach irdischen Freuden. — Vielleicht wäre *by feeling* für *but feeling* zu lesen. 15) Die Q. zieht, indem sie die Personenbezeichnung *Antiochus* als Anrede fasst und in den Vers setzt, diese Zeile wie die beiden folgenden noch zur Rede des Pericles; und auch die Fol. behält diesen Irrthum bei, nur dass sie vor *Which read* den Namen des Antiochus setzt. Die richtige Abtheilung rührt von Malone her; Steevens theilte *scorning advice* noch der Rede des Pericles zu. — Bei Wilkins wirft Antiochus das Räthsel auf die Erde, das Pericles dann aufhebt und liest. — *conclusion* = Experiment, Probe, auf die Jemand gestellt wird, ist hier das Räthsel, das Pericles zu lösen hat.

*Daugh.* Of all, 'say'd yet,[16] may'st thou prove prosperous!
Of all, 'say'd yet, I wish thee happiness.
*Per.* Like a bold champion, I assume the lists,
Nor ask advice of any other thought
But faithfulness, and courage.[17] *[Reads the riddle.*
*I am no viper, yet I feed*
*On mother's flesh, which did me breed;*
*I sought a husband, in which labour*
*I found that kindness in a father.*[18]
*He 's father, son, and husband mild,*
*I mother, wife, and yet his child.*
*How they may be,*[19] *and yet in two,*
*As you will live, resolve it you.*
Sharp physic[20] is the last: but, O you powers!
That give heaven countless eyes[21] to view men's acts,
Why cloud they not their sights perpetually,
If this be true, which makes me pale to read it?
Fair glass of light, I lov'd you, and could still,[22]
Were not this glorious casket stor'd with ill:
But I must tell you, — now, my thoughts revolt;
For he 's no man on whom perfections wait,
That, knowing sin within, will touch the gate.[23]
You 're a fair viol, and your sense the strings,
Who, finger'd to make man his lawful music,[24]
Would draw heaven down and all the gods to hearken;
But being play'd upon before your time,
Hell only danceth at so harsh a chime.
Good sooth, I care not for you.
*Ant.* Prince Pericles, touch not,[25] upon thy life,
For that 's an article within our law,
As dangerous as the rest. Your time 's expir'd:
Either expound now, or receive your sentence.
*Per.* Great king,
Few love to hear the sins they love to act;
'T would 'braid yourself too near for me to tell it.
Who has a book of all that monarchs do,
He 's more secure to keep it shut, than shown;
For vice repeated is like the wandering wind,
Blows dust in others' eyes, to spread itself;
And yet the end of all is bought thus dear,
The breath is gone, and the sore eyes see clear
To stop the air would hurt them.[26] The blind mole casts
Copp'd hills towards heaven, to tell the earth is throng'd[27]
By man's oppression; and the poor worm doth die for 't.[28]
Kings are earth's gods; in vice their law 's their will;
And if Jove stray, who dares say Jove doth ill?
It is enough you know; and it is fit,
What being more known grows worse, to smother it.
All love the womb that their first being bred,
Then give my tongue like leave to love my head.[29]
*Ant. [Aside.]* Heaven, that I had thy head! he has found the meaning;
But I will gloze with him.[30] — Young prince of Tyre,
Though by the tenour of our[31] strict edict,
Your exposition misinterpreting,[32]
We might proceed to cancel of your days;
Yet hope, succeeding from so fair a tree
As your fair self, doth tune us otherwise.
Forty days longer we do respite you;
If by which time our secret be undone,[33]
This mercy shows, we 'll joy in such a son:
And until then your entertain[34] shall be,
As doth befit our honour, and your worth.
*[Exeunt all but* PERICLES.
*Per.* How courtesy would seem to cover sin,
When what is done is like an hypocrite,
The which is good in nothing but in sight!
If it be true that I interpret false,
Then were it certain, you were not so bad,
As with foul incest to abuse your soul;
Where[35] now you 're both a father and a son,
By your untimely[36] claspings with your child,

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16) *of all, 'say'd yet* = von Allen, die es noch versucht haben, oder = von Allen, die noch auf die Probe gestellt wurden. — Malone änderte, auf M. Mason's Vorschlag, *in all save that* hier und in dem folgenden Verse. Die richtige Lesart schlug Percy vor. 17) Steevens citirt dazu aus Sidney's Arcadia: *Whereupon asking advice of no other thought but faithfulness and courage, he presently lighted from his own horse.* 18) Bei Wilkins steht *from a father.* 19) *how this may be* bei Wilkins. 20) *sharp physic* = bittere Arznei, geht auf die Worte *as you will live* = so wahr Du am Leben bleiben willst. — Die hier beginnenden Worte des Pericles werden von den Cambridge Edd. als *aside* gesprochen bezeichnet. 21) Die zahllosen Augen des Himmels, die Sterne, müssten ihren Blick bei solchem Gräuel, wie Pericles ihn aus dem Räthsel herausgelesen hat, verhüllen. 22) Manche Hgg. fügen hier die Bühnenweisung hinzu: *Takes hold of the hand of the Princess.* 23) Denn der ist kein mit guten Eigenschaften begabter Mann, der an das Thor klopft, wenn er weiss, dass die Sünde drinnen wohnt. 24) Ein Saiteninstrument, das, gerührt um dem Menschen in erlaubter Weise zu ertönen, den Himmel und alle Götter herablocken würde, um zu lauschen. 25) d. h. fasse nicht die Hand meiner Tochter an. Vgl. oben Anm. 22. 26) Die Enthüllung und Verbreitung fremder Laster ist wie der umherschweifende Wind, der, wie er sich verbreitet, Staub in Anderer Augen bläst; und am Ende muss man solche Enthüllung theuer bezahlen, da, wenn der Windhauch vorüber ist, die von ihm verletzten Augen wieder deutlich genug sehen, um die Luft, die ihnen schaden könnte, auszuschliessen oder zu hindern. — In *to stop the air* ist zugleich ein Erwürgen des Verräthers solcher verbrecherischen Geheimnisse angedeutet. — Malone setzt hinter *clear* ein Semicolon und fasst *to stop the air etc.* als einen für sich bestehenden Satz. Die richtige Interpunction rührt von M. Mason her. 27) Für *throng'd* = voll gedrängt von, überhäuft mit Etwas, änderte Steevens ohne Grund *wrong'd.* 28) Das arme Thier stirbt dafür, insofern es durch das Aufwerfen der Maulwurfshaufen sich verräth. 29) Verstatte meiner Zunge ebenso, indem sie schweigt, meinen sonst bedrohten Kopf liebevoll zu retten. — Auf Pericles' letzte Worte bezieht sich dann Antiochus, wenn er wünscht, den Kopf des Pericles, ebenso wie den der übrigen Freier, in seiner Gewalt zu haben. 30) *to gloze with* = Jemandem schmeicheln, schön mit ihm thun. 31) Das *your* der Q. verbessert die Fol. in *our;* ebenso zwei Zeilen weiter das *counsel* der Q. in *cancel.* 32) Da Eure Lösung des Räthsels verkehrt gedeutet hat. 33) Wenn Du während dieser Zeit unser Räthsel gelöst, unser Geheimniss enthüllt hast. Wilkins umschreibt diesen Satz: *if by which time he can find out what was yet concealed from him, it should be evident how gladly he would rejoice in such a son.* 34) *entertain* = Aufnahme, Bewirthung, als Substantiv veraltet, hat Sh. nur an dieser Stelle. 35) *where* für *whereas* steht häufig bei Sh., wie er umgekehrt

(Which pleasure fits a husband, not a father,)
And she an eater of her mother's flesh,
By the defiling of her parent's bed;
And both like serpents are, who though they feed
On sweetest flowers, yet they poison breed.
Antioch, farewell! for wisdom sees, those men
Blush not in actions blacker than the night,
Will shun[37] no course to keep them from the light:
One sin, I know, another doth provoke;
Murder 's as near to lust, as flame to smoke.
Poison and treason are the hands of sin,
Ay, and the targets, to put off the shame:
Then, lest my life be cropp'd to keep you clear,[38]
By flight I 'll shun the danger which I fear. *[Exit.*

*Re-enter* Antiochus.

*Ant.* He hath found the meaning, for which[39] we mean
To have his head.
He must not live to trumpet forth my infamy,
Nor tell the world, Antiochus doth sin
In such a loathed manner:
And therefore instantly this prince must die;
For by his fall my honour must keep high.
Who attends us there?

*Enter* Thaliard.

*Thal.* Doth your highness call?
*Ant.* Thaliard!
You 're of our chamber, and our mind partakes[40]
Her private actions to your secrecy;
And for your faithfulness we will advance you.
Thaliard, behold, here 's poison, and here 's gold;
We hate the prince of Tyre, and thou must kill him:
It fits thee not to ask the reason why,
Because we bid it. Say, is it done?
*Thal.* My lord, 't is done.
*Ant.* Enough. —

*Enter a Messenger.*

Let your breath cool yourself, telling your haste.[41]
*Mess.* My lord, prince Pericles is fled. *[Exit.*
*Ant.* As thou
Wilt live, fly after: and, like[42] an arrow, shot
From a well-experienc'd archer, hits the mark
His eye doth level at, so ne'er return,
Unless thou say, »Prince Pericles is dead.«
*Thal.* My lord,
If I can get him within my pistol's length,
I 'll make him sure enough:[43] so, farewell to your highness.
*Ant.* Thaliard, adieu. *[Exit* Thaliard.] — Till Pericles be dead,
My heart can lend no succour to my head. *[Exit.*

## SCENE II.

Tyre. A Room in the Palace.

*Enter* Pericles.[1]

*Per.* *[To those without.]* Let none disturb us. — Why should this change of thoughts,
The sad companion, dull-ey'd melancholy,
Be my so us'd a guest, as not an hour,[2]
In the day's glorious walk, or peaceful night
(The tomb where grief should sleep), can breed me quiet?
Here pleasures court mine eyes, and mine eyes shun them,
And danger, which I fear'd, is at Antioch,
Whose arm[3] seems far too short to hit me here;
Yet neither pleasure's art can joy my spirits,
Nor yet the other's[4] distance comfort me.
Then it is thus: the passions of the mind,
That have their first conception by mis-dread,
Have after-nourishment and life by care;
And what was first but fear what might be done,
Grows elder now, and cares it be not done.[5]
And so with me: — the great Antiochus
('Gainst whom I am too little to contend,
Since he 's so great, can make his will his act)[6]
Will think me speaking, though I swear to silence;
Nor boots it me to say, I honour him,[7]
If he suspect I may dishonour him:
And what may make him blush in being known,
He 'll stop the course by which it might be known.
With hostile forces he 'll o'erspread the land,
And with the ostent[8] of war will look so huge,
Amazement shall drive courage from the state;
Our men be vanquish'd ere they do resist,

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auch *whereas* für *where* gebraucht. 36) Für *untimely* wäre vielleicht *uncomely* zu setzen. Die entsprechende Stelle bei Wilkins lautet: *by his uncomely and abhorred actions with his own child.* 37) *shun* ist Malone's Emendation für *shew* der Fol. 38) *clear* = frei von Schuld oder Schmach. 39) Manche Hgg. fügen vor *which* stillschweigend ein *the* ein, das in den alten Ausgg. fehlt. 40) *to partake* = mittheilen, Jemanden Theil haben lassen an Etwas. — Bei Gower heisst Thaliard *Taliart*, bei Twine *Thaliarchus*. 41) Der Bote soll sich mit seinem Athem abkühlen, indem er den Grund seiner Eile berichtet. — Die Worte, die er zu sprechen hat, sollen ihn selbst kühl blasen. — Ein Anonymus vermuthete *itself* für *yourself*. 42) *like* in der Q., *as* in der Fol. 43) Manche Hgg. fügen willkürlich *once* hinter *get him* ein und lassen dafür *enough* aus.

1) Q. und Fol. haben *Enter Pericles, Helicanus and other Lords*, wie die alten Ausgg. überhaupt oft gleich zu Anfang der Scene das Auftreten von Personen bezeichnen, die doch erst im Verlaufe derselben erscheinen müssen. Staunton bemerkt mit Recht, dass Pericles' Rede nur ein Monolog sein kann. Die Bühnenweisung *To those without* rührt von Dyce her. 2) So verbessert Dyce den Text, der in den alten Ausgg. lautet: *By me so us'd a guest as not an hour*, und in den meisten neueren: *By me so us'd a guest is, not an hour.* — *change of thoughts* ist Apposition zu *dull-ey'd melancholy* = die trübäugige Schwermuth, welche die Gedanken verwandelt oder umwandelt; Steevens setzt dafür *charge of thoughts*. 3) Für *arm* liest Dyce *aim*. 4) *the other's* bezieht sich auf *danger*, das vorher den Gegensatz zu *pleasure* bildete. — Im nächsten Verse haben die späteren Qs. und Folioausgg. *that passions* für *the passions* der ersten Q. 5) Was zuerst nur eine Furcht war vor Etwas, was geschehen könnte, wird später eine thätige Sorge, dass dieses Etwas nicht geschehe, wird später eine Sorge um Verhütung des Unglücks. 6) Da er so gross ist, dass er seinen Willen zur That machen kann. 7) *him*, das in Q. und Fol. fehlt, supplirte Rowe. 8) *ostent* verbessert Tyrwhitt das *stent* oder *stint* der alten Ausgg.: Antiochus wird mit seiner Kriegsrüstung so ungeheuer erscheinen, dass die Bestürzung allen

And subjects punish'd that ne'er thought offence:
Which care of them, not pity of myself,
(Who am [9] no more but as the tops of trees,
Which fence the roots they grow by, and defend them,)
Makes both my body pine, and soul to languish,
And punish that before, that he would punish.

*Enter* HELICANUS *and other Lords.* [10]

*1. Lord.* Joy and all comfort in your sacred breast!
*2. Lord.* And keep your mind, till you return to us,
Peaceful and comfortable!
*Hel.* Peace, peace! [11] and give experience tongue.
They do abuse the king that flatter him:
For flattery is the bellows blows up sin;
The thing the which is flatter'd, but a spark,
To which that blast [12] gives heat and stronger glowing;
Whereas reproof, obedient and in order,
Fits kings, as they are men, for they may err:
When Signior Sooth [13] here does proclaim a peace,
He flatters you, makes war upon your life.
Prince, pardon me, or strike me, if you please;
I cannot be much lower than my knees.
*Per.* All leave us else; but let your cares o'erlook
What shipping and what lading 's in our haven,
And then return to us. *[Exeunt Lords.]* — Helicanus, thou
Hast moved us: what seest thou in our looks?
*Hel.* An angry brow, dread lord.
*Per.* If there be such a dart in princes' frowns,
How durst thy tongue move anger to our face?
*Hel.* How dare the plants look up to heaven, from whence
They have their nourishment?
*Per.* Thou know'st I have power
To take thy life from thee.
*Hel. [Kneeling.]* I have ground the axe myself;
Do you but strike the blow.
*Per.* Rise, pr'ythee, rise;
Sit down; [14] thou art no flatterer:
I thank thee for it; and heaven forbid,
That kings should let [15] their ears hear their faults hid
Fit counsellor, and servant for a prince,
Who by thy wisdom mak'st [16] a prince thy servant,
What wouldst thou have me do?
*Hel.* To bear with patience [17]
Such griefs as you yourself do lay upon yourself.
*Per.* Thou speak'st like a physician, Helicanus,
That minister'st [18] a potion unto me,
That thou wouldst tremble to receive thyself.
Attend me then: I went to Antioch,
Where, as thou know'st, [19] against the face of death
I sought the purchase of a glorious beauty
From whence an issue I might propagate,
Are arms to princes, and bring joys to subjects. [20]
Her face was to mine eye beyond all wonder;
The rest (hark in thine ear) as black as incest:
Which by my knowledge found, the sinful father
Seem'd not to strike, but smooth; [21] but thou know'st this,
'T is time to fear, when tyrants seem to kiss.
Which fear so grew in me, I hither fled,
Under the covering of a careful night,
Who seem'd my good protector: and, being here,
Bethought me [22] what was past, what might succeed.
I knew him tyrannous; and tyrants' fears
Decrease not, but grow faster than their [23] years.
And should he doubt it [24] (as no doubt he doth),
That I should open to the listening air,
How many worthy princes' bloods were shed,
To keep his bed of blackness unlaid ope, [25] —
To lop that doubt he 'll fill this land with arms,
And make pretence of wrong that I have done him;
When all, for mine, if I may call 't, offence, [26]
Must feel war's blow, who spares [27] not innocence:

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Muth aus dem Staate oder aus den Staatslenkern vertreiben wird. 9) *am* setzt Farmer für *once* der Q. und Fol., wofür Malone das ähnlich klingende *wants*, ungrammatisch für *want*, liest. 10) Die Q. hat hier, im Widerspruch mit ihrer vorhergehenden Bühnenweisung (vgl. Anm. 1 dieser Scene), *Enter all the Lords to Pericles.* — Die Fol. hat keinerlei Bühnenweisung hier. — Bei Gower heisst Helicanus *Helican*, bei Twine *Elinatus*. — In der folgenden Zeile bezieht sich *sacred* nicht so sehr auf *breast*, als vielmehr auf die geheiligte, geweihte Person des Fürsten. 11) Manche Hgg. fügen hinter *peace* zur Vervollständigung des Verses *my lords* ein. 12) *blast* vermuthete M. Mason für *spark* der alten Ausgg., das durch ein Versehen hier noch einmal wiederholt erscheint. Malone vermuthete *breath* dafür und Steevens *wind*. — Für *heat* der Q. liest die Fol. *heart*, was auch Rowe noch beibehielt. 13) *sooth* = Schmeichelei, wird hier als ein feiner Hofmann personificirt gedacht und deshalb mit dem modischen Titel *Signior* versehen. So in As you like it (A. 3, Sc. 2) *good Signior Love*. — Für *a peace* haben die alten Ausgg. nur *peace*. 14) Zur Vervollständigung des Verses lesen manche Hgg. *sit down* zweimal, und in der folgenden Zeile *high heaven*. 15) Malone fasst *to let* = hindern, während Holt White das Wort im gewöhnlichen Sinne fasst: der Himmel verhüte, dass Könige ihren Ohren verstatten sollten, ihre Fehler verhehlt zu hören. Letztere Deutung erscheint als die plausiblere. Dyce, der der ersteren Deutung beistimmt, ändert demgemäss *hid* in *chid* um. 16) *makes* in den alten Ausgg., von Malone verbessert. 17) Manche Hgg. ändern willkürlich *with patience bear* und streichen im folgenden Verse das erste *yourself*. 18) *ministers* in den alten Ausgg. Vgl. Anm. 16. 19) Knight und Dyce lesen mit den alten Ausgg. *Whereas, thou know'st etc.* Vgl. A. 1, Sc. 1, Anm. 35. 20) Wenn der Text nicht corrumpirt ist, so muss *an issue* collectiv als Plural gefasst werden: eine Nachkommenschaft, welche den Fürsten eine Waffe ist und den Unterthanen Freude bringt. Vielleicht ist aber hinter *propagate* ein Vers ausgefallen, den Sidney Walker etwa so ergänzen möchte: *Worthy to heir my throne; for kingly boys || Are arms etc.* — Steevens ändert willkürlich *Bring arms to princes and to subjects joys.* 21) *to smooth* = streicheln. Als ich durch meine Kunde das ausfand, da gab sich der sündige Vater das Ansehen, als wolle er mich nicht schlagen, sondern streicheln. 22) Die alten Ausgg. lassen *me* aus, was Rowe supplirt. 23) *their years* emendirt Steevens mit Recht das *the years* der alten Ausgg. — *fears* findet sich zuerst in der Folioausg. von 1685; die früheren Ausgg. haben *feare*. 24) *doubt it* verbessert Malone das *do 't* der Q. — Die andern alten Ausgg. haben *think* dafür. — *to doubt* = argwöhnen, befürchten. 25) *ope* ist mit *unlaid* zu verbinden: nicht blossgelegt, verschlossen. 26) Die alten Ausgg. lesen *if I may call offence:* wegen eines Vergehens, wenn ich das so nennen darf, was eigentlich kein Vergehen ist.

Which love to all, of which thyself art one,
Who now reprovedst[28] me for it, —
*Hel.* Alas, Sir!
*Per.* Drew sleep out of mine eyes, blood from my cheeks,
Musings into my mind, a thousand doubts
How I might stop this tempest ere it came;
And finding little comfort to relieve them,
I thought it princely charity to grieve them.[29]
*Hel.* Well, my lord, since you have given me leave to speak,
Freely will I speak. Antiochus you fear,
And justly too, I think, you fear the tyrant,
Who either by public war, or private treason,
Will take away your life.
Therefore, my lord, go travel for a while,
Till that his rage and anger be forgot,
Or till the[30] Destinies do cut his thread of life.
Your rule direct to any; if to me,
Day serves not light more faithful than I 'll be.
*Per.* I do not doubt thy faith;
But should he wrong my liberties in my absence?
*Hel.* We 'll mingle our bloods[31] together in the earth,
From whence we had our being and our birth.
*Per.* Tyre, I now look from thee then, and to Tharsus
Intend my travel, where I 'll hear from thee,
And by whose letters I 'll dispose myself.
The care I had, and have, of subjects' good,
On thee I lay, whose wisdom's strength can bear it.
I 'll take thy word for faith, not ask thine oath;
Who shuns not to break one, will sure[32] crack both.
But in our orbs we 'll live[33] so round and safe,
That time of both this truth shall ne'er convince,
Thou show'dst a subject's shine, I a true prince.
*[Exeunt.*

## SCENE III.

Tyre. An Antechamber in the Palace.

*Enter* THALIARD.

*Thal.* So, this is Tyre, and this is the court. Here must I kill king Pericles; and if I do not, I am sure to be hanged at home: 't is dangerous. — Well, I perceive he was a wise fellow, and had good discretion, that, being bid to ask what he would of the king, desired he might know none of his secrets:[1] now do I see he had some reason for 't; for if a king bid a man be a villain, he is bound by the indenture of his oath to be one. — Hush! here come the lords of Tyre.

*Enter* HELICANUS, ESCANES, *and other Lords.*

*Hel.* You shall not need, my fellow peers of Tyre,
Further to question me of your king's departure:
His seal'd commission, left in trust with me,
Doth speak sufficiently, he 's gone to travel.
*Thal. [Aside.]* How! the king gone?
*Hel.* If further yet you will be satisfied,
Why, as it were unlicens'd of your loves,
He would depart, I 'll give some light unto you.
Being at Antioch —
*Thal. [Aside.]* What from Antioch?
*Hel.* Royal Antiochus (on what cause I know not)
Took some displeasure at him: at least, he judg'd so;
And doubting lest that he had err'd or sinn'd,
To show his sorrow he 'd correct himself;
So puts himself unto the shipman's toil,
With whom each minute threatens life or death.
*Thal. [Aside.]* Well, I perceive
I shall not be hang'd now, although I would;
But since he 's gone, the king it sure must please,[2]
He 'scap'd the land, to perish at the sea. —
I 'll present myself. — *[To them.]* Peace to the lords of Tyre!
*Hel.* Lord Thaliard from Antiochus is welcome.
*Thal.* From him I come,
With message unto princely Pericles;
But since my landing I have understood,[3]
Your lord has betook himself to unknown travels,
My message must return from whence it came.
*Hel.* We have no reason to desire[4] it,
Commended to our master, not to us:
Yet, ere you shall depart, this we desire,
As friends to Antioch, we may feast in Tyre. *[Exeunt.*

## SCENE IV.

Tharsus. A Room in the Governor's House.

*Enter* CLEON, DIONYZA, *and Attendants.*

*Cle.* My Dionyza, shall we rest us here,
And by relating tales of others' griefs,
See if 't will teach us to forget our own?

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27) Aus *spares* in der Q. machen die andern alten Ausgg. *fears*. 28) So Q. und Fol.: Du, der Du eben jetzt mich deshalb tadeltest. Die neueren Hgg. ändern ohne Grund *reprov'st*. 29) *to grieve them* = sie, d. h. die Unterthanen, zu beklagen, bezieht sich wie *to relieve them* auf das vorhergehende *all*. — Die meisten alten Ausgg. haben *grieve for them* und verwischen damit den Reim. 30) Manche Hgg. streichen des Verses wegen *till the*. 31) *our* vor *bloods* und *my* vor *absence* in der vorigen Zeile streichen manche Hgg. 32) *sure*, das in der Q. fehlt, steht zuerst in der Folioausg. von 1664. 33) *we 'll live* setzt Malone für *will live* der Q. Die andern alten Ausgg. lesen *we live* dafür: wir wollen, Jeder in seiner Sphäre, so sicher und fest, so unbescholten wandeln, dass die Zeit in Bezug auf uns Beide diese Wahrheit nie bezwingen wird, dass Du den Glanz eines Unterthanen zeigtest, und ich mich als ein ächter Fürst. — *to convince* = bezwingen.

1) Steevens citirt zur Erklärung aus Barnabie Riche's Souldier's Wish to Britaine's Welfare: *I will therefore commend the poet Philipides, who being demanded by King Lysimachus what favour he might do unto him for that he loved him, made this answer to the king, that your majesty would never impart unto me any of your secrets.* 2) Die alten Ausgg. haben *the king's seas must please*, was Malone seltsam genug erklärt: *must do their pleasure, must treat him as they will.* — Die Emendation, die freilich nur eine Conjectur bleibt, rührt von Percy her. — Dyce ändert: *the king's ears it must please.* — Für *at the sea* setzen manche Hgg. des Reimes wegen *at the seas*. 3) Manche Hgg. vervollständigen die Construction, indem sie *as I have understood* lesen. 4) *desire* ist dreisylbig zu lesen, so dass der Vers nicht mit Steevens so vervollständigt zu werden braucht: *We have no reason to desire it, since || Commended etc.* — In den alten Ausgg. ist diese ganze Scene als Prosa gedruckt.

*Dio.* That were to blow at fire in hope to quench it;
For who digs hills because they do aspire,
Throws down one mountain to cast up a higher.
O my distressed lord! even such our griefs are;[1]
Here they 're but felt and seen with mischief's eyes,[2]
But like to groves, being topp'd, they higher rise.
*Cle.* O Dionyza,
Who wanteth food, and will not say he wants it,
Or can conceal his hunger, till he famish?
Our tongues and sorrows do[3] sound deep
Our woes into the air; our eyes do weep,
Till lungs[4] fetch breath that may proclaim them louder;
That if heaven slumber, while their creatures want,
They may awake their helps[5] to comfort them.
I 'll then discourse our woes,[6] felt several years,
And, wanting breath to speak, help me with tears.
*Dio.* I 'll do my best, Sir.
*Cle.* This Tharsus, o'er which I have the government,
A city, on whom plenty held full hand,
For riches[7] strew'd herself even in the streets;
Whose towers bore heads so high, they kiss'd the clouds,
And strangers ne'er beheld, but wonder'd at;
Whose men and dames so jetted,[8] and adorn'd,
Like one another's glass to trim them by:
Their tables were stor'd full to glad the sight,
And not so much to feed on as delight;
All poverty was scorn'd, and pride so great,
The name of help grew odious to repeat.
*Dio.* O! 't is too true.
*Cle.* But see what heaven can do! By this our change,
These mouths, whom but of late, earth, sea, and air,
Were all too little to content and please,
Although they gave their creatures in abundance,
As houses are defil'd for want of use,
They are now starv'd for want of exercise:
Those palates, who, not yet two summers younger,[9]
Must have inventions to delight the taste,
Would now be glad of bread, and beg for it:
Those mothers, who, to nousle[10] up their babes,
Thought nought too curious, are ready now
To eat those little darlings whom they lov'd.
So sharp are hunger's teeth, that man and wife
Draw lots, who first shall die to lengthen life.[11]
Here stands a lord, and there a lady weeping;
Here many sink, yet those which see them fall,
Have scarce strength left to give them burial.
Is not this true?
*Dio.* Our cheeks and hollow eyes do witness it.
*Cle.* O! let those cities that of plenty's cup
And her prosperities so largely taste,
With their superfluous[12] riots, hear these tears:
The misery of Tharsus may be theirs.

*Enter a Lord.*

*Lord.* Where 's the lord governor?
*Cle.* Here.
Speak out thy sorrows which thou bring'st, in haste,
For comfort is too far for us to expect.
*Lord.* We have descried, upon our neighbouring shore,
A portly sail of ships make hitherward.
*Cle.* I thought as much.
One sorrow never comes, but brings an heir
That may succeed as his inheritor;
And so in ours. Some neighbouring nation,
Taking advantage of our misery,
Hath[13] stuff'd these hollow vessels with their power,
To beat us down, the which are down already;
And make a conquest of unhappy me,[14]
Whereas[15] no glory 's got to overcome.
*Lord.* That 's the least fear; for, by the semblance[16]
Of their white flags display'd, they bring us peace,
And come to us as favourers, not as foes.
*Cle.* Thou speak'st like him 's untutor'd[17] to repeat:
Who makes the fairest show, means most deceit.
But bring they what they will, and what they can,
What need we fear?[18]
The ground 's the lowest, and we 're half way there.
Go, tell their general, we attend him here,
To know for what he comes, and whence he comes,
And what he craves.
*Lord.* I go, my lord. *[Exit.*
*Cle.* Welcome is peace, if he on peace consist;[19]
If wars, we are unable to resist.

*Enter* PERICLES, *with Attendants.*

*Per.* Lord governor, for so we hear you are,
Let not our ships and number of our men
Be, like a beacon fir'd, to amaze your eyes.

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1) Manche Hgg. streichen *are*. — Bei Gower und Twine heisst Cleon *Strangulio*, und Dionyza theils *Dionysiades*, theils *Dionise*. 2) Für *and seen* liest Malone *unseen*. Der Sinn scheint aber zu sein: Hier werden unsere Leiden mit dem Auge des Ungemachs gefühlt und gesehen, sie erscheinen lediglich so wie sie sind, während sie, mit den Leiden Anderer zusammengestellt, wie Bäume zum Walde vereinigt, um so höher sich erheben. 3) Malone setzt *too* für *do*, weil die Q. *to* hat statt *do* der andern alten Ausgg. — In der folgenden Zeile haben Q. und Fol. *to weep* für *do weep*. — Die ganze Stelle scheint corrumpirt. 4) *lungs* ist Steevens' Emendation für *tongues* der alten Ausgg. 5) *helps* setzt Malone für *helpers* der alten Ausgg. 6) Für *our woes* vermuthet Staunton *of woes*, da Cleon sich mit den jahrelangen Leiden Anderer beschäftigen will, nicht mit seinen eigenen, die noch nicht so lange gedauert haben. Aber Sh. ist in solchen Zeitberechnungen nicht immer genau und consequent. 7) *riches* ist weiblich personificirt: der Reichthum streute sich selbst gleichsam in den Strassen aus. 8) *to jet* = stolziren, prunken. 9) Die alten Ausgg. lesen ganz unsinnig *not yet too (to) savers younger*, wofür Malone setzte *not us'd to hunger's savour*. — M. Mason's Emendation *not yet two summers younger* erhält ihre Bestätigung durch Wilkins, in dessen Novelle derselbe Ausdruck sich findet: *their city, who not two summers younger, did so excell in pomp etc.* 10) *to nousle* oder *to nuzzle* = zärtlich hegen, bergen: die Mütter hielten keine Stoffe für auserlesen genug, um ihre Säuglinge darin einzuhüllen. 11) Der Eine soll sterben, um das Leben des Andern zu verlängern mit seinem Fleische. 12) *superfluous* = im Ueberflusse schwelgend. So in All 's well that ends well (A. 1, Sc. 1) *full oft we see || Cold wisdom waiting on superfluous folly.* 13) Für *hath* haben die alten Ausgg. *that*. 14) Für *me* vermuthete Malone *men*, und Steevens *we*. 15) Vgl. A. 1, Sc. 1, Anm. 35. 16) *semblance* ist dreisylbig *(sembelance)* zu lesen. 17) scil. *like him that is untutored*. — Die alten Ausgg. lesen *like himnes* und *like Hymns*, was erst Malone verbesserte. 18) *leave* in der Q.; die andern alten Ausgg. haben *fear*. 19) *to consist* = auf Etwas fussen, auf Etwas bestehen. So in K. Henry IV.

We have heard your miseries as far as Tyre,
And seen the desolation of your streets;
Nor come we to add sorrow to your tears,
But to relieve them of their heavy load:
And these our ships, you happily may think
Are like the Trojan horse, was stuff'd[20] within
With bloody veins, expecting overthrow,
Are stor'd with corn to make your needy bread,[21]
And give them life whom hunger starv'd half dead.
*All.* The gods of Greece protect you!
And we will pray for you.
*Per.* Arise, I pray you, rise:[22]
We do not look for reverence, but for love,
And harbourage for ourself, our ships, and men.
*Cle.* The which when any shall not gratify,
Or pay you with unthankfulness in thought,
Be it our wives, our children, or ourselves,
The curse of heaven and men succeed their evils!
Till when, (the which, I hope, shall ne'er be seen,)
Your grace is welcome to our town and us.
*Per.* Which welcome we 'll accept; feast here awhile,
Until our stars, that frown, lend us a smile. *[Exeunt.*

# ACT II.

*Enter* GOWER.

*Gow.* Here have you seen a mighty king
His child, I wis, to incest bring;
A better prince and benign lord,[1]
That will prove awful[2] both in deed and word.
Be quiet then, as men should be,
Till he hath pass'd necessity.
I 'll show you those in troubles reign,
Losing a mite, a mountain gain.[3]
The good in conversation
(To whom I give my benison)
Is still at Tharsus,[4] where each man
Thinks all is writ he spoken can;
And, to remember what he does,
Build his statue to make him glorious:[5]
But tidings to the contrary
Are brought your eyes; what need speak I?

*Dumb-show.*

*Enter, at one door,* PERICLES, *talking with* CLEON; *all the Train with them. Enter, at another door, a Gentleman, with a letter to* PERICLES: PERICLES *shows the letter to* CLEON; *then gives the Messenger a reward, and knights him. Exeunt* PERICLES, CLEON, *etc., severally.*

*Gow.* Good Helicane, that[6] stay'd at home,
Not to eat honey like a drone,
From others' labours; for though he strive
To killen bad, keep good alive;
And, to fulfil his prince' desire,
Sends word[7] of all that haps in Tyre:
How Thaliard came full bent with sin,
And hid intent,[8] to murder him;
And that in Tharsus was not best
Longer for him to make his rest.
He, doing so,[9] put forth to seas,
Where when men been, there 's seldom ease;
For now the wind begins to blow;
Thunder above, and deeps below,
Make such unquiet, that the ship,
Should house him safe, is wrack'd and split;
And he, good prince, having all lost,
By waves from coast to coast is tost.
All perishen of man, of pelf,
Ne aught escapen[10] but himself;
Till fortune, tir'd with doing bad,
Threw him ashore, to give him glad:
And here he comes. What shall be next,
Pardon old Gower; thus long 's[11] the text. *[Exit.*

## SCENE I.

Pentapolis. An open Place by the Sea-side.

*Enter* PERICLES, *wet.*

*Per.* Yet cease your ire, you angry stars of heaven!
Wind, rain, and thunder, remember, earthly man
Is but a substance that must yield to you;

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Second Part (A. 4, Sc. 1) *As our conditions shall consist upon.* 20) d. h. *which was stuff'd within.* — Steevens bildet dafür ein Compositum *war-stuff'd* und ändert *veins* in *views* um. 21) *to make bread for your needy subjects*, wie Percy erklärt. Vgl. A. 1, Sc. 1, Anm. 24. — Vielleicht ist aber *needy bread* zu verbinden = das Brod, dessen Ihr so sehr bedürftig seid. 22) So die Q.; die andern alten Ausgg. lesen *arise, I pray you, arise.* — Dass die Leute niederknieen, wie sich aus Pericles' Worten ergiebt, wird bei Wilkins ausdrücklich erwähnt.

1) *A better prince etc.* hängt noch ab von *here have you seen.* 2) *awful* = voll frommer Scheu, religiös. 3) Ich will Euch zeigen wie Die, welche in Noth das Scepter führen, einen Haufen gewinnen, nachdem sie eine Kleinigkeit verloren haben. 4) *in conversation* gehört zu *is still at Tharsus:* der gute Pericles ist noch im Verkehr in Tharsus, wo Jeder das für ein Evangelium hält, was Pericles nur sagen mag. — *writ* = heilige Schrift. — Für *spoken* lautet die richtigere altenglische Form *speken*, die Grant White in den Text setzt. — Durch Hinzufügung von *en* sind manche Verbalformen in Gower's Reden alterthümlich gemacht, so nachher *perishen.* 5) Manche Hgg. ändern willkürlich *Gild his statue to make it glorious*, weil in Gower's Confessio Amantis von einer vergoldeten Statue die Rede ist. Indess erzählen Twine und Wilkins übereinstimmend, dass die Statue von Erz gewesen. 6) Das *that* der alten Ausgg. änderte Steevens ohne Grund in *hath* um. 7) Steevens' Emendation *sends word* für *sav'd one* der alten Ausgg. wird bestätigt durch Wilkins: *Good Helicanus, as provident at home as his prince was prosperous abroad, let no occasion slip wherein he might send word to Tharsus of what occurrents soever had happened in his absence.* 8) scil. *with hid intent* = mit verborgener Absicht. — Die Fol. liest *and had intent*, was Rowe noch beibehielt. 9) *doing so* erklärt Dyce richtig mit *acting on the advice of Helicanus.* Die meisten Hgg. ändern mit Steevens *knowing so.* 10) *escapen* ist von Steevens verbessert aus *escapend* der alten Ausgg. Vgl. oben Anm. 4. 11) *thus longs the text* in der Fol., = so lang ist der Text, so weit habe ich zu sprechen. — Die Hgg. lesen meistens mit den Qs. *this 'longs the text* = das gehört zum Text.

And I, as fits my nature, do obey you.
Alas! the sea hath cast me on the rocks,
Wash'd me from shore to shore, and left me breath,[1]
Nothing to think on, but ensuing death:
Let it suffice the greatness of your powers,
To have bereft a prince of all his fortunes;
And having thrown him from your watery grave,
Here to have death in peace is all he 'll crave.

*Enter Three Fishermen.*

*1. Fish.* What, ho, Pilch![2]
*2. Fish.* Ho! come, and bring away the nets.
*1. Fish.* What, Patch-breech, I say!
*3. Fish.* What say you, master?
*1. Fish.* Look how thou stirrest now! come away, or I 'll fetch thee with a wannion.[3]
*3. Fish.* 'Faith, master, I am thinking of the poor men, that were cast away before us even now.
*1. Fish.* Alas, poor souls! it grieved my heart to hear what pitiful cries they made to us to help them, when, well-a-day, we could scarce help ourselves.
*3. Fish.* Nay, master, said not I as much, when I saw the porpus, how he bounced and tumbled? they say, they 're half fish, half flesh: a plague on them! they ne'er come, but I look to be washed. Master, I marvel how the fishes live in the sea.
*1. Fish.* Why, as men do a-land: the great ones eat up the little ones. I can compare our rich misers to nothing so fitly as to a whale; 'a plays and tumbles, driving the poor fry before him, and at last devours them all at a mouthful. Such whales have I heard on o' the land, who never leave gaping, till they 've[4] swallowed the whole parish, church, steeple, bells, and all.
*Per. [Aside.]* A pretty moral.[5]
*3. Fish.* But, master, if I had been the sexton, I would have been that day in the belfry.[6]
*2. Fish.* Why, man?
*3. Fish.* Because he should have swallowed me too; and when I had been in his belly, I would have kept such a jangling of the bells, that he should never have left, till he cast bells, steeple, church, and parish, up again. But if the good king Simonides were of my mind —
*Per. [Aside.]* Simonides?
*3. Fish.* We[7] would purge the land of these drones, that rob the bee of her honey.
*Per. [Aside.]* How from the finny[8] subject of the sea
These fishers tell the infirmities of men;
And from their watery empire recollect
All that may men approve, or men detect![9] —
Peace be at your labour, honest fishermen.
*2. Fish.* Honest! good fellow, what 's that? if it be a day fits you, scratch[10] out of the calendar, and nobody look after it.
*Per.* Y' may see, the sea hath cast me upon your coast[11] —
*2. Fish.* What a drunken knave was the sea, to cast thee in our way![12]
*Per.* A man whom both the waters and the wind,
In that vast tennis-court, hath made the ball
For them to play upon, entreats you pity him;
He asks of you, that never us'd to beg.
*1. Fish.* No, friend, cannot you beg? here 's them in our country of Greece, gets more with begging than we can do with working.
*2. Fish.* Canst thou catch any fishes then?
*Per.* I never practis'd it.
*2. Fish.* Nay, then thou wilt starve, sure; for here 's nothing to be got now-a-days, unless thou canst fish for 't.[13]
*Per.* What I have been, I have forgot to know;
But what I am, want teaches me to think on:[14]
A man throng'd up[15] with cold; my veins are chill,
And have no more of life, than may suffice
To give my tongue that heat[16] to ask your help;
Which if you shall refuse, when I am dead,
For that[17] I am a man, pray see me buried.
*1. Fish.* Die, quoth-a? Now, gods forbid it! I have a gown here; come, put it on; keep thee warm. Now, afore me, a handsome fellow! Come, thou shalt go home, and we 'll have flesh for holidays,[18] fish for fasting-days, and moreo'er puddings and flap-jacks;[19] and thou shalt be welcome.
*Per.* I thank you, Sir.
*2. Fish.* Hark you, my friend; you said you could not beg.
*Per.* I did but crave.

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1) *me* verbessert Malone das *my* der alten Ausgg.: die See liess mir das Leben nur, um an meinen baldigen Tod zu denken. 2) Diesen scherzhaften Namen des dritten Fischers entdeckte Tyrwhitt. Die alten Ausgg. lesen *What, to pelch? — pilch* = lederne Jacke. 3) Die eigentliche Bedeutung und Etymologie von *wannion (wanion)* ist nicht klar. *with a wánnion* wird gebraucht wie *with a vengeance* oder *with a plague.* So in Beaumont und Fletcher's Knight of the Burning Pestle: *I 'll tell Ralph a tale in 's ear shall fetch him again with a wanion.* 4) *they swallowed* in den alten Ausgg., von Malone verbessert. 5) *moral* = allegorische Einkleidung eines Satzes. Pericles meint die Vergleichung solcher reichen Geizhälse mit Wallfischen. 6) So hätte ich an dem Tage im Glockenthurm sein mögen. 7) Dyce vermuthet *he* für *we.* 8) *finny*, was Steevens für *fenny* der alten Ausgg. setzt, wird bestätigt durch die entsprechende Stelle bei Wilkins: *prince Pericles wondering that from the finny subjects of the sea these poor country-people learned the infirmities of men.* 9) *to detect* = blossstellen, dem Schimpf oder Tadel preisgeben. 10) *scratch* ist Steevens' Emendation für *search* der alten Ausgg. — Diese Rede des zweiten Fischers scheint corrumpirt und verstümmelt zu sein. Malone vermuthet, dass Pericles den Fischern *a good day* gewünscht habe, und dass sich daran die Bemerkung des Fischers knüpfe: wenn dieser stürmische Tag Euch passt, so kratzt ihn aus dem Kalender und behaltet ihn für Euch; Niemand wird ihn in's Auge fassen. 11) So die Fol.; die Q. hat unvollständig: *May see the sea hath cast upon your coast.* — Steevens liest *Nay, see, the sea hath cast upon your coast —* 12) *to cast* doppelsinnig = werfen, und = erbrechen, vomiren. In Bezug auf letzteren Sinn heisst das Meer *a drunken knave.* 13) *to fish* zugleich im eigentlichen und uneigentlichen Sinne. 14) Die Noth lehrt mich meine jetzige Lage bedenken. 15) Malone vermuthete *shrunk up.* Vgl. aber A. 1, Sc. 1, Anm. 27. 16) *heat* = Lebenswärme. 17) *for that* = weil: weil ich ein Mensch bin, bestattet mich, wenn ich todt bin. 18) *for holidays* ist Malone's Emendation für *for all day* der alten Ausgg. — Ebenso änderte er *moreo'er* für *móre; ér* der alten Ausgg. 19) *flap-jack* = Pfannkuchen. 20) Peitschenhiebe war die gewöhnliche Strafe für

2. *Fish.* But crave? Then I 'll turn craver too, and so I shall scape whipping.[20]

*Per.* Why, are all your beggars whipped then?

2. *Fish.* O! not all, my friend, not all; for if all your beggars were whipped, I would wish no better office than to be a beadle. But, master, I 'll go draw up the net.

*[Exeunt Two of the Fishermen.*

*Per. [Aside.]* How well this honest mirth becomes their labour!

1. *Fish.* Hark you, Sir; do you know where you are?

*Per.* Not well.

1. *Fish.* Why, I 'll tell you: this is called Pentapolis, and our king, the good Simonides.

*Per.* The good king Simonides, do you call him?

1. *Fish.* Ay, Sir; and he deserves to be so called, for his peaceable reign, and good government.

*Per.* He is a happy king, since he gains from his subjects the name of good by his government. How far is his court distant from this shore?

1. *Fish.* Marry, Sir, half a day's journey: and I 'll tell you, he hath a fair daughter, and to-morrow is her birthday; and there are princes and knights come from all parts of the world, to joust and tourney for her love.

*Per.* Were my fortunes equal to my desires, I could wish to make one there.

1. *Fish.* O, Sir! things must be as they may; and what a man cannot get, he may lawfully deal for his wife's soul.[21]

*Re-enter the Two Fishermen, drawing up a net.*

2. *Fish.* Help, master, help! here 's a fish hangs in the net, like a poor man's right in the law; 't will hardly come out. Ha! bots on 't;[22] 't is come at last, and 't is turned to a rusty armour.

*Per.* An armour, friends! I pray you, let me see it.
Thanks, Fortune, yet, that after all thy crosses[23]
Thou giv'st me somewhat to repair myself:
And though it was mine own,[24] part of mine heritage,
Which my dead father did bequeath to me,
With this strict charge, (even as he left his life,)
»Keep it, my Pericles, it hath been a shield
'Twixt me and death« (and pointed to this brace);
»For that it sav'd me, keep it; in like necessity,
The which the gods protect thee from! may defend thee.«[25]
It kept where I kept, I so dearly lov'd it,
Till the rough seas, that spare not any man,
Took it in rage, though calm'd have given 't again.
I thank thee for 't: my shipwrack now 's no ill,
Since I have here my father's gift in 's will.[26]

1. *Fish.* What mean you, Sir?

*Per.* To beg of you, kind friends, this coat of worth,
For it was sometime target to a king;
I know it by this mark. He lov'd me dearly,
And for his sake I wish the having of it;
And that you 'd guide me to your sovereign's court,
Where with it I may appear a gentleman:
And if that ever my low fortunes better,[27]
I 'll pay your bounties; till then, rest your debtor.

1. *Fish.* Why, wilt thou tourney for the lady?

*Per.* I 'll show the virtue I have borne in arms.

1. *Fish.* Why, do ye take it; and the gods give thee good on 't.

2. *Fish.* Ay, but hark you, my friend; 't was we that made up this garment through the rough seams of the waters: there are certain condolements, certain vails.[28] I hope, Sir, if you thrive, you 'll remember from whence you had it.[29]

*Per.* Believe it, I will.
By your furtherance I am cloth'd in steel;
And spite of all the rapture[30] of the sea,
This jewel holds his gilding[31] on my arm:
Unto thy value will I mount myself
Upon a courser, whose delightful steps
Shall make the gazer joy to see him tread. —
Only, my friends, I yet am unprovided
Of a pair of bases.[32]

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bettelnde Vagabunden. 21) Wenn diese Stelle nicht etwa auch, wie so manche andere in diesem Drama, verstümmelt und corrumpirt ist, so scheint der Sinn der zu sein, dass ein Mann das, was er selbst nicht erzeugen kann, erlaubter Weise erhandeln darf für den Preis des Seelenheils seiner Frau, d. h. dass er vermöge der Untreue seiner Frau sich Kinder verschaffen kann. — *for* sollte zweimal stehen, da es einerseits zu *deal* gehört, anderseits zu *his wife's soul.* 22) *bots*, eigentlich der Name einer Pferdekrankheit, wird dann als Fluchwort gebraucht wie *pox on 't* und ähnliche. 23) *after all crosses* in den alten Ausgg. Die meisten Hgg. setzen mit Malone *after all my crosses.* Aber Wilkins hat *and thanking Fortune, that after all her crosses, she had given him somewhat to repair his fortunes.* — *thy crosses* sind die Widerwärtigkeiten, die von der Fortuna ausgehen. 24) Malone supplirt *and I thank you though it was mine own.* Es scheint jedoch, als habe Sh. bei der Länge des Satzes den Nachsatz, welcher auf *though it was etc.* folgen sollte, vergessen. 25) Die alten Ausgg. lesen ganz sinnlos *The which the gods protect thee, Fame may defend thee.* — Malone, der *from* für *Fame* änderte, setzte *it* vor *may*, was sich leicht hinzudenken lässt. 26) Das, was mein Vater mir in seinem Testamente vermacht hat. 27) *fortune's better* in den alten Ausgg. Die Emendation gehört M. Mason an. 28) *condolements* scheint der Fischer für *emoluments* zu gebrauchen. — *vail* ist *avail* = Profit. 29) *it* setzt Malone für *them* der alten Ausgg. 30) *rapture*, Rowe's Lesart für *rupture* der alten Ausgg., wird bestätigt durch die entsprechende Stelle bei Wilkins: *which horse he provided with a jewel, whom all the raptures of the sea could not bereave from his arm.* — Steevens erklärt *rapture* mit *violent seizure*, in welchem Sinne es öfter in Chapman's Homer vorkommt. 31) *building* in den alten Ausgg., was Dyce beibehält, indem er es mit *fixture* erklärt. Malone setzte *biding* dafür. Die natürlichste Verbesserung scheint *gilding (guilding* in alter Orthographie). — Steevens bemerkt: *Any ornament of enchased gold was anciently styled a jewel.* — Dieses Geschmeide wird dann in dem folgenden Verse angeredet mit *unto thy value* = bis zu dem Belauf Deines Werthes, so viel Du werth bist. 32) *bases* ist ein Kleidungsstück, das dem Ritter zu Pferde als Bedeckung vom Gürtel bis über die Kniee niederhing. Die entsprechende Stelle bei Wilkins lautet: *and others furnishing him with the long sideskirts of their cassocks to make him bases.* — In der vorigen Zeile setzte Dyce *friends* für *friend* der Fol. 33) *equal* ist Staunton's plausible Conjectur für *a goal* der alten Ausgg., was die übrigen Hgg. beibehalten.

2. *Fish.* We 'll sure provide: thou shalt have my best gown to make thee a pair, and I 'll bring thee to the court myself.

*Per.* Then honour be but equal[33] to my will!
This day I 'll rise, or else add ill to ill. *[Exeunt.*

## SCENE II.

The Same. A public Way or Platform leading to the Lists. A Pavilion near it, for the reception of the KING, PRINCESS, Ladies, Lords, etc.

*Enter* SIMONIDES, THAISA, *Lords, and Attendants.*

*Sim.* Are the knights ready to begin the triumph?[1]

1. *Lord.* They are, my liege;
And stay your coming to present themselves.

*Sim.* Return them,[2] we are ready; and our daughter,
In honour of whose birth these triumphs are,
Sits here, like beauty's child, whom nature gat
For men to see, and seeing wonder at. *[Exit a Lord.*

*Thai.* It pleaseth you, my royal father, to express
My commendations great, whose merit 's less.

*Sim.* 'T is fit it should be so; for princes are
A model, which heaven makes like to itself:
As jewels lose their glory if neglected,
So princes their renown,[3] if not respected.
'T is now your honour, daughter, to explain[4]
The labour of each knight in his device.

*Thai.* Which, to preserve mine honour, I 'll perform.

*Enter a Knight: he passes over the stage, and his Squire presents his shield to the* PRINCESS.

*Sim.* Who is the first that doth prefer himself?

*Thai.* A knight of Sparta, my renowned father;
And the device he bears upon his shield
Is a black Ethiop, reaching at the sun;
The word,[5] *Lux tua vita mihi.*

*Sim.* He loves you well that holds his life of you.
*[The Second Knight passes over.*
Who is the second that presents himself?

*Thai.* A prince of Macedon, my royal father;
And the device he bears upon his shield
Is an arm'd knight, that 's conquer'd by a lady;
The motto thus, in Spanish, *Piu por dulzura que por fuerza.*[6] *[The Third Knight passes over.*

*Sim.* And what 's the third?

*Thai.* The third of Antioch;
And his device, a wreath of chivalry;
The word, *Me pompæ*[7] *provexit apex.*
*[The Fourth Knight passes over.*

*Sim.* What is the fourth?

*Thai.* A burning torch, that 's turned upside down;
The word, *Quod*[8] *me alit, me extinguit.*

*Sim.* Which shows that beauty hath his power and will,
Which can as well inflame, as it can kill.
*[The Fifth Knight passes over.*

*Thai.* The fifth, a hand environed with clouds,
Holding out gold that 's by the touchstone tried;
The motto thus, *Sic spectanda fides.*[9]
*[The Sixth Knight passes over.*

*Sim.* And what 's
The sixth and last,[10] the which the knight himself
With such a graceful courtesy deliver'd?

*Thai.* He seems to be a stranger; but his present is
A wither'd branch, that 's only green at top;
The motto, *In hac spe vivo.*

*Sim.* A pretty moral:[11]
From the dejected state wherein he is,
He hopes by you his fortunes yet may flourish.

1. *Lord.* He had need mean better than his outward show
Can any way speak in his just commend;
For by his rusty outside he appears
To have practis'd more the whipstock, than the lance.

2. *Lord.* He well may be a stranger, for he comes
To an honour'd triumph strangely furnished.

3. *Lord.* And on set purpose let his armour rust
Until this day, to scour it in the dust.

*Sim.* Opinion 's but a fool, that makes us scan
The outward habit by the inward man.[12]
But stay, the knights are coming; we 'll withdraw
Into the gallery. *[Exeunt.*

*[Great shouts, and all cry, „The mean knight!“*[13]

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1) *triumph* ist jede ritterliche oder höfische Lustbarkeit, Festspiel oder Aufzug; hier ist das Turnier damit gemeint. — Bei Gower heisst Simonides *Arcestrates*, und die Tochter bleibt namenlos. Bei Twine heisst er *Altistrates* und die Tochter *Lucina.* 2) Erwiedere ihnen, dass wir bereit sind. — Die alten Ausgg. haben *our daughter here*, obgleich bald nachher folgt *sits here.* 3) So Malone. — *renowns* in den alten Ausgg. 4) *explain* ist Steevens' Emendation für *entertain* der alten Ausgg. Es ist das Ehrenamt der Prinzessin, die Leistungen jedes Ritters aus seiner Devise zu deuten. 5) *the word* ist dasselbe, was nachher *the motto* heisst. 6) Malone macht darauf aufmerksam, dass für das italienische *più* das spanische *mas* stehen müsse. Die alten Ausgg. schreiben *Pue per dulcera kee per forsa*, was bei Wilkins erklärt wird: *more by lenity than by force.* 7) Die alten Ausgg. haben *me Pompey*, was Steevens verbessert. Das Richtige steht bei Wilkins nebst der Erklärung: *the desire of renown drew him to this enterprise.* 8) Die alten Ausgg. haben *qui* für *quod*, und ebenso Wilkins, der die Uebersetzung hinzufügt: *that which gives me life, gives me death.* 9) Wilkins fügt die Erklärung hinzu: *so faith is to be looked into.* — Wie die Erklärung der meisten Mottos, so fehlt in dem Drama, wie es uns jetzt vorliegt, auch die Angabe der Herkunft des vierten und fünften Ritters, die nicht wohl entbehrt werden kann. Wilkins zählt, freilich in anderer Ordnung als das Drama, folgende fünf: *a prince of Macedon, a prince of Corinth, the third of Antioch, the fourth of Sparta, the fifth of Athens.* Von diesen hätte der zweite und fünfte bei Sh. ebenfalls seinen Platz finden müssen. 10) d. h. die sechste und letzte Devise. Bei Wilkins wird ausführlicher erzählt: *The sixth and last was Pericles, prince of Tyre, who having neither page to deliver his shield, nor shield to deliver, making his device according to his fortunes, which was a withered branch, being only green at the top, which proved the abating of his body decayed not the nobleness of his mind; his word: In hac spe vivo, in that hope I live; himself with a most graceful courtesy presented it unto her.* 11) Vgl. A. 2, Sc. 1, Anm. 5. 12) Es sollte heissen *scan the inward man by the outward habit*, weshalb M. Mason interpungiren wollte: *The outward habit by, the inward man.* Augenscheinlich hat der Reim diese Umstellung veranlasst. Bei Wilkins steht: *so the outward habit was the least table of the inward mind.* 13) Vor dieser Bühnenweisung ist eine längere Pause zu denken, während

## SCENE III.

The Same. A Hall of State. — A Banquet prepared.

*Enter* SIMONIDES, THAISA, *Ladies*, *Lords*, *Knights*, *and Attendants*.

*Sim.* Knights,
To say you 're welcome were superfluous.
To place [1] upon the volume of your deeds,
As in a title-page, your worth in arms,
Were more than you expect, or more than 's fit,
Since every worth in show commends itself.
Prepare for mirth, for mirth becomes a feast:
You are princes, and my guests.
*Thai.* But you, [2] my knight and guest;
To whom this wreath of victory I give,
And crown you king of this day's happiness.
*Per.* 'T is more by fortune, lady, than by merit. [3]
*Sim.* Call it by what you will, the day is yours;
And here, I hope, is none that envies it.
In framing an artist [4] art hath thus decreed,
To make some good, but others to exceed;
And you 're her labour'd scholar. [5] Come, queen o' the feast,
(For, daughter, so you are,) here take your place:
Marshal the rest, [6] as they deserve their grace.
*Knights.* We are honour'd much by good Simonides.
*Sim.* Your presence glads our days: honour we love,
For who hates honour, hates the gods above.
*Marshal.* Sir, yonder is your place.
*Per.* Some other is more fit.
*1. Knight.* Contend not, Sir; for we are gentlemen,
That neither in our hearts, nor outward eyes,
Envy the great, nor do the low despise. [7]
*Per.* You are right courteous knights.
*Sim.* Sit, Sir; sit.
*[Aside.]* By Jove, I wonder, that is king of thoughts,
These cates resist me, he not thought upon. [8]
*Thai. [Aside.]* By Juno, that is queen of marriage,
All viands that I eat do seem unsavoury,
Wishing him my meat. Sure, he 's a gallant gentleman.
*Sim. [Aside.]* He 's but a country gentleman:
Has done no more than other knights have done,
Has broken a staff, or so; so let it pass.
*Thai. [Aside.]* To me he seems like diamond to glass.
*Per. [Aside.]* Yon king 's to me like to my father's picture,
Which tells me in that glory once he was;
Had princes sit, like stars, about his throne,
And he the sun for them to reverence.
None that beheld him, but like lesser lights
Did vail their crowns to his supremacy;
Where now his son 's [9] like a glow-worm in the night.
The which hath fire in darkness, none in light:
Whereby I see that Time 's the king of men;
He 's both their parent, [10] and he is their grave,
And gives them what he will, not what they crave.
*Sim.* What, are you merry, knights?
*1. Knight.* Who can be other in this royal presence?
*Sim.* Here, with a cup that 's stor'd [11] unto the brim,
(As you do love, fill to your mistress' lips,)
We drink this health to you.
*Knights.* We thank your grace.
*Sim.* Yet pause awhile;
Yon knight doth sit too melancholy, [12]
As if the entertainment in our court
Had not a show might countervail his worth.
Note it not you, Thaisa?
*Thai.* What is 't to me, my father?
*Sim.* O! attend, my daughter:
Princes, in this, should live like gods above,
Who freely give to every one that comes
To honour them;
And princes, not doing so, are like to gnats
Which make a sound, but kill'd are wonder'd at. [13]
Therefore, to make his entrance [14] more sweet,
Here say, we drink this standing-bowl [15] of wine to him.
*Thai.* Alas, my father! it befits not me
Unto a stranger knight to be so bold:
He may my proffer take for an offence,
Since men take women's gifts for impudence.
*Sim.* How!
Do as I bid you, or you 'll move me else.

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welcher Pericles im Turniere siegt und von dem Beifallrufen des Volkes als Sieger begrüsst wird mit dem Zuruf *The mean knight!* da sein eigentlicher Name noch unbekannt ist. — Demgemäss ist auch die folgende Bühnenweisung zu Anfang der dritten Scene, wie die Hgg. sie bezeichnen, in den alten Ausgg. *Enter the King and Knights from tilting.*

1) *I place* in den meisten alten Ausgg.; erst die vierte Folioausg. von 1685 hat *to place*. 2) scil. *but you are my knight and guest*. Auf *you* und *my* liegt der Nachdruck. 3) So die späteren alten Ausgg. Die erste Q. hat *my merit*, was Malone vorzog. 4) Für *an artist* ändern manche Hgg. willkürlich *artists*. 5) Ein Zögling, auf dessen Bildung die Natur viele Anstrengung verwandt hat. 6) Dass dies eine Anrede an den Hofmarschall ist, der die übrigen Gäste nach Verdienst zu placiren hat, erhellt aus Wilkins: *in the end, all being seated by the marshal at a table.* Vielleicht wäre daher *marshal* als Vocativ zu fassen. Die alten Ausgg. drucken *Martial the rest etc.* 7) So die späteren alten Ausgg. Die erste Q. hat *have* für *that*, *envies* für *envy*, und *shall* für *do*. 8) Manche Hgg. theilen diese Zeilen dem Pericles zu und ändern *she not* oder auch *she but thought upon*. Indess ist kein Grund vorhanden, die beiden Verse dem Simonides zu entziehen, dem das Essen nur dann schmeckt, wenn er sich in Gedanken mit dem Pericles beschäftigt. So bei Wilkins: *placed directly over-against where the king and his daughter sat, as it were by some divine operation, both king and daughter at one instance were so struck in love with the nobleness of his worth, that they could not spare so much time to satisfy themselves with the delicacy of their viands, for talking of his praises.* 9) Die alten Ausgg. haben *son* für *son 's*. — Manche Hgg. lassen *like* aus. — *where* für *whereas*. 10) So die erste Q. — Die andern alten Ausgg. lesen *for he 's their parent*, was die meisten Hgg. beibehalten. 11) Die alten Ausgg. haben *stur'd* und *stirr'd*. — *stor'd* ist Steevens' Emendation. 12) Manche Hgg. fügen zur Vervollständigung des Verses *methinks* hinter *knight* ein. 13) Monarchen, die nicht huldreich sind, gleichen den Mücken, über die, wenn sie todt sind, man sich wundert, dass sie bei Lebzeiten so viel Lärmen machen konnten, da sie doch so winzig sind. 14) *entrance* ist dreisylbig *(enterance)* zu lesen. 15) *standing-bowl* = ein Pocal mit einem Fussgestel.

*Thai. [Aside.]* Now, by the gods, he could not please me better.
*Sim.* And furthermore tell him, we desire to know of him,
Of whence he is, his name, and parentage.
*Thai.* The king my father, Sir, has drunk to you.
*Per.* I thank him.
*Thai.* Wishing it so much blood unto your life.
*Per.* I thank both him and you, and pledge him freely.
*Thai.* And further he desires to know of you,
Of whence you are, your name and parentage.
*Per.* A gentleman of Tyre, (my name, Pericles,
My education been [16] in arts and arms,)
Who, looking for adventures in the world,
Was by the rough seas reft of ships and men,
And after shipwrack driven upon this shore.
*Thai.* He thanks your grace; names himself Pericles,
A gentleman of Tyre,
Who only by misfortune of the seas
Bereft of ships and men, cast on this shore.
*Sim.* Now, by the gods, I pity his misfortune,
And will awake him from his melancholy.
Come, gentlemen, we sit too long on trifles,
And waste the time which looks for other revels.
Even in your armours, as you are address'd,
Will very well become a soldier's dance. [17]
I will not have excuse, with saying, this
Loud music is too harsh for ladies' heads,
Since they love men in arms as well as beds.
*[The Knights dance.*
So this was well ask'd, 't was so well perform'd. [18]
Come, Sir; here 's a lady that wants breathing too:
And I have [19] heard, you knights of Tyre
Are excellent in making ladies trip,
And that their measures are as excellent. [20]
*Per.* In those that practise them, they are, my lord.
*Sim.* O! that 's as much as you would be denied
Of your fair courtesy. *[The Knights and Ladies dance.]* — Unclasp, unclasp;
Thanks, gentlemen, to all; all have done well,
*[To* Pericles.*]* But you the best. — Pages and lights, to [21] conduct
These knights unto their several lodgings! — Yours, Sir,
We have given order to be next our own.
*Per.* I am at your grace's pleasure.
*Sim.* Princes, it is too late to talk of love,
And that 's the mark I know you level at:
Therefore, each one betake him to his rest;
To-morrow all for speeding [22] do their best. *[Exeunt.*

## SCENE IV.

Tyre. A Room in the Governor's House.

*Enter* Helicanus *and* Escanes.

*Hel.* No, Escanes, [1] know this of me,
Antiochus from incest liv'd not free:
For which, the most high gods not minding longer
To withhold the vengeance that they had in store,
Due to this heinous capital offence,
Even in the height and pride of all his glory,
When he was seated in a chariot
Of an inestimable value, and his daughter with him, [2]
A fire from heaven came, and shrivell'd up
Their [3] bodies, even to loathing; for they so stunk,
That all those eyes ador'd them ere their fall,
Scorn now their hand should give them burial.
*Esca.* 'T was very strange.
*Hel.* And yet but just; for though
This king were great, his greatness was no guard
To bar heaven's shaft, but sin had his reward.
*Esca.* 'T is very true.

*Enter Two or Three Lords.*

*1. Lord.* See, not a man, in private conference
Or council, has respect with him but he. [4]
*2. Lord.* It shall no longer grieve without reproof.
*3. Lord.* And curs'd be he that will not second it.
*1. Lord.* Follow me then. — Lord Helicane, a word.
*Hel.* With me? and welcome. — Happy day, my lords.
*1. Lord.* Know, that our griefs are risen to the top,
And now at length they overflow their banks.
*Hel.* Your griefs! for what? wrong not the prince you love.
*1. Lord.* Wrong not yourself then, noble Helicane;
But if the prince do live, let us salute him,
Or know what ground 's made happy by his breath.
If in the world he live, we 'll seek him out;
If in his grave he rest, we 'll find him there;
And be resolv'd, [5] he lives to govern us,
Or dead, gives cause to mourn his funeral,
And leaves us to our free election.
*2. Lord.* Whose death 's, indeed, the strongest in our censure: [6]
And knowing this kingdom is without a head,
(Like goodly buildings left without a roof
Soon fall to ruin,) [7] your noble self,
That best know how to rule, and how to reign,
We thus submit unto, our sovereign.

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16) *been*, wofür Malone mit einer Q. *being* setzte, wird bestätigt durch Wilkins: *that he was a gentleman of Tyre, his name Pericles, his education been in arts and arms.* 17) So in voller Rüstung, wie Ihr gerüstet dasteht, werdet Ihr zu einem kriegerischen Tanze Euch gut schicken. 18) Die gelungene Ausführung des Tanzes entsprach ganz der passenden Aufforderung dazu. 19) Manche Hgg. fügen hinter *I have* noch *often* ein, zur Vervollständigung des Verses. 20) *measure* = ein ernster, feierlicher Tanz, ist dem leichten, raschen Tanze entgegengestellt, der in der vorhergehenden Zeile angedeutet wird. 21) Manche Hgg. streichen *to*. 22) *for speeding* bezieht sich auf das vorhergehende *to talk of love.*

1) Steevens setzt willkürlich *no, no, my Escanes.* 2) So die alten Ausgg. Die meisten neueren Hgg. ändern: *When he was seated and his daughter with him,* || *In a chariot of inestimable value.* 3) *those bodies* in den alten Ausgg. — Bei Wilkins steht: *and their bodies such a contemptful object on the earth, that all those eyes, but now with reverence looked upon them, all hands that served them, and all knees adored them, scorned now to touch them, loathed now to look upon them, and disdained now to give them burial.* 4) Die Herren sind unzufrieden, dass Helicanus sich ihnen nicht mittheilt und keinen andern Vertrauten als den Escanes hat. 5) *And be resolv'd etc.* = und wir wollen versichert, des Zweifels enthoben sein, dass er u. s. w., ist zu verbinden mit *we 'll seek him out.* 6) Da sein Tod in unserer Meinung sehr sicher ist. — Die alten Ausgg. haben *death* für *death's.* 7) So die alten Ausgg., wo *like* für *as* steht. — Malone änderte: *And*

*All.* Live, noble Helicane!
*Hel.* For honour's cause [8] forbear your suffrages:
If that you love prince Pericles, forbear.
Take I your wish, I leap into the seas, [9]
Where 's hourly trouble for a minute's ease.
A twelvemonth longer, let me entreat you
To forbear [10] the absence of your king;
If in which time expir'd he not return,
I shall with aged patience bear your yoke.
But if I cannot win you to this love,
Go search like nobles, [11] like noble subjects,
And in your search spend your adventurous worth;
Whom if you find, and win unto return,
You shall like diamonds sit about his crown.
*1. Lord.* To wisdom [12] he 's a fool that will not yield:
And since Lord Helicane enjoineth us,
We with our travels will endeavour it. [13]
*Hel.* Then you love us, we you, and we 'll clasp hands:
When peers thus knit, a kingdom ever stands. *[Exeunt.*

## SCENE V.

Pentapolis. A Room in the Palace.

*Enter* Simonides, *reading a letter: the Knights meet him.*

*1. Knight.* Good morrow to the good Simonides.
*Sim.* Knights, from my daughter this I let you know,
That for this twelvemonth she 'll not undertake
A married life.
Her reason to herself is only known,
Which yet from her by no means can I get.
*2. Knight.* May we not get access to her, my lord?
*Sim.* 'Faith, by no means; she hath so strictly
Tied her to her chamber, that 't is impossible.
One twelve moons more she 'll wear Diana's livery;
This by the eye of Cynthia hath she vow'd,
And on her virgin honour will not break it.
*3. Knight.* Loath to bid farewell, we take our leaves.
*[Exeunt Knights.*
*Sim.* So,
They 're well despatch'd; now to my daughter's letter.
She tells me here, she 'll wed the stranger knight,
Or never more to view nor day nor light.
'T is well, mistress; your choice agrees with mine;
I like that well: — nay, how absolute she 's in 't,
Not minding whether I dislike or no!
Well, I commend her choice,
And will no longer have it be delay'd.
Soft! here he comes: I must dissemble it.

*Enter* Pericles.

*Per.* All fortune to the good Simonides!
*Sim.* To you as much, Sir! I am beholding to you
For your sweet music this last night: I do
Protest, my ears were never better fed [1]
With such delightful pleasing harmony.
*Per.* It is your grace's pleasure to commend,
Not my desert.
*Sim.* Sir, you are music's master.
*Per.* The worst of all her scholars, my good lord.
*Sim.* Let me ask one thing.
What do you think of my daughter, Sir?
*Per.* A most virtuous princess.
*Sim.* And she is fair too, is she not?
*Per.* As a fair day in summer; wondrous fair.
*Sim.* My daughter, Sir, thinks very well of you;
Ay, so well, Sir, that you must be her master,
And she will be your scholar: therefore, look to it.
*Per.* I am unworthy for her schoolmaster. [2]
*Sim.* She thinks not so; peruse this writing else.
*Per. [Aside.]* What 's here?
A letter, that she loves the knight of Tyre?
'T is the king's subtilty, to have my life. —
O! seek not to entrap me, gracious lord, [3]
A stranger [4] and distressed gentleman,
That never aim'd so high to love your daughter,
But bent all offices to honour her.
*Sim.* Thou hast bewitch'd my daughter, and thou art
A villain.
*Per.* By the gods, I have not:
Never did thought of mine levy offence;
Nor never did my actions yet commence
A deed might gain her love, or your displeasure.
*Sim.* Traitor, thou liest.
*Per.* Traitor!
*Sim.* Ay, traitor.
*Per.* Even in his throat, unless it be the king, [5]
That calls me traitor, I return the lie.
*Sim. [Aside.]* Now, by the gods, I do applaud his courage.
*Per.* My actions are as noble as my thoughts,
That never relish'd of a base descent.
I came unto your court for honour's cause,
And not to be a rebel to her state; [6]
And he that otherwise accounts of me,
This sword shall prove, he 's honour's enemy.
*Sim.* No? [7]
Here comes my daughter, she can witness it.

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*knowing this kingdom, if without a head,* || *(Like goodly buildings left without a roof,)* || *Will soon to ruin fall, etc.* 8) Die alten Ausgg. lesen *try honour's cause*, wofür Steevens *try honour's course* vermuthete. — Die plausiblere Emendation *for* für *try* rührt von Dyce her. So sagt Pericles in der folgenden Scene: *I came unto your court for honour's cause.* 9) Für *seas*, das hier in figürlichem Sinne gebraucht wird von den stürmischen Sorgen der Herrschaft, setzte Malone *seat*, mit Verwischung des Reimes. 10) *to forbear* = mit Nachsicht oder in Geduld ertragen. — Manche Hgg. lesen mit Steevens *To forbear choice i' the absence of your king.* 11) Für *nobles* setzen manche Hgg. *noblemen.* 12) *to wisdom* ist mit *yield* zu verbinden. 13) *it*, das in den alten Ausgg. fehlt, hat zuerst Malone hinzugefügt.

1) Malone stellt um: *my ears,* || *I do protest, were never better fed.* 2) So die erste Q. Die andern alten Ausgg. haben *to be* für *for*, und manche Hgg. ändern demnach willkürlich: *Unworthy I to be her schoolmaster.* 3) So die alten Ausgg. Malone setzte *to entrap, my gracious lord.* 4) *stranger* ist Adjectiv, wie vorher *the stranger knight.* 5) *the king* in der ersten Q., *a king* in den andern alten Ausgg. 6) Ich kam der Ehre wegen an Euren Hof und nicht um der Herrschaft der Ehre Trotz zu bieten. — Nach Wilkins' Novelle müsste übrigens *your state* für *her state* stehen: *that he came unto his court in search of honour, and not to be a rebel to his state.* — So vermuthet auch Sidney Walker. 7) Diese Interpunction der alten Ausgg. stellt

*Enter* Thaisa.

*Per.* Then, as you are as virtuous as fair,
Resolve your angry father, if my tongue
Did e'er solicit, or my hand subscribe
To any syllable that made love to you?
*Thai.* Why, Sir, say if you had,
Who takes offence at that would make me glad?
*Sim.* Yea, mistress, are you so peremptory? —
*[Aside.]* I am glad on 't with all my heart. —
I 'll tame you; I 'll bring you in subjection.
Will you, not having my consent,
Bestow your love and your affections
Upon a stranger? *[aside]* who, for aught I know,
May be (nor can I think the contrary)
As great in blood as I myself. [8] —
Therefore, hear you, mistress; either [9] frame
Your will to mine; and you, Sir, hear you,
Either be rul'd by me, or I will make you —
Man and wife.
Nay, come, your hands and lips must seal it too;
And being join'd, I 'll thus your hopes destroy;
And for a further grief, — God give you joy! —
What, are you both pleas'd?
*Thai.* Yes, if you love me, Sir.
*Per.* Even as my life, or blood that fosters it. [10]
*Sim.* What! are you both agreed?
*Both.* Yes, if 't please your majesty.
*Sim.* It pleaseth me so well, that I will see you wed; [11]
Then, with what haste you can, get you to bed.
*[Exeunt.*

## ACT III.

*Enter* Gower.

*Gow.* Now sleep yslaked [1] hath the rout;
No din but snores the house about,
Made louder by the o'er-fed breast
Of this most pompous marriage-feast.
The cat, with eyne of burning coal,
Now couches 'fore [2] the mouse's hole;
And crickets sing at the oven's mouth,
All [3] the blither for their drouth.
Hymen hath brought the bride to bed,
Where, by the loss of maidenhead,
A babe is moulded. — Be attent,
And time, that is so briefly spent,
With your fine fancies quaintly eche; [4]
What 's dumb in show, I 'll plain [5] with speech.

*Dumb-show.*

*Enter* Pericles *and* Simonides *at one door, with Attendants; a Messenger meets them, kneels, and gives* Pericles *a letter:* Pericles *shows it to* Simonides; *the Lords kneel to* Pericles. [6] *Then enter* Thaisa *with child, and* Lychorida: Simonides *shows his daughter the letter; she rejoices: she and* Pericles *take leave of her father, and all depart.*

*Gow.* By many a dern [7] and painful perch
Of Pericles the careful search
By the four opposing coigns, [8]
Which the world together joins,
Is made, with all due diligence,
That horse, and sail, and high expense,
Can stead the quest. [9] At last from Tyre
(Fame answering the most strange inquire) [10]
To the court of king Simonides
Are letters brought, the tenour these: —
Antiochus and his daughter dead;
The men of Tyrus on the head
Of Helicanus would set on
The crown of Tyre, but he will none:
The mutiny he there hastes t' oppress; [11]
Says to 'em, if king Pericles
Come not home in twice six moons,
He, obedient to their dooms,
Will take the crown. The sum of this,
Brought hither to Pentapolis,
Yravished [12] the regions round,

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Dyce mit Recht wieder her. Simonides fragt: Nicht? Bist Du kein Verräther? Hier kommt meine Tochter, die es bezeugen kann, dass Du einer bist. 8) Diese freilich sehr mangelhaften Verse werden in den meisten Ausgg. so regulirt: *Will you, not having my consent, bestow || Your love and your affections on a stranger? || Who, for aught I know to the contrary, || Or think, may be as great in blood as I.* 9) Manche Hgg. streichen *either* in ihrer Versregulirung. 10) Ich liebe Euch, wie ich mein Leben liebe oder mein Blut, das meinem Leben zur Pflege und Nahrung dient. — Malone liest mit der ersten Q. *my blood* für *or blood* der andern alten Ausgg. und erklärt sehr gesucht: *even as my life loves my blood that supports it.* — Nach Wilkins' Novelle zu urtheilen, muss diese Scene des Dramas in sehr abgekürztem Zustande auf uns gekommen sein und Simonides ursprünglich die Rolle des erzürnten Vaters viel länger fortgespielt haben. 11) *wed* für *wedded*, — eine Form, die auch sonst bei Sh. vorkommt.

1) Der Schlaf hat jetzt den Schwarm der Hochzeitsfeier zur Ruhe gebracht. — Das alterthümliche *y* setzen die meisten alten Ausgg. statt vor *slaked*, wohin es gehört, vor *sleep*. Nur die erste Q. hat das Richtige. — In der folgenden Zeile haben alle alten Ausgg. *about the house*. Die Umstellung, die der Reim erfordert, rührt von Malone her. 2) *'fore* setzt Malone für *from* der alten Ausgg. 3) *are* in den alten Ausgg., was Boswell als Ellipse erklärt: *which are the blighter*. Steevens setzte *as* dafür, und Dyce *aye*. Das adverbiale *all* scheint sich am besten zu dem comparativen *the blighter* zu fügen. 4) *to eche* veraltet für *to eke* = ergänzen, ausfüllen. 5) *to plain* für *to explain*. — Gower will die nachfolgende Pantomime erklären. 6) Die Höflinge erfahren erst jetzt Pericles' wahren Stand und bringen ihm ihre Huldigung dar. 7) *dern* = einsam, melancholisch, wird in Coles' Latin-English Dictionary mit *solitarius, moestus* erklärt. — *perch* = Längenmass von 5½ englischen Ellen. 8) *coigns* = Eckstein, Ecke, ist Tyrwhitt's Emendation für das sinnlose *crignes* der alten Ausgg. So in Merchant of Venice (A. 2, Sc. 7) *from the four corners of the earth*. — Für *joins* müsste *join* stehen. 9) Die Nachforschung nach Pericles wird auf mancher mühsamen Strecke nach allen vier Weltgegenden hin betrieben mit allem Eifer, womit Pferde und Schiffe und hohe Kosten die Nachfrage unterstützen können. 10) Für *strange inquire* = ausnehmende, seltene Nachforschung, liest Malone *strong inquire*. 11) *to oppress* = erdrücken. 12) *yravished* ist Steevens' Emendation für *iranished* und *irony shed* der

And every one with claps can[13] sound,
»Our heir-apparent is a king!
Who dream'd, who thought of such a thing?«
Brief, he must hence depart to Tyre:
His queen, with child, makes her desire
(Which who shall cross?) along to go;
Omit we all their dole and woe:
Lychorida, her nurse, she takes,
And so to sea. Their[14] vessel shakes
On Neptune's billow; half the flood
Hath their keel cut:[15] but fortune's mood[16]
Varies again; the grizzly north
Disgorges such a tempest forth,
That, as a duck for life that dives,
So up and down the poor ship drives.
The lady shrieks, and well-a-near[17]
Does fall in travail with her fear:
And what ensues in this fell storm[18]
Shall for itself itself perform.
I nill relate, action may
Conveniently the rest convey,
Which might not what by me is told.[19]
In your imagination hold
This stage the ship,[20] upon whose deck
The sea-tost Pericles appears to speak. *[Exit.*

## SCENE I.

*Enter* Pericles, *on shipboard.*

*Per.* Thou[1] god of this great vast, rebuke these surges,
Which wash both heaven and hell; and thou, that hast
Upon the winds command, bind them in brass,
Having call'd[2] them from the deep. O! still
Thy deafening, dreadful thunders; gently[3] quench
Thy nimble, sulphurous[4] flashes! — O! how, Lychorida,
How does my queen? — Thou storm,[5] venomously
Wilt thou spit all thyself? — The seaman's whistle
Is as a whisper in the ears of death,
Unheard. Lychorida! — Lucina, O!
Divinest patroness, and midwife[6] gentle
To those that cry by night, convey thy deity
Aboard our dancing boat; make swift the pangs
Of my queen's travails! — Now, Lychorida!

*Enter* Lychorida, *with an Infant.*

*Lyc.* Here is a thing too young for such a place,
Who, if it had conceit,[7] would die, as I
Am like to do. Take in your arms this piece
Of your dead queen.
*Per.* How, how, Lychorida!
*Lyc.* Patience, good Sir; do not assist the storm.
Here 's all that is left living of your queen,
A little daughter: for the sake of it,
Be manly, and take comfort.
*Per.* O you gods!
Why do you make us love your goodly gifts,
And snatch them straight away? We here below
Recall not what we give, and therein may
Vie[8] honour with you.
*Lyc.* Patience, good Sir,
Even for this charge.
*Per.* Now, mild may be thy life!
For a more blust'rous birth had never babe:
Quiet and gentle thy conditions![9]
For thou 'rt the rudeliest welcome[10] to this world,
That e'er was prince's child. Happy what follows!
Thou hast as chiding a nativity,
As fire, air, water, earth, and heaven can make,
To herald[11] thee from the womb: even at the first,
Thy loss is more than can thy portage[12] quit,
With all thou canst find here. — Now the good gods
Throw their best eyes upon 't!

*Enter Two Sailors.*

*1. Sail.* What courage, Sir? God save you!
*Per.* Courage enough. I do not fear the flaw;[13]
It has done to me the worst. Yet for the love

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alten Ausgg. 13) *can*, eine altenglische Form für *'gan* oder *began*, wird von vielen Hggn. hier in *'gan* verändert. 14) *their* in der ersten Q. — Sonst haben die alten Ausgg. *then* für *their*. 15) Ihr Kiel hat schon das halbe Meer durchschnitten. 16) *fortune's mood* verbesserte Steevens für *fortune mov'd* der alten Ausgg. 17) *well-a-near*, ein Ausruf des Jammers wie *well-a-day*, was bei Wilkins an der entsprechenden Stelle steht. 18) *fell storm* in der ersten Q.; die andern alten Ausgg. haben *self storm*. 19) Ich will keinen weiteren Bericht abstatten; die Darstellung mag passlicher Weise das Uebrige für mich besorgen, was nicht wohl anginge bei dem, was von mir erzählt ist. 20) Haltet in Eurer Einbildungskraft diese Bühne für das Schiff, auf dessen Verdeck u. s. w. — Für *sea-tost* haben die alten Ausgg. *seas tost*.

1) *thou* setzte Rowe für *the* der alten Ausgg. 2) Für *call'd* vermuthet Dyce *recall'd*. 3) *gently* in der ersten Q.; die andern alten Ausgg. haben *daily*. 4) Malone, der diese Verse anders regulirt, ändert deshalb auch *sulphurous* in *sulphureous* um. — Für das nächstfolgende *how* ist vielleicht, wie an andern Stellen bei Sh., *ho!* zu lesen. — Lychorida heisst ebenso bei Gower, bei Twine aber *Ligozides*. 5) *then storm* in den alten Ausgg., von Malone in *Thou, storm, thou! venomously etc.* verändert: Du Sturm, willst Du in Deiner Bosheit Dich ganz ausspeien? — Dyce liest *Thou stormest venomously; etc.* 6) *midwife* ist Steevens' glückliche Emendation für *my wife* der alten Ausgg. 7) *conceit* = Begriff, Fassungskraft. 8) *vie* ist Steevens' und M. Mason's plausible Conjectur für das seltsame *use* der alten Ausgg. Wir Menschen hienieden fordern nicht zurück, was wir einmal gegeben haben, und können darin an Ehre mit den Göttern wetteifern, es den Göttern zuvorthun. 9) *conditions* erklärt Steevens hier mit *qualities, dispositions of life*. — Der Plural lässt eher vermuthen, dass Sh. *conditions* = Lebenslagen, Lebensverhältnisse, fasst. So in Timon of Athens (A. 4, Sc. 3) *spare your oaths, I'll trust to your conditions*. 10) Für *welcome* der alten Ausgg. wollte Malone *welcom'd* setzen. Vgl. jedoch die entsprechende Stelle bei Wilkins, die zugleich vermuthen lässt, dass der Sh.'sche Text des Dramas uns hier nicht vollständig erhalten ist: *Poor inch of nature, quoth he, thou art as rudely welcome to the world, as ever princess' babe was, and hast as chiding a nativity, as fire, air, earth and water can afford thee.* 11) *harold* in den alten Ausgg.; *herald* ist Steevens' Emendation. 12) Der Sinn von *portage* ist dunkel, wenn auch der Sinn des ganzen Satzes der sein muss, dass das neugeborne Kind durch den Tod seiner Mutter mehr verloren hat, als das Kind selbst mit Allem, was es hier findet, wieder abtragen kann. — *portage* =

Of this poor infant, this fresh-new sea-farer,
I would it would be quiet.

*1. Sail.* Slack the bolins there. Thou wilt not, wilt thou? Blow, and split thyself. [14]

*2. Sail.* But sea-room, an the brine and cloudy billow kiss the moon, I care not.

*1. Sail.* Sir, your queen must overboard: the sea works high, the wind is loud, and will not lie till the ship be cleared of the dead.

*Per.* That 's your superstition.

*1. Sail.* Pardon us, Sir; with us at sea it hath been still observed, and we are strong in custom. [15] Therefore briefly yield her, for she must overboard straight. [16]

*Per.* As you think meet. — Most wretched queen!

*Lyc.* Here she lies, Sir.

*Per.* A terrible childbed hast thou had, my dear;
No light, no fire: the unfriendly elements
Forgot thee utterly; nor have I time
To give thee hallow'd to thy grave, but straight
Must cast thee, scarcely coffin'd, in the ooze; [17]
Where, for a monument upon thy bones,
And aye-remaining lamps, [18] the belching whale,
And humming water, must o'erhelm thy corse,
Lying with simple shells. — O Lychorida!
Bid Nestor bring me spices, ink and paper,
My casket and my jewels; and bid Nicander
Bring me the satin coffer: [19] lay the babe
Upon the pillow. Hie thee, whiles I say
A priestly farewell to her: suddenly, woman.
*[Exit* Lychorida.

*2. Sail.* Sir, we have a chest beneath the hatches, caulk'd and bitumed ready.

*Per.* I thank thee. Mariner, say what coast is this?

*2. Sail.* We are near Tharsus.

*Per.* Thither, gentle mariner,
Alter thy course from Tyre. [20] When canst thou reach it?

*2. Sail.* By break of day, if the wind cease.

*Per.* O, make for Tharsus. —
There will I visit Cleon, for the babe
Cannot hold out to Tyrus: there I 'll leave it
At careful nursing. — Go thy ways, good mariner:
I 'll bring the body presently. *[Exeunt.*

## SCENE II.

Ephesus. A Room in Cerimon's House.

*Enter* Cerimon, [1] *a Servant, and some Persons who have been shipwracked.*

*Cer.* Philemon, ho!

*Enter* Philemon.

*Phil.* Doth my lord call?

*Cer.* Get fire and meat for these poor men:
It has been a turbulent and stormy night.

*Serv.* I have been in many; but such a night as this,
Till now I ne'er endur'd.

*Cer.* Your master will be dead ere you return:
There 's nothing can be minister'd to nature,
That can recover him. — *[To* Philemon.*]* Give this to the 'pothecary,
And tell me how it works. *[Exeunt all but* Cerimon.

*Enter Two Gentlemen.*

*1. Gent.* Good morrow.

*2. Gent.* Good morrow to your lordship.

*Cer.* Gentlemen,
Why do you stir so early?

*1. Gent.* Sir,
Our lodgings, standing bleak upon the sea,
Shook, as the earth did quake;
The very principals [2] did seem to rend,
And all to topple. Pure surprise and fear
Made me to quit the house.

*2. Gent.* That is the cause we trouble you so early;
'T is not our husbandry. [3]

*Cer.* O! you say well.

*1. Gent.* But I much marvel that your lordship, having
Rich tire about you, should at these early hours
Shake off the golden slumber of repose.
'T is most strange,
Nature should be so conversant with pain,
Being thereto not compell'd.

*Cer.* I held it ever,
Virtue and cunning [4] were endowments greater

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Bringerlohn, das, was für die Ankunft des Kindes bezahlt werden muss. 13) *flaw* = plötzlicher Sturm. 14) So wird der Sturm auch in Tempest (A. 1, Sc. 1) angeredet: *Blow till thou burst thy wind, if room enough!* — Dazu gehört das folgende *But sea-room etc.* = Wenn das Schiff nur offne See hat, so ist es mir gleichgiltig, wenn das Salzwasser und die wolkennahe Woge auch bis an den Mond emporspritzt. 15) *custom* ist Boswell's Emendation für das sinnlose *eastern* der alten Ausgg.: wir halten fest auf's Herkommen, bleiben dabei. — Die meisten Hgg. lesen mit M. Mason *earnest* dafür. 16) *for she must overboard straight* fügen die alten Ausgg. in die nächste Rede des Pericles ein, nach den Worten *As you think meet.* 17) *in the ooze* verbessert Steevens das *in oare* der alten Ausgg. 18) Und die ewigen Lampen, die am Grabe brennen. — Die alten Ausgg. lesen *the air remaining lamps.* Die Verbesserung rührt von Malone her. 19) *coffin* in den alten Ausgg., von Malone verbessert. — Pericles verlangt die Kiste nicht, um die Leiche der Thaisa darin zu bestatten, sondern um die seidenen Stoffe, die darin aufbewahrt werden, zur Einkleidung der Leiche zu verwenden. 20) *for Tyre* in den alten Ausgg. wird von Malone gerechtfertigt: *change thy course which is now for Tyre, and go to Tharsus.* — Indess hat Wilkins: *he directed his master to alter the course from Tyre, being a shorter cut to Tharsus,* und ebenso in der kurzen Inhaltsanzeige, die der Novelle vorangeht: *at departure of whom Pericles altereth his course from Tyre, being a shorter cut to his host Cleon in Tharsus.* Diese Emendation empfahl schon Mommsen in seiner Ausgabe der Novelle.

1) Cerimon, der in dem Personenverzeichniss der Fol. als *a Lord of Ephesus* bezeichnet wird, ist in dem Personenverzeichniss bei Wilkins, nach Twine's Vorgange, *a Physician,* in der Novelle selbst jedoch ein vornehmer und begüterter Herr. — Auch bei Gower, wie bei Twine, führt er denselben Namen. — Vgl. Einleitung pag. 671 u. 672. 2) *principals* = Haupt- und Grundbalken eines Gebäudes. 3) *husbandry* = wirthschaftlicher Eifer, der ein Frühaufstehen veranlasst. 4) *cunning* = Kunde, Kenntniss. — In der vorigen Zeile haben die alten Ausgg. *hold* für *held,* was Malone emendirt. 5) *I* fügte Malone ein. 6) *treasure* emendirt Steevens für *pleasure* der alten Ausgg. — Solches Aufspeichern der Schätze, ohne sie zu verwenden, kann nur dem Narren

Than nobleness and riches: careless heirs
May the two latter darken and expend;
But immortality attends the former,
Making a man a god. 'T is known, I ever
Have studied physic, through which secret art,
By turning o'er authorities, I have
(Together with my practise) made familiar
To me and to my aid the blest infusions
That dwell in vegetives, in metals, stones;
And I[5] can speak of the disturbances
That nature works, and of her cures; which doth give me
A more content in course of true delight,
Than to be thirsty after tottering honour,
Or tie my treasure[6] up in silken bags,
To please the fool and death.

*2. Gent.* Your honour has through Ephesus pour'd forth
Your charity, and hundreds call themselves
Your creatures, who by you have been restor'd:
And not[7] your knowledge, your personal pain, but even
Your purse, still open, hath built Lord Cerimon
Such strong renown as never shall decay.[8]

*Enter Two or Three Servants, with a chest.*

*Serv.* So; lift there.
*Cer.* What is that?
*Serv.* Sir, even now
Did the sea toss upon[9] our shore this chest:
'T is of some wrack.
*Cer.* Set it down; let 's look upon 't.
*2. Gent.* 'T is like a coffin, Sir.
*Cer.* Whate'er it be,
'T is wondrous heavy. Wrench it open straight:
If the sea's stomach be o'ercharg'd with gold,
'T is a good constraint of fortune it belches upon us.[10]
*2. Gent.* 'T is so, my lord.
*Cer.* How close 't is caulk'd and bitum'd![11]
Did the sea cast it up?
*Serv.* I never saw so huge a billow, Sir,
As toss'd it upon shore.
*Cer.* Come, wrench it open.
Soft! — it smells most sweetly in my sense.

*2. Gent.* A delicate odour.
*Cer.* As ever hit my nostril. So, up with it.
O you most potent gods! what 's here? a corse!
*1. Gent.* Most strange!
*Cer.* Shrouded in cloth of state; balm'd and entreasur'd
With full bags of spices! A passport too:
Apollo, perfect me i' the characters!

*[Reads from a scroll.*

*Here I give to understand,*
*(If e'er this coffin drive a-land,)*
*I, king Pericles, have lost*
*This queen, worth all our mundane cost.*
*Who finds her, give her burying;*
*She was the daughter of a king:*
*Besides this treasure for a fee,*
*The gods requite his charity!*[12]

If thou liv'st, Pericles, thou hast a heart
That even[13] cracks for woe! — This chanc'd to-night.
*2. Gent.* Most likely, Sir.
*Cer.* Nay, certainly to-night;
For look, how fresh she looks. — They were too rough,
That threw her in the sea. Make fire within:
Fetch hither all the boxes in my closet.

*[Exit a Servant.*

Death may usurp on nature many hours,
And yet the fire of life kindle again
The o'erpress'd spirits. I heard
Of an Egyptian, that had nine hours lien dead,
Who was by good appliance recovered.[14]

*Re-enter Servant, with boxes, napkins, and fire.*

Well said, well said;[15] the fire and the cloths. —
The rough and woful music that we have,[16]
Cause it to sound, 'beseech you.
The vial[17] once more; — how thou stirr'st, thou block! —
The music there! I pray you, give her air.
Gentlemen,
This queen will live: nature awakes; a warmth
Breathes out of her:[18] she hath not been entranc'd

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Freude machen und dem Tode, für den der Geizhals am Ende spart. 7) *not — but even* = nicht nur — sondern eben so sehr. 8) So die alten Ausgg. mit Ausnahme der ersten Q., welche liest *Such strong renown as time shall never* —, als ob das Auftreten der Diener die Vollendung des Satzes unterbräche. — Dyce nimmt an, dass aus Versehen das Wort *raze* ausgefallen sei, und Staunton combinirt aus beiden Lesarten eine dritte: *Such strong renown as time shall ne'er decay.* 9) *toss up upon* in den alten Ausgg. 10) Wenn der Magen des Meeres sich mit Gold überladen hat, so ist es ein glücklicher Zwang der Glücksgöttin, dass er das Gold auf uns wieder von sich geben muss. 11) *bitum'd* verbessert Malone das *bottom'd* der alten Ausgg. Vgl. A. 3, Sc. 1: *Sir, we have a chest beneath the hatches, caulk'd and bitumed ready.* — *bitumed* steht auch an der entsprechenden Stelle bei Wilkins. 12) Die entsprechenden Verse bei Wilkins lauten: *If e'er it hap this chest be driven* || *On any shore, on coast or haven,* || *I, Pericles, the prince of Tyre,* || *That, losing her, lost all desire,* || *Intreat you give her burying,* || *Since she was daughter to a king.* || *This gold I give you as a fee;* || *The gods requite your charity.* 13) *ever* in der ersten Q., *even* in den andern alten Ausgg. — Wilkins hat dafür: *Now, surely, quoth he, Pericles, thou hast a body even drowned with woe for the loss of so goodly a creature.* 14) Wie corrumpirt diese Stelle ist, erhellt aus dem entsprechenden Passus bei Wilkins: *I have read of some Egyptians who, after four hours' death, if man may call it so, have raised impoverished bodies, like to this, unto their former health.* — Dyce liest *appliances recover'd*, und Malone ändert den ganzen Vers so: *By good appliance was recovered.* 15) *well said* = brav, recht so! ist an den mit dem Rettungsapparat eintretenden Diener gerichtet. 16) Bei Wilkins steht: *then calling softly to the gentlemen, he bade them that they should command some still music to sound.* — Demnach wäre vielleicht *still* oder *soft* für *rough* zu setzen. 17) Die erste Q. hat *viol*, was Dyce beibehält, indem er das Wort auf die Musik bezieht, die noch einmal spielen soll. Natürlicher scheint es, mit den übrigen alten Ausgg. *vial* zu lesen = die Phiole, die sich Cerimon noch einmal reichen lässt, um aus ihr noch einige stärkende Tropfen in Thaisa's Mund einzuflössen. So bei Wilkins: *when pouring a precious liquor into her mouth, he perceived warmth more and more to increase in her.* 18) Die erste Q. hat theils *a warmth breath*, theils *a warm breath*, wie

Above five hours. See, how she 'gins to blow
Into life's flower again!
*1. Gent.* The heavens,[19]
Through you, increase our wonder, and set up
Your fame for ever.
*Cer.* She is alive! behold,
Her eyelids, cases to those heavenly jewels
Which Pericles hath lost,
Begin to part their fringes of bright gold:
The diamonds of a most praised water
Do appear, to make the world twice rich. Live,
And make us weep to hear your fate, fair creature,
Rare as you seem to be![20] *[She moves.*
*Thai.* O dear Diana!
Where am I? Where 's my lord? What world is this?[21]
*2. Gent.* Is not this strange?
*1. Gent.* Most rare.
*Cer.* Hush, gentle neighbours!
Lend me your hands; to the next chamber bear her.
Get linen: now this matter must be look'd to,
For her relapse is mortal. Come, come;
And Æsculapius guide us!

*[Exeunt, carrying* Thaisa *away.*

## SCENE III.

Tharsus. A Room in Cleon's House.

*Enter* Pericles, Cleon, Dionyza, Lychorida, *with* Marina *in her arms.*

*Per.* Most honour'd Cleon, I must needs be gone:
My twelve months are expir'd, and Tyrus stands
In a litigious peace. You, and your lady,
Take from my heart all thankfulness; the gods
Make up the rest upon you!
*Cle.* Your shafts of fortune, though they hurt you mortally,
Yet glance full wanderingly on us.[1]
*Dion.* O your sweet queen!
That the strict fates had pleas'd you had brought her hither,
To have bless'd mine eyes with her!
*Per.* We cannot but obey
The powers above us. Could I rage and roar
As doth the sea she lies in, yet the end
Must be as 't is. My gentle babe Marina (whom,
For she was born at sea, I have nam'd so) here
I charge your charity withal, and leave her
The infant of your care, beseeching you
To give her princely training, that she may
Be manner'd as she is born.[2]
*Cle.* Fear not, my lord, but think
Your grace, that fed my country with your corn
(For which the people's prayers still fall upon you),
Must in your child be thought on.[3] If neglection
Should therein make me vile, the common body,
By you reliev'd, would force me to my duty;
But if to that my nature need a spur,
The gods revenge it upon me and mine,
To the end of generation!
*Per.* I believe you;
Your honour and your goodness teach me to 't,
Without your vows. Till she be married, Madam,
By bright Diana, whom we honour, all
Unscissar'd shall this hair of mine remain,
Though I show ill in 't.[4] So I take my leave.
Good Madam, make me blessed in your care
In bringing up my child.
*Dion.* I have one myself,
Who shall not be more dear to my respect,
Than yours, my lord.
*Per.* Madam, my thanks and prayers.
*Cle.* We 'll bring your grace even to the edge o' the shore;
Then give you up to the mask'd Neptune,[5] and
The gentlest winds of heaven.
*Per.* I will embrace
Your offer. Come, dear'st Madam. — O! no tears,
Lychorida, no tears:
Look to your little mistress, on whose grace
You may depend hereafter. — Come, my lord. *[Exeunt.*

## SCENE IV.

Ephesus. A Room in Cerimon's House.

*Enter* Cerimon *and* Thaisa.

*Cer.* Madam, this letter, and some certain jewels,

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die andern alten Ausgg., so dass viele Hgg. lesen *nature awakes a warm breath out of her.* — Die richtige Lesart und Interpunction rührt von Steevens her. 19) Manche Hgg. fügen willkürlich *Sir* hinter *heavens* ein. 20) *rare* bezieht sich auf *your fate:* Euer Schicksal, das Eurer Erscheinung entsprechend ein seltenes, merkwürdiges gewesen sein muss. 21) Diese Worte *Where — — is this?* sind wörtlich aus Gower's Confessio Amantis entlehnt (vgl. Einleitung pag. 671). — In Wilkins' Novelle bleibt Thaisa's Frage nicht unbeantwortet: *But Cerimon who best knew, that now with any thing to discomfort her, might breed a relapse, which would be unrecoverable, intreated her to be cheered, for her lord was well, and that anon when the time was more fitting, and that her decayed spirits were repaired, he would gladly speak with her.* — Vielleicht ist auch hier der Text des Dramas verstümmelt.

1) Steevens emendirte *shafts* für *shakes*, *hurt* für *haunt* und *hate*, *wanderingly* für *wondringly* der alten Ausgg. — Die Pfeile Eures Schicksals, wenn sie Euch auch tödtlich verwunden, treffen in ihrem irren Lauf mit einem Streifschuss auch uns; wir leiden mit bei dem, was Ihr leidet. — Marina heisst bei Gower *Thaise*, bei Twine *Tharsia.* 2) Dass sie in ihrer Erziehung, in ihren Sitten, ihrer Geburt entsprechen möge. 3) Seid nicht besorgt, sondern denkt, dass Eure Gnade in Eurem Kinde bedacht werden muss, dass Eure Gnade an Eurem Kinde vergolten werden muss. 4) *unscissar'd* und *hair* emendirte Steevens für *unsister'd* und *heir* der alten Ausgg. — Dyce setzte *ill* für *will* der alten Ausgg. und der Hgg. und verband *all*, das die meisten Hgg. zu *we honour* gezogen hatten, mit dem Folgenden. — Bei Wilkins heisst es: *and vowing solemnly by oath to himself, his head should grow unscissared, his beard untrimmed, himself in all uncomely, since he had lost his queen, and till he had married his daughter at ripe years.* 5) *mask'd Neptune* ist hier schwerlich, wie Steevens erklärt, = *insidious waves that wear a treacherous smile*, sondern = der verhüllte Meergott, der Neptun, der sich verhüllt und seine verheerende Gewalt zurückhält, so lange Pericles auf der Fahrt begriffen ist.

Lay with you in your coffer:[1] which are
At your command. Know you the character?
*Thai.* It is my lord's.
That I was shipp'd at sea, I well remember,
Even on my eaning time;[2] but whether there
Delivered,[3] by the holy gods,
I cannot rightly say. But since king Pericles,
My wedded lord, I ne'er shall see again,
A vestal livery will I take me to,
And never more have joy.
*Cer.* Madam, if this you purpose as ye speak,
Diana's temple is not distant far,
Where you may abide till your date expire.[4]
Moreover, if you please, a niece of mine
Shall there attend you.
*Thai.* My recompense is thanks, that 's all;
Yet my good will is great, though the gift small.
*[Exeunt.*

# ACT IV.

*Enter* GOWER.

*Gow.* Imagine Pericles arriv'd at Tyre,
Welcom'd and settled to his own desire.
His woful queen we leave at Ephesus,
Unto Diana there[1] a votaress.
Now to Marina bend your mind,
Whom our fast-growing scene must find
At Tharsus, and by Cleon train'd
In music, letters;[2] who hath gain'd
Of education all the grace,
Which makes her both the heart and place[3]
Of general wonder. But, alack!
That monster envy, oft the wrack
Of earned praise,[4] Marina's life
Seeks to take off by treason's knife.
And in this kind hath our Cleon
One daughter, and a wench full grown,[5]
Even ripe for marriage-rite:[6] this maid
Hight Philoten; and it is said
For certain in our story, she
Would ever with Marina be:
Be 't when she weav'd the sleided[7] silk
With fingers long, small, white as milk;
Or when she would with sharp needle[8] wound
The cambric, which she made more sound
By hurting it; or when to the lute
She sung, and made the night-bird[9] mute,
That still records with moan; or when
She would with rich and constant pen
Vail[10] to her mistress Dian; still
This Philoten contends in skill
With absolute[11] Marina: so
With the dove of Paphos might the crow[12]
Vie feathers white. Marina gets
All praises, which are paid as debts,
And not as given. This so darks
In Philoten all graceful marks,
That Cleon's wife, with envy rare,
A present murderer does prepare
For good Marina, that her daughter
Might stand peerless by this slaughter.
The sooner her vile thoughts to stead,
Lychorida, our nurse, is dead:
And cursed Dionyza hath
The pregnant instrument of wrath
Prest[13] for this blow. The unborn event
I do commend to your content:[14]
Only I carry[15] winged time
Post on the lame feet of my rhyme;
Which never could I so convey,
Unless your thoughts went on my way. —
Dionyza doth appear,
With Leonine,[16] a murderer. *[Exit.*

## SCENE I.

Tharsus. An open Place near the Sea-shore.

*Enter* DIONYZA *and* LEONINE.

*Dion.* Thy oath remember; thou hast sworn to do 't:
'T is but a blow, which never shall be known.

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1) Dyce vermuthet, jedoch ohne es in den Text zu setzen, *coffin* für *coffer*. — Malone vervollständigt den Vers mit *which are now*. 2) *eaning time* = Zeit der nahe bevorstehenden Niederkunft, eigentlich von der Lämmerzeit der Schafe gebraucht, ist die von Rowe und Dyce beibehaltene Lesart der Fol. — Andere Hgg. lesen mit M. Mason *yearning time*, weil die Q. *learning time* hat. 3) Die meisten Hgg. fügen hinter *delivered* noch *or no* ein. Dyce vermuthet dagegen *I was delivered*. 4) Die Hgg. ändern meistens: *you may 'bide until etc.* = wo Ihr bleiben könnt, bis Eure Lebensfrist abgelaufen ist.

1) *there* corrigirte Malone das *there's* der alten Ausgg., wofür die Cambridge Edd. *there as* lesen. 2) *in music's letters* in den alten Ausgg., von Malone verbessert. 3) Steevens setzte *her* für *high (hie)* der alten Ausgg. und *heart* für *art*: Marina war wegen ihrer trefflichen Erziehung der Mittelpunkt und der Zielpunkt allgemeiner Bewunderung. 4) Das Ungeheuer, der Neid, der oft wohlverdienten Ruhm vernichtet, sucht Marina's Leben durch den Dolch des Verrathes hinwegzuräumen. 5) Die Verse lauten mit Verwischung des Reimes in den alten Ausgg.: *And in this kind our Cleon hath* || *One daughter, and a full-grown wench.* — Die neue Regulirung rührt von Steevens her. 6) *marriage-rite* ist Dyce's Emendation für *marriage-sight* der alten Ausgg., wofür andere Hgg. *marriage-fight* lesen. — *right* und *rite* werden in alter Orthographie immer vermischt. 7) *sleided* = für den Weber zugerichtet. — *they weav'd* in den alten Ausgg., von Malone verbessert. 8) Für *needle* setzen manche Hgg. das veraltete *neeld*. 9) *night-bird* ist Malone's Verbesserung für *nightbed* der alten Ausgg. — *to record* vom Gesange des Vogels, namentlich, wie hier, der Nachtigall, erst leise, dann laut. 10) *to vail* = sich verneigen, huldigen, scheint hier in Verbindung mit *pen* auf Gedichte zu gehen, welche Marina zu Ehren der Diana abfasste. — Steevens vermuthete *hail* und Singer *wail* dafür. 11) *absolute* = vollkommen. 12) Die alten Ausgg. lesen *The dove of Paphos might with the crow*. — Die Umstellung schlug M. Mason vor. 13) *prest* = bereit. 14) *the unborn event* sind die nächstfolgenden Ereignisse des Stückes, welche nicht mehr, wie das Bisherige, von Gower erzählt, sondern dramatisch vorgeführt werden, und die Gower im Voraus dem Wohlwollen, der Zufriedenheit der Zuschauer *(your content)* empfiehlt. 15) *carried* in den alten Ausgg., von Steevens verbessert. 16) *Leonine* ist bei Gower der Name des Bordellwirths in Mitylene. Der Diener der Dionyza, der die Marina umbringen soll, heisst bei Gower und Twine *Theophilus*.

Thou canst not do a thing i' the world so soon,
To yield thee so much profit. Let not conscience,
Which is but cold, inflaming love i' thy bosom,
Inflame too nicely;[1] nor let pity, which
Even women have cast off, melt thee, but be
A soldier to thy purpose.
*Leon.* I 'll do 't; but yet she is a goodly creature.
*Dion.* The fitter, then, the gods should have her.
Here
She comes weeping for her only mistress' death.[2]
Thou art resolv'd?
*Leon.* I am resolv'd.

*Enter* MARINA, *with a basket of flowers.*

*Mar.* No, I will rob Tellus of her weed,
To strew thy green[3] with flowers: the yellows, blues,
The purple violets, and marigolds,
Shall as a carpet hang upon thy grave,
While summer-days do last. Ah me, poor maid!
Born in a tempest, when my mother died,
This world to me is like a lasting storm,
Whirring[4] me from my friends.
*Dion.* How now, Marina! why do you keep[5] alone?
How chance my daughter is not with you? Do not
Consume your blood with sorrowing: you have
A nurse of me. Lord! how your favour 's chang'd
With this unprofitable woe! Come,
Give me your flowers, ere the sea mar it.[6]
Walk with Leonine; the air is quick there,
And it pierces and sharpens the stomach. Come,
Leonine, take her by the arm, walk with her.
*Mar.* No, I pray you;
I 'll not bereave you of your servant.
*Dion.* Come, come;
I love the king your father, and yourself,
With more than foreign heart. We every day
Expect him here: when he shall come, and find
Our paragon to all reports[7] thus blasted,
He will repent the breadth of his great voyage;
Blame both my lord and me, that we have ta'en
No care to your best courses.[8] Go, I pray you;
Walk, and be cheerful once again: reserve
That excellent complexion, which did steal
The eyes of young and old. Care not for me;
I can go home alone.
*Mar.* Well, I will go;
But yet I have no desire to it.
*Dion.* Come, come, I know 't is good for you. —
Walk half an hour, Leonine, at the least.
Remember what I have said.
*Leon.* I warrant you, Madam.
*Dion.* I 'll leave you, my sweet lady, for a while.
Pray you, walk softly, do not heat your blood:
What! I must have care of you.
*Mar.* My thanks, sweet Madam. —
[*Exit* DIONYZA.
Is the wind westerly that blows?
*Leon.* South-west.
*Mar.* When I was born, the wind was north.
*Leon.* Was 't so?
*Mar.* My father, as nurse said,[9] did never fear,
But cried »Good seamen!« to the sailors, galling
His kingly hands with haling of the ropes;[10]
And, clasping to the mast, endur'd a sea
That almost burst the deck.
*Leon.* When was this?
*Mar.* When I was born:
Never were waves nor wind more violent;
And from the ladder-tackle washes off
A canvass-climber.[11] »Ha!« says one, »wilt out?«
And with a dropping industry they skip
From stem to stern:[12] the boatswain whistles, and
The master calls, and trebles their confusion.
*Leon.* Come; say your prayers.
*Mar.* What mean you?
*Leon.* If you require a little space for prayer,
I grant it. Pray; but be not tedious,
For the gods are quick of ear,[13] and I am sworn
To do my work with haste.
*Mar.* Why will you kill me?
*Leon.* To satisfy my lady.
*Mar.* Why would she have me kill'd?
Now, as I can remember, by my troth,
I never did her hurt in all my life.
I never spake bad word, nor did ill turn
To any living creature: believe me, la,
I never kill'd a mouse, nor hurt a fly:
I trod upon a worm against my will,
But I wept for it. How have I offended,
Wherein my death might yield her any profit,
Or my life imply her any danger?[14]
*Leon.* My commission
Is not to reason of the deed, but do 't.
*Mar.* You will not do 't for all the world, I hope.
You are well-favour'd,[15] and your looks foreshow
You have a gentle heart. I saw you lately,

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1) Diese Stelle scheint unheilbar corrumpirt. Die alten Ausgg. lesen *inflaming thy love bosom.* — Collier vermuthet *inform* für *inflame.* 2) So die alten Ausgg., deren offenbare Corruption manche Hgg. heilen wollen, indem sie willkürlich mit Percy *her old nurse's* für *her only mistress'* setzen. 3) *green* in den Qs. muss den grünen Rasen bedeuten, der das Grab der Lychorida bedeckt. Die Fol. hat *grave* dafür, was zwei Zeilen weiter vorkommt: *upon thy grave.* 4) *whirring* in der Q., *hurrying* in den andern alten Ausgg. 5) *keep* in der Q., *weep* in den andern alten Ausgg. 6) Malone vervollständigte den Vers, in Beziehung auf *mar it,* indem er setzte *Give me your wreath of flowers ere the sea mar it.* — Andere verbinden *ere the sea mar it* mit dem Folgenden: ehe die ankommende Fluth es verhindert, den Weg bedeckt, geh Du mit Leonine spazieren. — Jedenfalls ist die ganze Rede verstümmelt. 7) Unser Mädchen, das es mit allen lobenden Berichten von ihr aufnehmen kann, das alle lobenden Berichte übertrifft. 8) Dass wir keine Sorge gerichtet haben auf Dein bestes Gedeihen, auf Dein bestes Thun. 9) *saith* und *ses* in den alten Ausgg. 10) *with* und *of the* ist von Malone in den alten Text eingefügt. 11) *canvass-climber* = ein Matrose, der zu den Segeln emporklettert. — Diese Rede der Marina scheint wieder verstümmelt zu sein. — Hinter *violent* ist, wie Malone vermuthet, ein Vers ausgefallen, etwa folgenden Inhalts: *O'er the good ship a foaming billow breaks* || *And from the etc.* 12) *from stern to stern* in den alten Ausgg. 13) Die Götter hören scharf; es bedarf also keiner langen Gebete. 14) Manche Hgg. reguliren diese beiden Verse so: *Wherein my death might yield her profit, or* || *My life imply her danger.* 15) *well-favour'd* = von gutem Aussehen.

When you caught hurt in parting two that fought:
Good sooth, it show'd well in you: do so now:
Your lady seeks my life; come you between,
And save poor me, the weaker.
*Leon.* I am sworn,
And will despatch. *[Seizes her.*

*Enter Pirates.*

*1. Pir.* Hold, villain! [LEONINE *runs away.*
*2. Pir.* A prize! a prize!
*3. Pir.* Half-part, mates, half-part. Come, let 's have her aboard suddenly. *[Exeunt Pirates with* MARINA.

## SCENE II.

Near the Same.

*Enter* LEONINE. [1]

*Leon.* These roguing thieves serve the great pirate Valdes;
And they have seiz'd Marina. Let her go:
There 's no hope she 'll return. I 'll swear she 's dead,
And thrown into the sea. — But I 'll see further;
Perhaps they will but please themselves upon her,
Not carry her aboard. If she remain,
Whom they have ravish'd must by me be slain. *[Exit.*

## SCENE III.

Mitylene. A Room in a Brothel.

*Enter Pander, Bawd, and* BOULT.

*Pand.* Boult!
*Boult.* Sir?
*Pand.* Search the market narrowly; Mitylene is full of gallants: we lost too much money this mart, [1] by being too wenchless.
*Bawd.* We were never so much out of creatures. We have but poor three, and they can do no more than they can do; and they [2] with continual action are even as good as rotten.
*Pand.* Therefore, let 's have fresh ones, whate'er we pay for them. If there be not a conscience to be used in every trade, we shall never prosper.
*Bawd.* Thou say'st true: 't is not the bringing up of poor bastards, — as I think, I have brought up some eleven —
*Boult.* Ay, to eleven; [3] and brought them down again. But shall I search the market?
*Bawd.* What else, man? The stuff we have, a strong wind will blow it to pieces, they are so pitifully sodden. [4]
*Pand.* Thou say'st true; they 're too unwholesome, [5] o' conscience. The poor Transylvanian is dead, that lay with the little baggage.
*Boult.* Ay, she quickly pooped [6] him; she made him roast-meat for worms. But I 'll go search the market. *[Exit.*
*Pand.* Three or four thousand chequins were as pretty a proportion [7] to live quietly, and so give over.
*Bawd.* Why to give over, I pray you? is it a shame to get when we are old?
*Pand.* O! our credit comes not in like the commodity; nor the commodity wages not with the danger: [8] therefore, if in our youths we could pick up some pretty estate, 't were not amiss to keep our door hatched. [9] Besides, the sore terms we stand upon with the gods, will be strong with us for giving over.
*Bawd.* Come, other sorts [10] offend as well as we.
*Pand.* As well as we? ay, and better too; we offend worse. Neither is our profession any trade; it 's no calling. But here comes Boult.

*Re-enter* BOULT, *with the Pirates and* MARINA.

*Boult. [To* MARINA.*]* Come your ways. — My masters, you say she 's a virgin?
*1. Pir.* O, Sir! we doubt it not.
*Boult.* Master, I have gone through for this piece, you see: if you like her, so; if not, I have lost my earnest. [11]
*Bawd.* Boult, has she any qualities? [12]
*Boult.* She has a good face, speaks well, and has excellent good clothes: there 's no further necessity of qualities can make her be refused.
*Bawd.* What 's her price, Boult?
*Boult.* I cannot be bated one doit of a thousand pieces. [13]
*Pand.* Well, follow me, my masters, you shall have your money presently. Wife, take her in: instruct her what she has to do, that she may not be raw in her entertainment. [14] *[Exeunt Pander and Pirates.*
*Bawd.* Boult, take you the marks of her, the colour of her hair, complexion, height, her age, with warrant of her virginity, and cry, »He that will give most, shall have her first.« Such a maidenhead were no cheap

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1) Mit dem Wiederauftreten des Leonine beginnt eigentlich keine neue Scene. Doch ist es wegen der Uebereinstimmung der Citate rathsam, bei der einmal eingeführten Sceneneintheilung der Hgg. zu bleiben.

1) *this mart* = in dieser Zeit der Messe, wo so viele Fremde nach Mitylene kommen. 2) Manche Hgg. lassen *they* aus. — Für Mitylene, das Gower ebenso hat, findet sich bei Twine Machilenta. 3) Ja, Ihr habt die elf unehelichen Mädchen aufgezogen bis sie elf Jahre alt waren, und dann habt Ihr sie heruntergebracht, ruinirt. 4) *sodden* = mit der Venerie behaftet, kommt so in Troilus and Cressida (A. 3, Sc. 1) als Wortspiel vor: *Sodden business: there 's a stewed phrase, indeed.* 5) So verbessert Malone das *there's two unwholesome* der alten Ausgg. 6) *to poop*, eigentlich von einem Schiff, dem der Wind scharf in's Hintertheil fährt, dann = forttreiben, ist, wie *to despatch* = expediren, euphemistisch für *to kill.* 7) *proportion* für *portion.* — Vier- bis fünftausend Zechinen wäre ein gutes Erbtheil um ruhig davon zu leben und das Geschäft aufzugeben. 8) Unser Geschäftsbetrieb wiegt nicht den Verdruss auf, den wir davon haben. — *danger* ist der Conflict, in den der Bordellwirth mit den Gerichten oder mit der Polizei wegen seines Gewerbes geräth. 9) Wenn wir ein sicheres Vermögen hätten, so wäre es nicht übel, wenn wir unsere Thür gesperrt hielten, keine Kunden einliessen. — *hatched* von *hatch* = Halbthüre, die den Eingang verhindert. 10) *other sorts etc.* = andere Stände geben so gut Aergerniss wie wir. — Der Kuppler fasst *well* im eigentlichen Sinne und bildet daher den Comparativ *better.* 11) Ich habe das höchste Angebot gethan auf das Geschöpf, das Ihr da seht. — Boult hat sogar schon Handgeld *(earnest)* darauf bezahlt. 12) *qualities* = Talente, mit denen sie die Liebhaber anlocken und fesseln könnte. 13) Malone möchte diese Rede dem Piraten zuertheilen, und Dyce vermuthet *It cannot be bated etc.* 14) Damit sie nicht unreif, unerfahren ist in ihrem Verkehr mit Fremden. — Für diese Scene und einige folgende vgl.

thing, if men were as they have been. Get this done as I command you.

*Boult.* Performance[15] shall follow. *[Exit.*

*Mar.* Alack, that Leonine was so slack, so slow!
He should have struck, not spoke; or that these pirates
(Not enough barbarous) had not o'erboard thrown me
For to seek my mother!

*Bawd.* Why lament you, pretty one?

*Mar.* That I am pretty.

*Bawd.* Come, the gods have done their part in you.

*Mar.* I accuse them not.

*Bawd.* You are light into my hands, where you are like to live.[16]

*Mar.* The more my fault,[17]
To scape his hands where I was like to die.

*Bawd.* Ay, and you shall live in pleasure.

*Mar.* No.

*Bawd.* Yes, indeed, shall you, and taste gentlemen of all fashions. You shall fare well: you shall have the difference of all complexions. What! do you stop your ears?

*Mar.* Are you a woman?

*Bawd.* What would you have me be, an I be not a woman?

*Mar.* An honest woman, or not a woman.

*Bawd.* Marry, whip thee, gosling: I think I shall have something to do with you. Come, you 're a young foolish sapling, and must be bowed as I would have you.

*Mar.* The gods defend me!

*Bawd.* If it please the gods to defend you by men, then men must comfort you, men must feed you, men must stir you up. — Boult 's returned.

*Re-enter* Boult.

Now, Sir, hast thou cried her through the market?

*Boult.* I have cried her almost to the number of her hairs: I have drawn her picture with my voice.[18]

*Bawd.* And, I pr'ythee, tell me, how dost thou find the inclination of the people, especially of the younger sort?

*Boult.* 'Faith, they listened to me, as they would have hearkened to their father's testament. There was a Spaniard's mouth so watered, that he went to bed to her very description.

*Bawd.* We shall have him here to-morrow with his best ruff on.

*Boult.* To-night, to-night. But, mistress, do you know the French knight that cowers i' the hams?

*Bawd.* Who? Monsieur Veroles?

*Boult.* Ay: he offered to cut a caper at the proclamation; but he made a groan at it,[19] and swore he would see her to-morrow.

*Bawd.* Well, well; as for him, he brought his disease hither: here he does but repair it.[20] I know, he will come in our shadow, to scatter his crowns in the sun.

*Boult.* Well, if we had of every nation a traveller, we should lodge them with this sign.[21]

*Bawd.* *[To* Marina.*]* Pray you, come hither awhile. You have fortunes coming upon you. Mark me: you must seem to do that fearfully, which you commit willingly; to[22] despise profit, where you have most gain. To weep that you live as ye do, makes pity in your lovers: seldom, but that pity begets you a good opinion, and that opinion a mere profit.[23]

*Mar.* I understand you not.

*Boult.* O! take her home,[24] mistress, take her home: these blushes of hers must be quenched with some present practice.

*Bawd.* Thou say'st true, i' faith, so they must; for your bride goes to that with shame, which is her way to go with warrant.[25]

*Boult.* 'Faith, some do, and some do not. But, mistress, if I have bargained for the joint, —

*Bawd.* Thou may'st cut a morsel off the spit.

*Boult.* I may so?

*Bawd.* Who should deny it? Come, young one, I like the manner of your garments well.

*Boult.* Ay, by my faith, they shall not be changed yet.

*Bawd.* Boult, spend thou that in the town: report what a sojourner we have; you 'll lose nothing by custom.[26] When nature framed this piece, she meant thee a good turn; therefore, say what a paragon she is, and thou hast the harvest out of thine own report.

*Boult.* I warrant you, mistress, thunder shall not so awake the beds of eels,[27] as my giving out her beauty stir up the lewdly-inclined. I 'll bring home some to-night.

*Bawd.* Come your ways; follow me.

*Mar.* If fires be hot, knives sharp, or waters deep,
Untied I still my virgin knot will keep.
Diana, aid my purpose!

*Bawd.* What have we to do with Diana? Pray you, will you go with us? *[Exeunt.*

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Wilkins (Einleitung pag. 668—671). 15) *performance* zweideutig, = Ausführung des Befehls der Kupplerin, und in obscönem Sinne = Leistung, in Bezug auf Marina. So in Macbeth (A. 2, Sc. 3) *but it takes away the performance.* 16) *to live* in prägnantem Sinne = ein Leben führen, am Leben bleiben. — Für *light*, statt *lighted*, setzen manche Hgg. *lit.* 17) *fault* = Missgeschick. 18) Ich habe sie so genau und anschaulich geschildert, als ob ich ihr Bild zeichnete mit meiner Stimme. 19) Er stöhnte bei der verunglückten Anstrengung, einen Bocksprung zu machen, als Boult die Reize der Marina ausrief. 20) Der Franzose kann sich in dem Bordell seine französische Krankheit nicht holen, sondern nur erneuern, da er sie schon vorher dahin brachte. — Auf die Lustseuche geht auch das folgende Wortspiel von *his* (scil. *French*) *crowns* = französische Goldkronen (Münze), und = Schädel, die von der Lustseuche kahl geworden sind. — *shadow* ist dann = die Verborgenheit des Bordells, im Gegensatz zu *sun* = die offne Strasse, wo er nachher seine Krankheit offen herumträgt. 21) *sign* = Wirthshausschild. — Die Reisenden aller Nationen würden bei uns einkehren, wenn wir das Bild der Marina als Wirthshausschild hätten. 22) *to* fehlt in den alten Ausgg. 23) Gewöhnlich bringt das Mitleid Euch ein gutes Vorurtheil zu Wege, und dieses gute Vorurtheil einen reinen, erklärten Profit. 24) Nehmt sie gründlich vor. 25) Denn selbst eine Neuvermählte geht schamhaft an das, was doch ein Weg ist, den sie mit Fug und Recht gehen kann. 26) Bei dem Zuspruch, den wir haben, wird der Diener des Bordells nicht leer ausgehen. — Zur Erklärung der beiden vorhergehenden Reden dient Folgendes bei Wilkins: *for it is to be remembered that the former pirates had no way despoiled her of her ornaments, with purpose to prize her at the higher rate* (vgl. Einleitung pag. 668). 27) Whalley citirt dazu aus Marston's Satires: *They are nought but eels, that never will appear || Till that tempestuous winds or thunder tear || Their slimy beds.*

## SCENE IV.

Tharsus. A Room in Cleon's House.

*Enter* Cleon *and* Dionyza.

*Dion.* Why, are you foolish? Can it be undone?
*Cle.* O Dionyza! such a piece of slaughter
The sun and moon ne'er look'd upon.
*Dion.* I think,
You 'll turn a child again.
*Cle.* Were I chief lord of all this spacious world,
I 'd give it to undo the deed. O lady,[1]
Much less in blood than virtue, yet a princess
To equal any single crown o' the earth,
I' the justice of compare! O villain Leonine!
Whom thou hast poison'd too.
If thou hadst drunk to him, 't had been a kindness
Becoming well thy fact:[2] what canst thou say,
When noble Pericles shall demand his child?
*Dion.* That she is dead. Nurses are not the fates,
To foster it,[3] nor ever to preserve.
She died at night; I 'll say so. Who can cross it?
Unless you play the pious innocent,[4]
And, for an honest attribute, cry out,
»She died by foul play.«
*Cle.* O! go to. Well, well,
Of all the faults beneath the heavens, the gods
Do like this worst.
*Dion.* Be one of those, that think
The petty[5] wrens of Tharsus will fly hence,
And open this to Pericles. I do shame
To think of what a noble strain you are,
And of how coward a spirit.
*Cle.* To such proceeding
Who ever but his approbation added,
Though not his prime consent,[6] he did not flow
From honourable sources.[7]
*Dion.* Be it so, then;
Yet none does know, but you, how she came dead,
Nor none can know, Leonine being gone.
She did distain[8] my child, and stood between
Her and her fortunes: none would look on her,
But cast their gazes on Marina's face;
Whilst ours was blurted at,[9] and held a malkin,
Not worth the time of day. It pierc'd me thorough;
And though you call my course unnatural,
You not your child well loving, yet I find,
It greets me as an enterprise of kindness,
Perform'd to your sole daughter.
*Cle.* Heavens forgive it!
*Dion.* And as for Pericles,
What should he say? We wept after her hearse,
And yet[10] we mourn: her monument
Is almost finish'd, and her epitaphs
In glittering golden characters express
A general praise to her, and care in us
At whose expense 't is done.
*Cle.* Thou art like the harpy,
Which, to betray, dost, with thine angel's face,
Seize with thine eagle's talons.[11]
*Dion.* You are like one, that superstitiously
Doth swear to the gods, that winter kills the flies:[12]
But yet, I know, you 'll do as I advise. *[Exeunt.*

*Enter* Gower, *before the monument of* Marina *at* Tharsus.

*Gow.* Thus time we waste, and longest leagues make short;
Sail seas in cockles, have an wish but for 't;
Making (to take your[13] imagination)
From bourn to bourn, region to region.
By you being pardon'd, we commit no crime
To use one language, in each several clime,
Where our scenes seem to live. I do beseech you
To learn of me, who stand i' the gaps[14] to teach you,

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1) Da sich der Ausruf, wie die folgende Apposition zeigt, auf Marina, nicht auf Dionyza bezieht, so wäre vielleicht eher *a lady* zu setzen. Bei Wilkins heisst es von Cleon: *lamenting the untimely ruin of so goodly a lady.* 2) *fact* ist Dyce's Emendation für *face* der alten Ausgg., wofür die meisten Hgg. *feat* lesen. — Wenn Du dem Leonine das Gift, das Du ihm reichen liessest, selbst zugetrunken, also Dich selbst mitvergiftet hättest, so wäre das eine Wohlthat gewesen, die Deinem Verbrechen gut angestanden hätte. — *fact* = Unthat. 3) *it* bezieht sich auf ein Wort wie *a child*, das als vorhergehend gedacht werden muss. 4) Die erste Q. hat *the impious innocent*, die andern alten Ausgg. lassen *impious* fort. — M. Mason's Conjectur *the pious innocent* = der fromme, gewissenhafte Einfaltspinsel, wird bestätigt durch Wilkins, wo es heisst: *For Pericles, quoth she, if such a pious innocent as yourself do not reveal it unto him, how should he come to the knowledge thereof?* 5) *petty* in der ersten Q., die andern alten Ausgg. haben *pretty.* 6) *prime consent* ist Dyce's plausible Emendation für *prince consent* der ersten Q., wofür die andern alten Ausgg. *whole consent*, und die späteren Hgg. nach Steevens' Vorschlage *pre-consent* setzen. 7) *sources* setzt Dyce für *courses:* der stammte nicht von ehrenhafter Quelle oder Abkunft her. — Cleon replicirt damit auf Dionyza's Worte *of what a noble strain you are* = von welchem edlen Stamme Ihr seid. 8) *distain* vermuthete Steevens für *disdain* der alten Ausgg. — Wie schon Gower zu Anfang dieses Actes erzählt hatte, verdunkelte Marina durch ihre höheren Gaben und Vorzüge die mit ihr vergeblich wetteifernde Tochter der Dionyza: *This so darks || In Philoten all graceful marks, || That Cleon's wife etc.* 9) *to blurt at* = Jemanden mit Hohn ansehen oder ansprechen, von der Interjection *blurt* = *pish:* während unser Kind verächtlich behandelt und als eine geringe Magd betrachtet wurde, die nicht »Guten Tag« werth sei, zu der man nicht einmal »Guten Tag« zu sagen brauche. 10) Für *yet* = noch jetzt, setzen manche Hgg. willkürlich *even yet.* 11) *dost* ist mit *seize etc.* zu verbinden, und *to betray* mit *with thine angel's face.* — *which* bezieht sich auf *thou.* — Für *talons* haben die alten Ausgg. mit einer auch sonst gebräuchlichen Schreibweise *talents.* 12) Dionyza vergleicht ihren Gemahl in seinem übertriebenen Zartgefühl mit Einem, der sich aus alberner Gewissenhaftigkeit *(superstitiously)* in Anrufungen bei den Göttern darüber beklagt, dass im Winter die Fliegen sterben, dass die Natur ihren regelmässigen, schonungslosen Verlauf hat. 13) *our* in den alten Ausgg.: indem wir, um Eure Einbildungskraft zu fesseln, von Grenze zu Grenze, von Land zu Land den Weg zurücklegen *(making).* — In der vorigen Zeile setzte Dyce *an* für *and* der alten Ausgg.: wir haben es, wenn wir es nur wünschen. 14) *with gaps* in der ersten Q., die andern alten Ausgg. *in gaps.* — *gaps* sind die Lücken

The stages of our story. Pericles
Is now again thwarting the wayward seas,
Attended on by many a lord and knight,
To see his daughter, all his life's delight.[15]
Old Escanes, whom Helicanus late
Advanc'd in time to great and high estate,
Is left to govern. Bear you it in mind,
Old Helicanus goes along behind.
Well-sailing ships, and bounteous winds, have brought
This king to Tharsus, (think his pilot[16] thought,
So with his steerage shall your thoughts grow on,)
To fetch his daughter home, who first is gone.[17]
Like motes and shadows see them move awhile;
Your ears unto your eyes I 'll reconcile.

*Dumb-show.*

*Enter* PERICLES, *with his Train, at one door;* CLEON *and* DIONYZA *at the other.* CLEON *shows* PERICLES *the tomb of* MARINA; *whereat* PERICLES *makes lamentation, puts on sackcloth, and in a mighty passion departs.*

*Gow.* See, how belief may suffer by foul show!
This borrow'd passion stands for true old woe;[18]
And Pericles, in sorrow all devour'd,
With sighs shot through, and biggest tears o'ershow'r'd,
Leaves Tharsus, and again embarks. He swears
Never to wash his face, nor cut his hairs;
He puts on sackcloth, and to sea. He bears
A tempest, which his mortal vessel tears,
And yet he rides it out.[19] Now please you wit[20]
The epitaph is for Marina writ
By wicked Dionyza.

*[Reads the inscription on* MARINA'S *monument.*

*The fairest, sweet'st, and best, lies here,*
*Who wither'd in her spring of year:*
*She was of Tyrus the king's daughter,*[21]
*On whom foul death hath made this slaughter.*
*Marina was she call'd; and at her birth,*
*Thetis, being proud, swallow'd some part o' the earth:*[22]
*Therefore the earth, fearing to be o'erflow'd,*
*Hath Thetis' birth-child on the heavens bestow'd:*
*Wherefore she does (and swears she'll never stint)*[23]
*Make raging battery upon shores of flint.*[24]

No visor does become black villany
So well as soft and tender flattery.
Let Pericles believe his daughter 's dead,
And bear his courses to be ordered
By Lady Fortune; while our scene[25] must play
His daughter's woe and heavy well-a-day,[26]
In her unholy service. Patience then,
And think you now are all in Mitylen. *[Exit.*

## SCENE V.

Mitylene. A Street before the Brothel.

*Enter, from the brothel, Two Gentlemen.*

*1. Gent.* Did you ever hear the like?

*2. Gent.* No, nor never shall do in such a place as this, she being once gone.

*1. Gent.* But to have divinity preached there! did you ever dream of such a thing?

*2. Gent.* No, no. Come, I am for no more bawdy-houses. Shall 's go hear the vestals sing?

*1. Gent.* I 'll do anything now that is virtuous; but I am out of the road of rutting for ever. *[Exeunt.*

## SCENE VI.

The Same. A Room in the Brothel.

*Enter Pander, Bawd, and* BOULT.[1]

*Pand.* Well, I had rather than twice the worth of her, she had ne'er come here.

*Bawd.* Fie, fie upon her! she is able to freeze the god Priapus, and undo a whole generation: we must either get her ravished, or be rid of her. When she should do for clients her fitment, and do me the kindness of our profession, she has me her quirks, her reasons, her master-reasons, her prayers, her knees, that she would make a puritan of the devil, if he should cheapen a kiss of her.

*Boult.* 'Faith, I must ravish her, or she 'll disfurnish us of all our cavaliers, and make all our swearers priests.

*Pand.* Now, the pox upon her green-sickness for me!

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der dramatischen Handlung, welche Gower mit seinen Zwischenreden ausfüllt. 15) Die folgenden Verse lauten in den alten Ausgg.: *Old Helicanus goes along behind* || *Is left to govern it: you bear in mind* || *Old Escanes whom Helicanus late* || *Advanc'd in time to great and high estate.* — Die Umstellung, welche der Sinn und Zusammenhang erfordert, rührt von Steevens her. 16) *this pilot* in den alten Ausgg., verbessert von Malone, der auch in der folgenden Zeile *grow on* für *groan* der alten Ausgg. setzte: nehmt als Lootsen des Pericles den Gedanken an, so werden unter dessen Leitung auch Eure Gedanken weiter kommen, mit seiner Gedankenschnelligkeit gleichen Schritt halten. 17) Seine Tochter, die aber schon zuerst, schon vorher, fort ist. 18) *true old woe* = ächtes, althergebrachtes Wehe, wie der Schmerz eines Vaters um den Tod einer Tochter. 19) Der Schmerz des Pericles, der sein ganzes Wesen erschüttert, und den er doch besteht, wird mit einem Sturm verglichen, der ein Schiff hart bedrängt, aus dem es aber doch glücklich herauskommt. 20) *to wit* = Notiz nehmen, kennen lernen. — *the epitaph which is writ for Marina.* 21) scil. *she was daughter of the king of Tyrus.* 22) Für *Thetis* der ersten Q. haben die andern alten Ausgg. *That is.* — Die Anspielung geht auf die Verheerungen des Sturmes bei Marina's Geburt, wo das Meer ein Stück von der Küste abriss. Andere deuten, weniger plausibel, *some part o' the earth* auf die Mutter der Marina, die nach der allgemein verbreiteten Meinung in diesem Sturm umgekommen war. 23) *to stint* = aufhören. — Das *she* bezieht sich auf Thetis, das Meer. 24) Die Grabschrift der Marina bei Wilkins ist kürzer und lautet: *The fairest, chastest, and most best lies here,* || *Who wither'd in her spring of year:* || *In nature's garden, though by growth a bud,* || *She was the chiefest flower: she was good.* 25) *scene* verbesserte Malone das *steare* der alten Ausgg., wofür Steevens *tears* vermuthet. 26) *well-a-day* = Noth, Jammer, von der Interjection *well-a-day* = o weh! ach!

1) Die alten Ausgg. haben *Enter the three bawds.* 2) Der Kuppler gebraucht *the pox* nur in uneigentlichem Sinne als Verwünschung, die Kupplerin aber im eigentlichen = Pocken, venerische Krankheit. 3) *how* =

*Bawd.* 'Faith, there 's no way to be rid on 't, but by the way to the pox.[2] Here comes the lord Lysimachus, disguised.

*Boult.* We should have both lord and lown, if the peevish baggage would but give way to customers.

*Enter* Lysimachus.

*Lys.* How now! How a dozen of virginities?[3]

*Bawd.* Now, the gods to-bless your honour!

*Boult.* I am glad to see your honour in good health.

*Lys.* You may so; 't is the better for you that your resorters stand upon sound legs. How now, wholesome iniquity![4] have you that a man may deal withal, and defy the surgeon?

*Bawd.* We have here one, Sir, if she would — but there never came her like in Mitylene.

*Lys.* If she 'd do the deed of darkness,[5] thou wouldst say.

*Bawd.* Your honour knows what 't is to say, well enough.

*Lys.* Well; call forth, call forth.

*Boult.* For flesh and blood, Sir, white and red, you shall see a rose; and she were a rose indeed, if she had but —[6]

*Lys.* What, pr'ythee?

*Boult.* O, Sir! I can be modest.

*Lys.* That dignifies the renown of a bawd, no less than it gives a good report to a number to be chaste.[7]

*Enter* Marina.

*Bawd.* Here comes that which grows to the stalk; — never plucked yet, I can assure you. — Is she not a fair creature?

*Lys.* 'Faith, she would serve after a long voyage at sea. Well, there 's for you: leave us.

*Bawd.* I beseech your honour, give me leave, a word, and I 'll have done presently.

*Lys.* I beseech you, do.

*Bawd.* *[To* Marina.*]* First, I would have you note, this is an honourable man.

*Mar.* I desire to find him so, that I may worthily note him.

*Bawd.* Next, he 's the governor of this country, and a man whom I am bound to.

*Mar.* If he govern the country, you are bound to him indeed; but how honourable he is in that, I know not.

*Bawd.* 'Pray you, without any more virginal fencing, will you use him kindly? He will line your apron with gold.

*Mar.* What he will do graciously, I will thankfully receive.

*Lys.* Have you done?

*Bawd.* My lord, she 's not paced[8] yet; you must take some pains to work her to your manage. Come, we will leave his honour and her together.

*Lys.* Go thy ways.[9] *[Exeunt Bawd, Pander, and* Boult.*]* — Now, pretty one, how long have you been at this trade?

*Mar.* What trade, Sir?

*Lys.* Why, I cannot name 't[10] but I shall offend.

*Mar.* I cannot be offended with my trade. Please you to name it.

*Lys.* How long have you been of this profession?

*Mar.* E'er since I can remember.

*Lys.* Did you go to it so young? Were you a gamester[11] at five, or at seven?

*Mar.* Earlier too, Sir, if now I be one.

*Lys.* Why, the house you dwell in proclaims you to be a creature of sale.[12]

*Mar.* Do you know this house to be a place of such resort, and will come into 't? I hear say, you are of honourable parts, and are the governor of this place.

*Lys.* Why, hath your principal made known unto you who I am?

*Mar.* Who is my principal?

*Lys.* Why, your herb-woman;[13] she that sets seed and roots of shame and iniquity. O! you have heard something of my power, and so stand aloof[14] for more serious wooing. But I protest to thee, pretty one, my authority shall not see thee, or else, look friendly upon thee. Come, bring me to some private place: come, come.

*Mar.* If you were born to honour, show it now;
If put upon you,[15] make the judgment good
That thought you worthy of it.

*Lys.* How 's this? how 's this? — Some more: — be sage.[16]

*Mar.* For me,
That am a maid, though most ungentle fortune
Hath plac'd me in this sty,[17] where, since I came,
Diseases have been sold dearer than physic, —
O, that the gods
Would set me free from this unhallow'd place,

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wie viel kostet, wie hoch kommt das Dutzend Jungfernschaften? — Lysimachus heisst bei Gower und Twine *Athanagoras.* 4) *iniquity* in der ersten Q. Die andern alten Ausgg. haben *impunity*, vielleicht für *impurity*, wie Collier vermuthet. 5) *deed of darkness* in einer späteren Q. Die andern alten Ausgg. haben *deeds of darkness*, was auch die meisten Hgg. beibehalten. So in K. Lear (A. 3, Sc. 4) *and did the act of darkness with her.* 6) *if she had but a prick*, will Boult mit obscönem Doppelsinne sagen. 7) *to be chaste* gehört zu *a good report:* diese äusserliche Züchtigkeit giebt vielen Leuten einen guten Ruf, als ob sie keusch wären. — Malone vermuthet mit grosser Wahrscheinlichkeit eine Corruption in *a number*, wofür Sidney Walker *a murderer*, ein Anonymus *a lecher* und ein andrer Anonymus *a maiden* vermuthet. 8) *paced* = geschult. Das Wort wird zunächst von einem Pferde gebraucht, das der Bereiter im Pass gehen lehrt. 9) Die Worte *Go thy ways* finden sich nur in der ersten Q. und sind daselbst der letzten Rede der Kupplerin beigefügt. Malone legt sie mit Recht dem Lysimachus in den Mund, der ungeduldig die Kupplerin verabschiedet. 10) *name't* in der Fol.; *name* in der Q. — Steevens und Malone retten letztere Lesart, indem sie lesen *What I cannot name etc.* 11) *gamester* = Eine, die das Spiel mitmacht, kommt in demselben frivolen Sinne vor in All 's well that ends well (A. 5, Sc. 3) *She 's impudent, my lord;* || *And was a common gamester to the camp.* 12) So wird in Hamlet (A. 2, Sc. 1) das Bordell selbst als *a house of sale* bezeichnet. 13) Den Ausdruck *herb-woman* erklärt Lysimachus als einen bildlichen in den folgenden Worten. 14) *aloof* verbesserte Rowe das *aloft* der alten Ausgg. 15) scil. *if honour were put upon you.* — Der Gegensatz ist zwischen der angeborenen und der später erlangten Würde und Ehre. 16) Gieb noch etwas mehr von Deiner Weisheit zum Besten, sagt Lysimachus ironisch. 17) Manche Hgg. erweitern diesen Satz: *Hath plac'd me here within this loathsome sty*, und setzen eben so will-

Though they did change me to the meanest bird
That flies i' the purer air!
*Lys.* I did not think
Thou couldst have spoke so well; ne'er dream'd thou couldst.
Had I brought hither a corrupted mind,
Thy speech had alter'd it. Hold, here 's gold for thee:
Persever [18] in that clear way thou goest,
And the gods strengthen thee!
*Mar.* The gods preserve you!
*Lys.* For me, be you thoughten [19]
That I came with no ill intent; for to me
The very doors and windows savour vilely.
Farewell. Thou art a piece of virtue, and
I doubt not but thy training hath been noble.
Hold, here 's more gold for thee.
A curse upon him, die he like a thief,
That robs thee of thy goodness! If thou dost
Hear from me, it shall be for thy good.

*Re-enter* Boult.

*Boult.* I beseech your honour, one piece for me.
*Lys.* Avaunt, thou damned door-keeper! Your house,
But for this virgin that doth prop it, would
Sink, and overwhelm you. Away! *[Exit.*
*Boult.* How 's this? We must take another course with you. If your peevish chastity, which is not worth a breakfast in the cheapest country under the cope, [20] shall undo a whole household, let me be gelded like a spaniel. Come your ways.
*Mar.* Whither would you have me?
*Boult.* I must have your maidenhead taken off, or the common hangman shall execute it. Come your way. We 'll have no more gentlemen driven away. Come your ways, I say.

*Re-enter Bawd.*

*Bawd.* How now! what 's the matter?
*Boult.* Worse and worse, mistress: she has here spoken holy words to the lord Lysimachus.
*Bawd.* O, abominable!
*Boult.* She makes [21] our profession as it were to stink afore the face of the gods.
*Bawd.* Marry, hang her up for ever!
*Boult.* The nobleman would have dealt with her like a nobleman, and she sent him away as cold as a snowball; saying his prayers, too.
*Bawd.* Boult, take her away; use her at thy pleasure: crack the glass of her virginity, and make the rest malleable.
*Boult.* An if she were a thornier piece of ground than she is, she shall be ploughed.
*Mar.* Hark, hark, you gods!
*Bawd.* She conjures: away with her! 'Would she had never come within my doors! — Marry, hang you! — She 's born to undo us. — Will you not go the way of women-kind? Marry, come up, my dish of chastity with rosemary and bays! [22] *[Exit.*
*Boult.* Come, mistress; come your way with me.
*Mar.* Whither wilt thou have me?
*Boult.* To take from you the jewel you hold so dear.
*Mar.* Pr'ythee, tell me one thing first.
*Boult.* Come now, your one thing.
*Mar.* What canst thou wish thine enemy to be?
*Boult.* Why, I could wish him to be my master, or rather, my mistress.
*Mar.* Neither of these are so bad as thou art,
Since they do better thee in their command.
Thou hold'st a place, for which the pained'st fiend
Of hell would not in reputation change:
Thou art the damned door-keeper to every
Coystril that comes inquiring for his Tib; [23]
To the choleric fisting of every rogue
Thy ear is liable; thy food is such
As hath been belch'd on by infected lungs.
*Boult.* What would you have me do? go to the wars, would you? where a man may serve seven years for the loss of a leg, and have not money enough in the end to buy him a wooden one?
*Mar.* Do anything but this thou doest. Empty
Old receptacles, or common sewers, of filth;
Serve by indenture to the common hangman:
Any of these ways are yet better than this;
For what thou professest, a baboon, could he speak,
Would own a name too dear. [24] That the gods
Would safely deliver me from this place!
Here, here 's gold for thee.
If that thy master would gain [25] by me,
Proclaim that I can sing, weave, sew, and dance,
With other virtues, which I 'll keep from boast;
And I will undertake all these to teach.
I doubt not but this populous city will
Yield many scholars.
*Boult.* But can you teach all this you speak of?
*Mar.* Prove that I cannot, take me home again,
And prostitute me to the basest groom
That doth frequent your house.
*Boult.* Well, I will see what I can do for thee: if I can place thee, I will.
*Mar.* But amongst honest women.
*Boult.* 'Faith, my acquaintance lies little amongst them. But since my master and mistress have bought you, there 's no going but by their consent; therefore, I will make them acquainted with your purpose, and I doubt not but I shall find them tractable enough. Come; I 'll do for thee what I can: come your ways.
*[Exeunt.*

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kürlich zwei Zeilen weiter *good* vor *gods.* — Im Vergleich mit Wilkins scheint diese Rede der Marina, sowie dieser Theil des Dialogs überhaupt, im Drama sehr abgekürzt zu sein (vgl. Einleitung pag. 669 u. 670). 18) Manche Hgg. setzen des Verses wegen *persever still.* 19) *thoughten* für *thought:* Was mich betrifft, so nehmt an, dass u. s. w. — Die Fol. hat bloss: *For my part I came with no ill intent etc.* 20) *cope* = Baldachin des Himmels. 21) *he makes* in den alten Ausgg., verbessert von Rowe. 22) Mit Rosmarin und Lorbeer wurden zu Weihnachten manche Schüsseln verziert. 23) *coystril* = Trossbube, gemeiner Lump; eben so verächtlich ist *Tib,* eigentlich ein Eigenname, aus *Tabitha* abgekürzt, = gemeines Weibsbild. — Steevens fügte *hither* vor *comes* ein und theilte die Verse anders ab. 24) Ein Pavian selbst, könnte er sprechen, würde seinen Namen zu gut halten für das Handwerk, das Boult bekleidet als Diener einer Kupplerin. 25) Manche Hgg. fügen *aught* hinter *gain* ein. — Indess scheint, wie aus Wilkins hervorgeht, auch diese Rede der Marina im Drama sehr verstümmelt zu sein (vgl. Einleitung pag. 670).

# ACT V.

*Enter* Gower.

*Gow.* Marina thus the brothel scapes, and chances
Into an honest house, our story says.
She sings like one immortal, and she dances
As goddess-like [1] to her admired lays.
Deep clerks she dumbs; [2] and with her needle [3] composes
Nature's own shape, of bud, bird, branch, or berry,
That even her art sisters the natural roses; [4]
Her inkle, silk, twin [5] with the rubied cherry:
That pupils lacks she none of noble race,
Who pour their bounty on her; and her gain
She gives the cursed bawd. Here we her place, [6]
And to her father turn our thoughts again,
Where we left him, on the sea. We there him lost, [7]
Whence, driven before the winds, he is arriv'd
Here where his daughter dwells: and on this coast
Suppose him now at anchor. The city striv'd [8]
God Neptune's annual feast to keep: from whence
Lysimachus our Tyrian ship espies,
His banners sable, trimm'd with rich expense;
And to him in his barge with fervour hies.
In your supposing once more put your sight
Of heavy Pericles; think this his bark: [9]
Where, what is done in action, more, if might,
Shall be discover'd; [10] please you, sit and hark. *[Exit.*

## SCENE I.

On board Pericles' ship, off Mitylene. A Pavilion on deck, with a curtain before it; Pericles within it, reclining on a couch. A barge lying beside the Tyrian vessel.

*Enter Two Sailors, one belonging to the Tyrian vessel, the other to the barge; to them* Helicanus. [1]

*Tyr. Sail. [To the Sailor of Mitylene.]* Where is Lord Helicanus? he can resolve you.
O, here he is. —
Sir, there 's a barge put off from Mitylene,
And in it is Lysimachus, the governor,
Who craves to come aboard. What is your will?

*Hel.* That he have his. Call up some gentlemen.

*Tyr. Sail.* Ho, gentlemen! my lord calls.

*Enter Two or Three Gentlemen.*

*1. Gent.* Doth your lordship call?

*Hel.* Gentlemen, there is some of worth would come aboard: I pray, greet them [2] fairly.

*[Gentlemen and Sailors descend, and go on board the barge.*

*Enter, from thence,* Lysimachus *and Lords; the Tyrian Gentlemen and the Two Sailors.*

*Tyr. Sail.* Sir,
This is the man that can in aught you would
Resolve you.

*Lys.* Hail, reverend Sir! the gods preserve you!

*Hel.* And you, Sir, [3] to outlive the age I am,
And die as I would do.

*Lys.* You wish me well.
Being on shore, honouring of Neptune's triumphs,
Seeing this goodly vessel ride before us,
I made to it to know of whence you are.

*Hel.* First, what is your place?

*Lys.* I am the governor of this place you lie before.

*Hel.* Sir,
Our vessel is of Tyre, in it the king;
A man, who for this three months hath not spoken
To any one, nor taken sustenance,
But to prorogue [4] his grief.

*Lys.* Upon what ground is his distemperature?

*Hel.* 'T would be too tedious to repeat;
But the main grief springs from the loss [5]
Of a beloved daughter and a wife.

*Lys.* May we not see him?

*Hel.* You may;
But bootless is your sight: he will not speak
To any.

---

1) *as goddess-like* = eben so göttinnengleich, bezieht sich auf *like one immortal* = wie eine der Unsterblichen. 2) *to dumb* = verstummen machen. Sh. hat dieses Verbum auch in Antony and Cleopatra (A. 1, Sc. 5) *that what I would have spoke was beastly dumb'd by him.* 3) Auch hier setzen manche Hgg. *needle* (vgl. A. 4, Anm. 8). 4) *to sister* = sich verschwistern mit Etwas. Sh. hat das seltene Wort auch in Lover's Complaint: *A plaintful story from a sist'ring vale.* 5) *twin* emendirt Malone das *twine* der alten Ausgg. 6) So die erste Q.; die andern alten Ausgg. lesen *Leave we her place.* 7) *lost* änderte, schon des Reimes willen, Malone das *left* der ersten Q., und ebenso änderte Steevens *whence* für *where* in der folgenden Zeile. Die andern alten Ausgg. stellen den fehlenden Reim wieder her, indem sie lesen: *Where we left him at sea, tumbled and tost* || *And driven before the wind, he is arriv'd etc.* Indess mag auch mit Malone's Verbesserung noch eine Corruption im Text geblieben sein. 8) Nach Malone's Erklärung: die Städter wetteiferten mit einander, das Jahresfest des Gottes Neptun zu feiern. — *to strive* ist vielleicht einfach = sich beeifern. — Auf dieses Fest, das am Ufer gefeiert wird, geht das folgende *from whence.* 9) Nach der alten Interpunction gehört *of heavy Pericles* zu dem Vorhergehenden: in Eurer Phantasie richtet noch einmal Euren Blick auf den schwermüthigen Pericles; denket Euch, dass dies sein Schiff sei. — *of* steht für *on*, was die Fol. auch dafür setzt. — Manche Hgg. interpungiren und ändern: *In your supposing once more put your sight;* || *Of heavy Pericles think this the bark.* 10) Wo, was in dramatischer Darstellung geschieht, ja mehr noch, wenn es anginge, Euch vorgeführt werden soll. — Das parenthetische *more, if might* der ersten Q., wofür die andern alten Ausgg. *more of might* lesen, deutet auf die Schranken hin, welche der Bühnendarstellung gesetzt waren.

1) Diese ganze detaillirte Localitätangabe und Bühnenweisung ist modern. Die alten Ausgg. haben bloss *Enter Helicanus, to him two Sailors.* — Vgl. damit Gower's Erzählung, Einleitung pag. 672 u. 673. 2) *them*, auf *some of worth* = Einige von Ansehen und Würde, bezüglich, ist in den meisten alten Ausgg.; nur die erste Q. hat *greet him fairly.* — Manche Hgg. lesen *I pray you* || *To greet them fairly.* 3) *Sir* fehlt in den alten Ausgg. — *the age I am* = das Alter, in dem ich bin. 4) *to prorogue* = in die Länge ziehen: Pericles hat nur so viel Nahrungsmittel zu sich genommen, wie nöthig ist, seinen Gram zu fristen. 5) Manche Hgg. vervollständigen diese Verse so: *Sir, it would be too tedious to repeat;* || *But the main grief of all springs from the*

*Lys.* Yet, let me obtain my wish.
*Hel.* Behold him. [PERICLES *discovered.*][6] This was a goodly person,
Till the disaster that, one mortal night,[7]
Drove him to this.
*Lys.* Sir king, all hail! the gods preserve you!
Hail, royal Sir!
*Hel.* It is in vain; he will not speak to you!
*1. Lord.* Sir, we have a maid in Mitylen, I durst wager,
Would win some words of him.
*Lys.* 'T is well bethought.
She, questionless, with her sweet harmony,
And other choice attractions, would allure,
And make a battery through his deafen'd parts,[8]
Which now are midway stopp'd:
She is all happy as the fair'st of all,
And with her fellow-maids is now upon[9]
The leafy shelter that abuts against
The island's side.
*[Whispers one of the attendant Lords. Exit Lord.*
*Hel.* Sure, all effectless;[10] yet nothing we 'll omit,
That bears recovery's name. But, since your kindness
We have stretch'd thus far, let us beseech you,
That for our gold we may provision have,
Wherein we are not destitute for want,
But weary for the staleness.[11]
*Lys.* O, Sir, a courtesy,
Which if we should deny, the most just gods[12]
For every graff would send a caterpillar,
And so inflict our province. — Yet once more
Let me entreat to know at large the cause
Of your king's sorrow.
*Hel.* Sit, Sir, I will recount it to you; —
But see, I am prevented.

*Re-enter Lord, with* MARINA *and a young Lady.*

*Lys.* O! here is
The lady that I sent for. — Welcome, fair one! —
Is 't not a goodly presence?[13]
*Hel.* She 's a gallant lady.
*Lys.* She 's such a one, that were I well assur'd[14]
She came of gentle kind, and noble stock,
I 'd wish no better choice, and think me rarely wed. —
Fair one, all goodness that consists in bounty[15]
Expect even here, where is a kingly patient:
If that thy prosperous and artificial feat[16]
Can draw him but to answer thee in aught,
Thy sacred physic shall receive such pay
As thy desires can wish.
*Mar.* Sir, I will use
My utmost skill in his recovery, provided
That none but I and my companion maid
Be suffer'd to come near him.[17]
*Lys.* Come, let us leave her,
And the gods make her prosperous! — [MARINA *sings.*[18]
Mark'd he your music?
*Mar.* No, nor look'd on us.
*Lys.* See, she will speak to him.
*Mar.* Hail, Sir! my lord, lend ear.
*Per.* Hum! ha!
*Mar.* I am a maid,
My lord, that ne'er before invited eyes,
But have been gaz'd on like a comet: she speaks,
My lord, that, may be, hath endur'd a grief
Might equal yours, if both were justly weigh'd.
Though wayward fortune did malign my state,
My derivation was from ancestors
Who stood equivalent with mighty kings;
But time hath rooted out my parentage,
And to the world and awkward[19] casualties
Bound me in servitude. — *[Aside.]* I will desist;
But there is something glows upon my cheek,
And whispers in mine ear, »Go not till he speak.«
*Per.* My fortunes — parentage — good parentage —
To equal mine! — was it not thus? what say you?
*Mar.* I said, my lord, if you did know my parentage,
You would not do me violence.[20]

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*loss etc.* 6) Diese Bühnenweisung ist modern. Pericles wird sichtbar, indem der Vorhang des Zeltes auf dem Schiffsverdeck zurückgezogen wird. Pericles' Aussehen wird bei Wilkins so geschildert: *which being by Helicanus granted, he forthwith conducted him down where his master lay: whom when Lysimachus beheld, so attired from the ordinary habit of other men, as with a long overgrown beard, diffused hair, undecent nails on his fingers, and himself lying upon his couch, groveling on his face.* 7) *night* verbessert Malone das *weight* und *wight* der alten Ausgg.: in einer einzigen verderblichen Nacht. 8) *defend parts* in der ersten Q., woraus die andern alten Ausgg. *defended parts* machten. Malone las zuerst *deafen'd parts*, und Holt White citirt dazu aus Antony and Cleopatra (A. 2, Sc. 7) *Make battery to our ears with the loud music.* — Für *parts*, das im alten Sprachgebrauch für irgend welche Organe und Körpertheile gebraucht wird, wie hier für die Ohren, vermuthete Steevens *ports* = Oeffnungen. 9) Der Text scheint hier unheilbar corrumpirt, auch nachdem die Hgg. *with* vor *her fellow-maids* und *is* vor *now* eingeschoben haben. — *happy* = begabt, talentvoll. 10) Die meisten Hgg. setzen *all 's effectless.* 11) Wir möchten Proviant kaufen, nicht weil solcher uns fehlt, sondern weil wir unsers nicht mehr frischen Proviants überdrüssig sind. 12) *gods* setzt Dyce für *god* der alten Ausgg., ebenso, aber überflüssiger Weise, in der zweitfolgenden Zeile *afflict*, was schon Malone vermuthete, für *inflict* der alten Ausgg. 13) *presence* verbessert Malone das *present* der alten Ausgg.: Ist sie nicht eine herrliche Erscheinung? — Vgl. zu dem Folgenden das Entsprechende bei Gower und bei Twine, Einleitung pag. 672 — 675. 14) Manche Hgg. ändern willkürlich: *She 's such, that were I well assur'd she came || Of gentle kind etc.* 15) Die erste Q. hat *fair on*, und die andern alten Ausgg. *fair and.* Das Richtige setzte Malone. — *bounty* für *beauty* der alten Ausgg. verbesserte Steevens. 16) *feat* ist Percy's Verbesserung für *fate* der alten Ausgg. — *artificial feat* = künstlerische Leistung, ist der Gesang der Mariua. 17) So die alten Ausgg. Die meisten Hgg. machen daraus: *Provided none but I and my companion || Be suffer'd etc.* 18) In den alten Ausgg. steht bloss *The Song.* — Das Lied, welches Marina singt, findet sich bei Twine und mit geringfügigen Abänderungen bei Wilkins (vgl. Einleitung pag. 674). 19) *awkward* = widerwärtig, ungünstig: die Zeit hat mich den widrigen Zufälligkeiten der Welt dienstbar gemacht. 20) *violence* bezieht sich auf Etwas, das in dem verstümmelten Texte des Dramas ausgefallen ist, das sich aber bei Twine und übereinstimmend auch bei Wilkins findet. Bei Wilkins heisst es von Pericles: *Not fit to sorrow, quoth he, rising up like a cloud that bespeaks*

*Per.* I do think so. — Pray you, turn your eyes upon me.[21] —
You are like something that — What countrywoman?
Here of these shores?
*Mar.* No, nor of any shores;[22]
Yet I was mortally brought forth, and am
No other than I appear.
*Per.* I am great with woe, and shall deliver weeping.[23]
My dearest wife was like this maid, and such a one
My daughter might have been: my queen's square brows;
Her stature to an inch; as wand-like straight;
As silver-voic'd; her eyes as jewel-like,
And cas'd as richly;[24] in pace another Juno;
Who starves the ears she feeds, and makes them hungry,
The more she gives them speech. — Where do you live?
*Mar.* Where I am but a stranger: from the deck
You may discern the place.
*Per.* Where were you bred?
And how achiev'd you these endowments, which
You make more rich to owe?[25]
*Mar.* If I should tell my history, it would seem
Like lies, disdain'd in the reporting.
*Per.* Pr'ythee, speak:
Falseness cannot come from thee, for thou look'st
Modest as justice, and thou seem'st a palace
For the crown'd truth to dwell in. I 'll believe thee,
And make my senses credit thy relation
To points that seem impossible; for thou look'st
Like one I lov'd indeed. What were thy friends?
Didst thou not say,[26] when I did push thee back
(Which was when I perceiv'd thee), that thou cam'st
From good descending?
*Mar.* So indeed I did.
*Per.* Report thy parentage. I think thou saidst
Thou hadst been toss'd from wrong to injury,
And that thou thoughtst thy griefs might equal mine,
If both were open'd.
*Mar.* Some such thing[27]
I said, and said no more but what my thoughts
Did warrant me was likely.
*Per.* Tell thy story;
If thine[28] consider'd prove the thousandth part
Of my endurance, thou art a man, and I
Have suffer'd like a girl: yet thou dost look
Like Patience, gazing on kings' graves, and smiling
Extremity out of act.[29] What were thy friends?
How lost thou them? Thy name,[30] my most kind virgin?
Recount, I do beseech thee. Come, sit by me.
*Mar.* My name is Marina.
*Per.* O! I am mock'd,
And thou by some incensed god sent hither
To make the world to laugh at me.
*Mar.* Patience, good Sir,
Or here I 'll cease.
*Per.* Nay, I 'll be patient.
Thou little know'st how thou dost startle me,
To call thyself Marina.
*Mar.* The name
Was given me by one that had some power;
My father, and a king.
*Per.* How! a king's daughter?
And call'd Marina?
*Mar.* You said you would believe me;
But, not to be a troubler of your peace,
I will end here.
*Per.* But are you flesh and blood?
Have you a working pulse? and are no fairy? —
Motion![31] — Well; speak on. Where were you born?
And wherefore call'd Marina?
*Mar.* Call'd Marina,
For I was born at sea.
*Per.* At sea! what mother?[32]
*Mar.* My mother was the daughter of a king;
Who died the minute[33] I was born,
As my good nurse Lychorida hath oft
Deliver'd weeping.
*Per.* O! stop there a little. —
*[Aside.]* This is the rarest dream that e'er dull sleep
Did mock sad fools withal; this cannot be.
My daughter 's[34] buried. — Well: — where were you bred?
I 'll hear you more, to the bottom of your story,
And never interrupt you.

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*thunder; presumptuous beauty in a child, how darest thou urge so much? and therewithal, in this rash distemperature, struck her on the face.* — Wahrscheinlich stiess aber auf der Bühne Pericles die Marina nur heftig zurück, als sie sich ihm näherte. Vgl. seine späteren Worte: *when I did push thee back.* 21) Manche Hgg. lesen *I pray you* und fügen *again* hinter *eyes* ein. 22) Die alten Ausgg. haben beide Male *shews* für *shores.* — Malone verbesserte das Wort auf einen Vorschlag von Charlemont. — *shores* = Küsten, steht im Gegensatze zum Meer. Marina, auf der See geboren, stammt von keiner Küste. 23) Ich gehe mit Leid schwanger und werde von Thränen entbunden werden. 24) Die reiche Einfassung der mit Juwelen verglichenen Augen bilden die Augenlider. So hatte (A. 3, Sc. 2) Cerimon von der Thaisa gesagt: *Her eyelids, cases to those heavenly jewels* || *Which Pericles hath lost,* || *Begin to part their fringes of bright gold.* 25) *to owe* = besitzen: diese Talente, diese Gaben, die Ihr reicher macht, indem Ihr sie Euer nennt. 26) *stay* in den alten Ausgg., von Malone verbessert. 27) Malone fügt zur Vervollständigung des Verses noch *indeed* hinzu. 28) Zu *thine* ist aus dem Folgenden *endurance* hinzuzudenken. 29) *Patience* = Geduld, und *Extremity* = Leidenschaft, leidenschaftliches Thun, sind hier personificirt gedacht als zwei auf Königsgräbern einander gegenübergestellte allegorische Marmorbilder. So in Twelfth-Night (A. 2, Sc. 4) *She sat like Patience on a monument,* || *Smiling at grief.* — Die Geduld mit ihrem Lächeln macht den leidenschaftlichen Gram gleichsam wehrlos, so dass er sich nicht regen kann. 30) *how lost thou thy name* in den alten Ausgg. — Das unentbehrliche *them* fügte Malone zuerst ein. 31) Nach Dyce's plausibler Erklärung fasst Pericles bei der Frage *Have you a working pulse etc.* die Marina an und sagt, wenn er sich überzeugt, dass ihr Puls wirklich schlägt: *Motion!* — Die andern Hgg. fassen *Motion?* wofür Malone *No motion?* setzt, als weitere Frage: Seid Ihr keine blosse Marionette? — M. Mason liest *Are you no fairy-motion?* was er erklärt: *a puppet formed by enchantment, the work of fairies.* — Grant White hält *Motion* für eine Bühnenweisung, die aus Versehen in den Text gerathen sei. 32) So die erste Q.; die andern alten Ausgg. lesen *At sea! who was thy mother?* 33) Malone liest *the very minute.* 34) Die alten Ausgg., welche diese Reden theilweise als Prosa drucken, lesen *This cannot be my daughter: buried!*

*Mar.* You scorn to believe me;[35] 't were best I did give o'er.
*Per.* I will believe you by the syllable
Of what you shall deliver.[36] Yet, give me leave: —
How came you in these parts? where were you bred?
*Mar.* The king, my father, did in Tharsus leave me,
Till cruel Cleon, with his wicked wife,
Did seek to murder me: and having woo'd
A villain to attempt it, who having drawn to do 't,
A crew of pirates came and rescu'd me;
Brought me to Mitylene. But, good Sir,
Whither will you have me? Why do you weep? It may be,
You think me an impostor: no, good faith;
I am the daughter to king Pericles,
If good king Pericles be.
*Per.* Ho, Helicanus!
*Hel.* Calls my lord?
*Per.* Thou art a grave and noble counsellor,
Most wise in general: tell me, if thou canst,
What this maid is, or what is like to be,
That thus hath made me weep?
*Hel.* I know not; but
Here is the regent, Sir, of Mitylene,
Speaks nobly of her.
*Lys.* She never would tell[37]
Her parentage; being demanded that,
She would sit still and weep.
*Per.* O Helicanus! strike me, honour'd Sir;
Give me a gash, put me to present pain;
Lest this great sea of joys rushing upon me,
O'erbear the shores of my mortality,
And drown me with their sweetness. O! come hither,
Thou that begett'st him that did thee beget;
Thou that wast born at sea, buried at Tharsus,
And found at sea again. — O Helicanus!
Down on thy knees, thank the holy gods as loud
As thunder threatens us: this is Marina. —
What was thy mother's name? tell me but that,
For truth can never be confirm'd[38] enough,
Though doubts did ever sleep.
*Mar.* First, Sir, I pray,
What is your title?
*Per.* I am Pericles of Tyre: but tell me now
My drown'd queen's name (as in the rest you said
Thou hast been godlike perfect), thou 'rt heir of kingdoms,
And another life to Pericles thy father.[39]
*Mar.* Is it no more to be your daughter, than
To say, my mother's name was Thaisa?
Thaisa was my mother, who did end
The minute I began.
*Per.* Now, blessing on thee! rise; thou art my child.
Give me fresh garments! Mine own, Helicanus;
She is not dead at Tharsus, as she should have been,
By savage Cleon: she shall tell thee all;
When thou shalt kneel, and justify in knowledge,
She is thy very princess. — Who is this?
*Hel.* Sir, 't is the governor of Mitylene,
Who, hearing of your melancholy state,
Did come to see you.
*Per.* I embrace you. —
Give me my robes: I am wild in my beholding.[40]
O heavens, bless my girl! But hark! what music? —
Tell Helicanus, my Marina, tell him
O'er, point by point, for yet he seems to doubt,[41]
How sure you are my daughter. — But what music?
*Hel.* My lord, I hear none.
*Per.* None?
The music of the spheres! List, my Marina.
*Lys.* It is not good to cross him: give him way.
*Per.* Rarest sounds! Do ye not hear? —
*Lys.* My lord, I hear.[42] *[Music.*
*Per.* Most heavenly music:
It nips me unto list'ning, and thick slumber
Hangs upon mine eyes: let me rest. *[Sleeps.*
*Lys.* A pillow for his head.
*[The curtain before the pavilion of* PERICLES *is closed.*
So, leave him all. — Well, my companion-friends,
If this but answer to my just belief,
I 'll well remember you.
*[Exeunt* LYSIMACHUS, HELICANUS, MARINA, *and attendant Lady.*

## SCENE II.

The Same.

PERICLES *on the deck asleep;* DIANA *appearing to him in a vision.*[1]

*Dia.* My temple stands in Ephesus: hie thee thither,
And do upon mine altar sacrifice.
There, when my maiden priests are met together,
Before the people all,
Reveal how thou at sea didst lose thy wife:
To mourn thy crosses, with thy daughter's, call,
And give them repetition to the life.[2]
Or perform my bidding, or thou liv'st in woe:
Do it, and happy, by my silver bow![3]
Awake, and tell thy dream. *[Disappears.*
*Per.* Celestial Dian, goddess argentine,[4]
I will obey thee! — Helicanus!

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35) So Staunton. Die alten Ausgg. lesen *You scorn, believe me 'twere best etc.*, wofür Malone setzte *You 'll scarce believe me etc.* 36) Ich werde Euch buchstäblich Alles glauben, was Ihr erzählen werdet. 37) Manche Hgg. stellen um *she would never tell.* 38) Die Wahrheit kann nie genug Bestätigung erhalten, wenn auch gar keine Zweifel gegen sie laut werden. 39) So verbessert M. Mason den corrumpirten Text, der in den alten Ausgg. lautet: *Thou hast been God-like perfect, the heir of kingdoms,* || *And another like to Pericles thy father.* Wenn Du mir den Namen meiner ertrunkenen Königin nennst, — wie Du in dem Uebrigen, was Du gesagt hast, göttergleich Bescheid wusstest, — so bist Du Erbin von Königreichen und ein zweites Leben für Pericles, Deinen Vater. — Malone liest *the heir of kingdoms* || *And a mother like to Pericles thy father.* 40) *I am wild in my beholding* geht auf das vernachlässigte, wüste Aussehen des Pericles (vgl. oben Anm. 6). 41) Für *doubt* haben die alten Ausgg. *doat*, was Malone verbessert. 42) Die Bühnenweisung *Music* ist hier in den Text gerathen, so dass die Hgg. lesen *Music? My lord, I hear.* — Das Richtige sah Dyce.

1) Die Fol. beginnt hier den fünften Act und die meisten Hgg. eine neue Scene. Obgleich auch letztere Eintheilung unmotivirt ist, scheint es doch des Citirens wegen rathsam, nicht davon abzuweichen. Vgl. A. 4, Sc. 2, Anm. 1. 2) *to the life* = nach dem Leben, lebensgetreu, ist Malone's durch den Reim bestätigte Verbesserung

*Enter* LYSIMACHUS, HELICANUS, *and* MARINA.

*Hel.* Sir?
*Per.* My purpose was for Tharsus, there to strike
The inhospitable Cleon; but I am
For other service first: toward Ephesus
Turn our blown sails; [5] eftsoons I 'll tell thee why. —
Shall we refresh us, Sir, upon your shore,
And give you gold for such provision
As our intents will need?
*Lys.* Sir,
With all my heart; and when you come ashore,
I have another suit. [6]
*Per.* You shall prevail,
Were it to woo my daughter; for it seems
You have been noble towards her.
*Lys.* Sir, lend your arm.
*Per.* Come, my Marina. *[Exeunt.*

*Enter* GOWER, *before the temple of* DIANA *at* Ephesus.

*Gow.* Now our sands are almost run;
More a little, and then dumb. [7]
This, my last boon, give me, [8]
For such kindness must relieve me,
That you aptly will suppose
What pageantry, what feats, what shows,
What minstrelsy, and pretty din,
The regent made in Mitylen,
To greet the king. So he thriv'd,
That he is promis'd to be wiv'd
To fair Marina; but in no wise
Till he [9] had done his sacrifice,
As Dian bade: whereto being bound,
The interim, pray you, all confound. [10]
In feather'd briefness sails are fill'd,
And wishes fall out as they 're will'd.
At Ephesus, the temple see,
Our king, and all his company.
That he can hither come so soon,
Is by your fancy's thankful doom. [11] *[Exit.*

## SCENE III.

The Temple of DIANA at Ephesus; THAISA standing near the altar, as high priestess; a number of Virgins on each side; CERIMON and other Inhabitants of Ephesus attending.

*Enter* PERICLES, *with his Train;* LYSIMACHUS, HELICANUS, MARINA, *and a Lady.*

*Per.* Hail, Dian! to perform thy just command,
I here confess myself the king of Tyre;
Who, frighted from my country, [1] did wed,
At Pentapolis, the fair Thaisa.
At sea in childbed died she, but brought forth
A maid-child call'd Marina; who, O goddess!
Wears yet thy silver livery. She at Tharsus
Was nurs'd with Cleon, whom at fourteen years
He sought to murder: but her better stars
Brought her to Mitylene; against whose shore
Riding, [2] her fortunes brought the maid aboard us,
Where, by her own most clear remembrance, she
Made known herself my daughter.
*Thai.* Voice and favour! [3] —
You are, you are — O royal Pericles! — *[Faints.*
*Per.* What means the woman? [4] she dies: help, gentlemen!
*Cer.* Noble Sir,
If you have told Diana's altar true,
This is your wife.
*Per.* Reverend appearer, [5] no:
I threw her overboard with these very arms.
*Cer.* Upon this coast, I warrant you.
*Per.* 'T is most certain.
*Cer.* Look to the lady. — O! she 's but overjoy'd.
Early in [6] blust'ring morn this lady was
Thrown on this shore. I op'd the coffin,
Found there rich jewels; recover'd her, and plac'd her
Here in Diana's temple.
*Per.* May we see them?
*Cer.* Great Sir, they shall be brought you to my house,
Whither I invite you. Look! Thaisa is
Recovered.
*Thai.* O, let me look!
If he be none of mine, my sanctity
Will to my sense [7] bend no licentious ear,
But curb it, spite of seeing. Like him you speak,
Like him you are. Did you not name a tempest,
A birth, and death?
*Per.* The voice of dead Thaisa!
*Thai.* That Thaisa am I, supposed dead
And drown'd.
*Per.* Immortal Dian!
*Thai.* Now I know you better. —
When we with tears parted Pentapolis,
The king, my father, gave you such a ring.
*[Shows a ring.*
*Per.* This, this: no more, you gods! your present kindness
Makes my past miseries sports: you shall do well,
That on the touching of her lips I may
Melt, and no more be seen. O! come, be buried
A second time within these arms.

---

für *to the like* der alten Ausgg. Vgl. A. 5, Sc. 1, Anm. 39. 3) Thue es und Du wirst glücklich sein; das gelobe ich bei meinem Silberbogen. — Manche Hgg. streichen *or* vor *perform* und setzen *Do 't, and be happy etc.* 4) *argentine* geht auf den hellen, silbernen Glanz des Mondes, wie ebenvorher *silver bow.* 5) *blown* = gebauscht, geschwellt. — *eftsoons* = alsbald, kommt bei Sh. nur an dieser Stelle vor. 6) *suit* verbessert Malone das *sleight* der alten Ausgg. — Lysimachus versteht seine Werbung um Marina darunter. 7) Für *dumb* haben die alten Ausgg. *dum* und *dun.* Aus Letzterem machte Rowe *done.* — *dum* für *dumb* kommt häufig in alten Drucken vor. 8) Steevens fügte vor *my* noch *as* ein, obgleich auch damit der wahrscheinlich verstümmelte Vers nicht ganz wiederhergestellt ist. 9) *he* scil. *Pericles* oder *the king.* 10) Da er sich dahin aufmacht, so wollet Ihr die Zwischenzeit in Eurer Phantasie ganz vernichten, ganz aufheben. 11) Dass er so schnell nach Ephesus kommen kann, das geschieht durch die dankenswerthe Entscheidung Eurer Phantasie. — Des Reimes wegen, der doch in diesen Zwischenreden Gower's überall sehr ungenau ist, wollte Steevens *boon* für *doom* lesen.

1) *country* lässt sich dreisylbig lesen *(countery).* — Um den folgenden Vers zu verbessern, stellen die meisten Hgg. um *The fair Thaisa at Pentapolis.* 2) *riding* gehört zu *aboard us.* 3) Thaisa erkennt den Pericles an Stimme und Gesichtszügen. 4) Die erste Q. hat *what means the mum?* Die andern alten Ausgg.

*Mar.* My heart
Leaps to be gone into my mother's bosom.
*[Kneels to* Thaisa.
*Per.* Look, who kneels here. Flesh of thy flesh, Thaisa;
Thy burden at the sea, and call'd Marina,
For she was yielded there.[8]
*Thai.* Bless'd, and mine own!
*Hel.* Hail, Madam, and my queen!
*Thai.* I know you not.
*Per.* You have heard me say, when I did fly from Tyre,
I left behind an ancient substitute:
Can you remember what I call'd the man?
I have nam'd him oft.
*Thai.* 'T was Helicanus then.
*Per.* Still confirmation!
Embrace him, dear Thaisa; this is he.
Now do I long to hear how you were found,
How possibly preserv'd, and whom to thank,
Besides the gods, for this great miracle.
*Thai.* Lord Cerimon, my lord; this man,
Through whom the gods have shown their power; that can
From first to last resolve you.
*Per.* Reverend Sir,
The gods can have no mortal officer
More like a god than you. Will you deliver
How this dead queen re-lives?
*Cer.* I will, my lord:
'Beseech you, first go with me to my house,
Where shall be shown you all was found with her;
How she came placed here in the temple;
No needful thing omitted.
*Per.* Pure Dian! bless thee for thy vision; I
Will offer night-oblations to thee. Thaisa,
This prince, the fair-betrothed of your daughter,
Shall marry her at Pentapolis. And now,
This ornament,[9]
Makes me look dismal, will I clip to form;
And what this fourteen years no razor touch'd,
To grace thy marriage-day, I 'll beautify.
*Thai.* Lord Cerimon hath letters of good credit, Sir,
My father 's dead.
*Per.* Heavens, make a star of him![10] Yet there, my queen,
We 'll celebrate their nuptials, and ourselves
Will in that kingdom spend our following days:
Our son and daughter shall in Tyrus reign.
Lord Cerimon, we do our longing stay,
To hear the rest untold. — Sir, lead 's the way.[11]
*[Exeunt.*

*Enter* Gower.

*Gow.* In Antiochus, and his daughter, you have heard
Of monstrous lust the due and just reward:
In Pericles, his queen, and daughter, seen,
Although assail'd with fortune fierce and keen,
Virtue preserv'd[12] from fell destruction's blast,
Led on by heaven, and crown'd with joy at last.
In Helicanus may you well descry
A figure of truth, of faith, of loyalty.
In reverend Cerimon there well appears
The worth that learned charity aye wears.
For wicked Cleon and his wife, when fame
Had spread their cursed deed, and[13] honour'd name
Of Pericles, to rage the city turn;
That him and his they[14] in his palace burn.
The gods for murder seemed so content
To punish them,[15] — although not done, but meant.
So on your patience evermore attending,
New joy wait on you! Here our play has ending. *[Exit.*

---

haben das Richtige. 5) *reverend appearer* = Einer, der ehrwürdig erscheint oder aussieht. 6) Für *in* änderte Malone *one* ohne Noth. 7) *sense* = Sinnlichkeit, sinnliche Regung. 8) Marina genannt, weil sie auf der See zur Welt kam. 9) *ornament* ist das Haupthaar, das Pericles alle diese Jahre über hatte wild wachsen lassen (vgl. A. 3, Sc. 3, Anm. 4). — Manche Hgg. erweitern diese Verse willkürlich so: *This ornament makes my look so dismal* || *Will I, my lov'd Marina, clip to form.* 10) So in K. Henry VI. First Part (A. 1, Sc. 1) *A far more glorious star thy soul will make,* || *Than Julius Cæsar.* 11) Malone ändert ohne Grund *lead the way.* — *lead 's* ist *lead us.* 12) *preserv'd* emendirte Malone das *preferr'd* der alten Ausgg. 13) *and* in der Fol., *the* in der Q. — Das Subject des Satzes, von dem der Plural *turn* abhängt, steckt einerseits in *when fame etc.* = die Kunde von ihrer bösen That, anderseits, dem coordinirt, in *and honour'd name etc.* 14) *him and his* geht auf *Cleon; they* auf *the city.* 15) *them* ist von Malone eingefügt: Den Göttern gefiel es sichtlich, sie so wegen des Mordes zu bestrafen, wenn auch der Mord nicht vollbracht, sondern nur beabsichtigt war. — Ein Anonymus vermuthet *crime* für *them.*

# POEMS.

# VENUS AND ADONIS.

## Einleitung.

Shakspere's Venus and Adonis erschien zuerst im Jahre 1593 im Verlage von Richard Field. Das Titelblatt enthält ausser dem Namen des Gedichts noch folgendes lateinische Motto aus Ovid (Amorum lib. I. Eleg. XV.):

*Vilia miretur vulgus: mihi flavus Apollo*
*Pocula Castalia plena ministret aqua.*

Der Name des Verfassers, der auf dem Titelblatte fehlt, findet sich am Schlusse folgender Widmung, welche mit der Aufschrift The Epistle dem Werke vorgedruckt ist:

TO THE RIGHT HONOURABLE
*HENRY WRIOTHESLY,*
*Earle of Southampton, and Baron of Tichfield.*

RIGHT HONOURABLE,

*I know not how I shall offend in dedicating my unpolisht lines to your Lordship, nor how the worlde will censure me, for choosing so strong a proppe to support so weake a burden: onelye if your Honour seeme but pleased, I account myselfe highly praised, and vowe to take advantage of all idle houres, till I have honoured you with some graver labour. But if the first heire of my invention prove deformed, I shall be sorrie it had so noble a godfather, and never after eare so barren a land, for fear it yield me still so bad a harvest. I leave it to your Honourable survey, and your Honor to your hearts content; which I wish may alwaies answere your owne wish, and the worlds hopeful expectation.*

*Your Honours in all duty,*
*WILLIAM SHAKESPEARE.*

Dieser ersten und correctesten, vom Dichter selbst veranlassten, Ausgabe in Quarto folgte im Jahre 1594 eine zweite Ausgabe, ebenfalls in Quarto, in demselben Verlage. Eine dritte Ausgabe in Octav erschien im Jahre 1596 im Verlage von John Harrison, dem Field sein Anrecht bereits 1594 cedirt hatte. Eine Reihe folgender Ausgaben bezeugt die fortdauernde Popularität des Werkes, welche ausserdem aus den vielfachen rühmenden Erwähnungen des Gedichts bei den Zeitgenossen hinlänglich erhellt. — Die Correctheit des Textes aller dieser älteren Ausgaben übertrifft bei Weitem sämmtliche Quartos und Folios der Shakspere'schen Dramen, und bietet demgemäss dem Kritiker geringere Schwierigkeiten dar als irgend eins dieser Schauspiele..

Wie lange vor dem Drucke Venus and Adonis geschrieben war, lässt sich nicht bestimmen. Selbst der Ausdruck *the first heire of my invention*, welchen Shakspere in der Widmung an seinen Gönner, den Grafen Southampton, von seinem Gedichte gebraucht, zwingt nicht zu der Annahme, dass dieses lyrisch-epische Werk allen seinen dramatischen Werken als erster dichterischer Versuch überhaupt vorangegangen und, wie manche Kritiker wollen, vom Dichter schon in seiner Heimath Stratford entworfen sei, obgleich die Möglichkeit sich allerdings nicht leugnen lässt. — Vers, Diction und Charakteristik lassen eher auf eine bereits erworbene poetische Uebung und Sicherheit schliessen und vermuthen, dass Venus and Adonis nicht lange vor der ersten Veröffentlichung im Jahre 1593 verfasst sein mag.

Den Stoff seines Gedichtes kannte Shakspere wahrscheinlich aus Golding's Uebersetzung der Metamorphosen des Ovid, welche vollständig zuerst im Jahre 1567 erschienen war. Doch schliesst er sich in seiner Behandlung weit weniger an diese Quelle als an ein Gedicht von Henry Constable an, das mit dem Titel The Shepheard's Song of Venus and Adonis sich nachweislich zwar erst im Jahre 1600 in einer Gedichtsammlung, England's Helicon, findet, das aber weit früher gedichtet sein mag. Die Verwandtschaft beider Gedichte ist unverkennbar, und nur das bleibt zweifelhaft, ob Constable, der 1579 in Cambridge promovirte, also vermuthlich etwas älter als unser Dichter war, von Shakspere, oder Shakspere von Constable benutzt ist. Wir lassen Constable's Gedicht zur Vergleichung hier folgen.

*VENUS faire did ride,*
*silver doues they drew her,*
*By the pleasant lawnds,*
*ere the sunne did rise:*
*Vestaes beautie rich*
*open'd wide to view her;*
*Philomel records*
*pleasing harmonies.*
*Euery bird of spring*
*Cheerfully did sing,*

*Paphos' goddesse they salute:*
*Now loues queene so faire*
*Had of mirth no care,*
*For her sonne had made her mute.*
*In her breast so tender*
*He a shaft did enter,*
*When her eyes beheld a boy;*
*Adonis was he named,*
*By his mother shamed,*
*Yet he now is Venus' joy.*

*Him alone she met,*
*ready bound for hunting;*
*Him she kindly greets,*
*and him journey stayes:*
*Him she seekes to kisse,*
*no deuises wanting;*
*Him her eyes still wooe,*
*him her tongue still prayes,*
*He with blushing red,*
*Hangeth down the head,*
*Not a kisse can he afford;*
*His face is turn'd away,*
*Silence say'd her nay,*
*Still she woo'd him for a word.*
*Speake, shee said, thou fairest,*
*Beautie thou impairest;*
*See mee, I am pale and wan:*
*Louers all adore mee,*
*I for loue implore thee;*
*Christall teares with that downe ran.*

*Him heerewith shee forc'd*
*to come sit downe by her;*
*Shee his necke embracde,*
*gazing in his face:*
*Hee, like one transform'd,*
*stir'd no looke to eye her.*
*Euery hearbe did wooe him,*
*growing in that place,*
*Each bird with a dittie,*
*Prayed him for pitty,*
*In behalfe of beauties queene;*
*Waters' gentle murmour*
*Craved him to loue her,*
*Yet no liking could be seene.*
*Boy, shee say'd, looke on mee,*
*Still I gaze vpon thee;*
*Speake, I pray thee, my delight:*
*Coldly hee reply'd,*
*And in breefe deny'd*
*To bestow on her a sight,*

*I am now too young*
*to be wonne by beauty;*
*Tender are my yeeres;*
*I am yet a bud:*
*Fayre thou art, shee said;*
*then it is thy dutie,*
*Wert thou but a blossome,*
*to effect my good.*
*Every beauteous flower*
*Boasteth in my power,*
*Byrds and beasts my lawes effect;*
*Mirrha, thy faire mother,*
*Most of any other*
*Did my louely hests respect.*
*Be with me delighted,*
*Thou shalt be requited,*
*Every Nimph on thee shall tend;*
*All the Gods shall loue thee,*
*Man shall not reproue thee,*
*Loue himselfe shall be thy freend.*

*Wend thee from mee, Venus,*
*I am not disposed;*
*Thou wringest mee too hard;*
*pre-thee, let me goe:*
*Fie! what a paine it is*
*thus to be enclosed?*
*If loue begin with labour,*
*it will end in woe.*
*Kisse mee, I will leaue; —*
*Heere, a kisse receiue; —*
*A short kiss I doe it find:*
*Wilt thou leaue me so?*
*Yet thou shalt not goe;*
*Breathe once more thy balmie wind:*
*It smelleth of the Mirh-tree,*
*That to the world did bring thee;*
*Neuer was perfume so sweet.*
*When she had thus spoken,*
*She gave him a token,*
*And theyr naked bosoms meet.*

*Now, hee sayd, let's goe;*
*harke, the hounds are crying;*
*Grieslie boare is vp,*
*huntsmen follow fast,*
*At the name of boare*
*Venus seemed dying;*
*Deadly-coloured pale*
*roses ouer cast.*
*Speake, sayd shee, no more*
*Of following the boare,*
*Thou unfit for such a chase:*
*Course the fearfull hare,*
*Venson doe not spare,*
*If thou wilt yeeld Venus grace.*
*Shun the boare, I pray thee,*
*Else I still will stay thee;*
*Herein he vow'd to please her minde:*
*Then her armes enlarged,*
*Loth shee him discharged;*
*Forth he went as swift as winde.*

*Thetis Phœbus' steedes*
*in the west retained;*
*Hunting sport was past,*
*Loue her loue did seeke:*
*Sight of him too soone*
*gentle Queene shee gained;*
*On the ground he lay,*
*blood had left his cheeke:*
*For an orped swine*
*Smit him in the groyne;*
*Deadly wound his death did bring:*
*Which when Venus found,*
*Shee fell in a swound,*
*And, awakte, her hands did wring.*
*Nimphs and Satires skipping*
*Came together tripping;*
*Eccho euery cry exprest:*
*Venus by her power*
*Turn'd him to a flower,*
*Which she weareth in her creast.*

Even as the sun with purple-colour'd face
Had ta'en his last leave of the weeping morn,
Rose-cheek'd Adonis [1] hied him to the chase;
Hunting he lov'd, but love he laugh'd to scorn:
  Sick-thoughted Venus makes amain unto him,
  And like a bold-fac'd suitor 'gins to woo him.

Thrice-fairer than myself, (thus she began,)
The field's chief flower, sweet above compare,
Stain to all nymphs, [2] more lovely than a man,
More white and red than doves or roses are; [3]
  Nature, that made thee, with herself at strife, [4]
  Saith, that the world hath ending with thy life.

Vouchsafe, thou wonder, to alight thy steed,
And rein his proud head to the saddle-bow;
If thou wilt deign this favour, for thy meed
A thousand honey secrets shalt thou know:
  Here come and sit, where never serpent hisses;
  And being set, I 'll smother thee with kisses:

And yet not cloy thy lips with loath'd satiety,
But rather famish them amid their plenty,
Making them red and pale with fresh variety;
Ten kisses short as one, one long as twenty:
  A summer's day will seem an hour but short,
  Being wasted in such time-beguiling sport.

With this she seizeth on his sweating palm,
The precedent of pith and livelihood, [5]
And, trembling in her passion, calls it balm,
Earth's sovereign salve to do a goddess good:
  Being so enrag'd, desire doth lend her force
  Courageously to pluck him from his horse.

Over one arm the lusty courser's rein,
Under her other was the tender boy,
Who blush'd and pouted in a dull disdain,
With leaden appetite, unapt to toy; [6]
  She red and hot as coals of glowing fire,
  He red for shame, but frosty in desire.

The studded bridle on a ragged bough
Nimbly she fastens; (O, how quick is love!)
The steed is stalled up, and even now
To tie the rider she begins to prove:
  Backward she push'd him, as she would be thrust,
  And govern'd him in strength, though not in lust.

So soon was she along, as he was down,
Each leaning on their elbows and their hips:
Now doth she stroke his cheek, now doth he frown,
And 'gins to chide, but soon she stops his lips;
  And kissing speaks, with lustful language broken, [7]
  If thou wilt chide, thy lips shall never open.

He burns with bashful shame; she with her tears
Doth quench the maiden burning of his cheeks;
Then with her windy sighs, and golden hairs, [8]
To fan and blow them dry again she seeks:
  He saith she is immodest, blames her miss; [9]
  What follows more she murders [10] with a kiss.

Even as an empty eagle, sharp by fast,
Tires [11] with her beak on feathers, flesh, and bone,
Shaking her wings, devouring all in haste,
Till either gorge be stuff'd, or prey be gone;
  Even so she kiss'd his brow, his cheek, his chin,
  And where she ends she doth anew begin.

Forc'd to content, [12] but never to obey,
Panting he lies, and breatheth in her face;
She feedeth on the steam, as on a prey,
And calls it heavenly moisture, air of grace;

---

1) *rose-cheek'd Adonis* fand Sh., wie Malone nachweist, in Marlowe's Hero and Leander: *The men of wealthy Sestos every year* || *For his sake whom their goddess held so dear,* || *Rose-cheek'd Adonis, kept a solemn feast.* 2) Adonis in dem Glanze seiner Schönheit verdunkelt alle Nymphen. 3) Obgleich *white and red* als Compositum auf die aus Weiss und Roth vermischte Hautfarbe des Adonis geht, so bezieht sich doch *doves* nur auf *white*, *roses* nur auf *red*. 4) Indem die Natur den Adonis schuf, den sie selbst später nicht übertreffen konnte, that sie sich selber zu nahe. 5) Die Feuchtigkeit der Hand, welche hier auf Mark und Lebenskraft hindeutet, ist sonst bei Sh. das Zeichen von Freigebigkeit und liebevoller Hingabe; so in Othello (A. 3, Sc. 4) und in Antony and Cleopatra (A. 1, Sc. 2). — *precedent* = Muster, Vorbild, änderte Malone das *president* der alten Ausgg. 6) *to toy* = verliebt tändeln. — Adonis war nicht aufgelegt zu verliebter Tändelei. 7) *lustful* ist dem Sinne nach mit *broken* zu verbinden: mit einer Sprache, die vor Wollust stammelt. 8) *hairs* ist in der Orthographie der ersten Ausg. mit genauerer Beobachtung des Reimes *heares*. — *golden hairs* gehört dem Sinne nach zu *fan*, und *windy sighs* zu *blow them dry*. 9) *miss* = Missgriff, Verkehrtheit. Die meisten Hgg. drucken '*miss*, aus *amiss* abgekürzt. Doch kommt auch *miss* bei ältern Schriftstellern in diesem Sinne vor. 10) Die spätern Ausgg. haben *smothers* für *murders*. 11) *to tire on* wird von der gefrässigen und gewaltsamen Weise gebraucht, in der ein Raubvogel sich mit seiner Beute zu schaffen macht. 12) *to content* fasst Steevens als neutrales Verbum und erklärt es mit *to content himself* = sich zufrieden geben, keinen Widerstand leisten, was besser zu dem folgenden, ebenfalls verbalen *to obey* passt, als Malone's Erklärung, der *content* substantivisch

Wishing her cheeks were gardens full of flowers,
So they were dew'd with such distilling showers.

Look, how a bird lies tangled in a net,
So fasten'd in her arms Adonis lies;
Pure shame and aw'd resistance made him fret,
Which bred more beauty in his angry eyes:
Rain added to a river that is rank,[13]
Perforce will force it overflow the bank.

Still she entreats, and prettily entreats,
For to a pretty ear she tunes her tale;
Still is he sullen, still he lours and frets,
'Twixt crimson shame, and anger ashy-pale;[14]
Being red, she loves him best; and being white,
Her best is better'd with a more delight.[15]

Look how he can, she cannot choose but love;
And by her fair immortal hand she swears,
From his soft bosom never to remove,
Till he take truce with her contending tears,
Which long have rain'd, making her cheeks all wet;
And one sweet kiss shall pay this countless debt.

Upon this promise did he raise his chin,
Like a dive-dapper peering through a wave,
Who, being look'd on, ducks as quickly in:
So offers he to give what she did crave;
But when her lips were ready for his pay,
He winks, and turns his lips another way.

Never did passenger in summer's heat
More thirst for drink than she for this good turn.
Her help she sees, but help she cannot get;
She bathes in water, yet her fire must burn:[16]
O, pity, 'gan she cry, flint-hearted boy!
'T is but a kiss I beg; why art thou coy?

I have been woo'd, as I entreat thee now,
Even by the stern and direful god of war,
Whose sinewy neck in battle ne'er did bow,
Who conquers where he comes, in every jar;
Yet hath he been my captive and my slave,
And begg'd for that which thou unask'd shalt have.

Over my altars hath he hung his lance,
His batter'd shield, his uncontrolled crest,[17]
And for my sake hath learn'd to sport and dance,
To toy,[18] to wanton, dally, smile, and jest;
Scorning his churlish drum, and ensign red,
Making my arms his field, his tent my bed.[19]

Thus he that overrul'd, I oversway'd,
Leading him prisoner in a red-rose chain:
Strong-temper'd steel his stronger strength obey'd,
Yet was he servile to my coy disdain.
O! be not proud, nor brag not of thy might,
For mastering her that foil'd the god of fight.

Touch but my lips with those fair lips of thine, —
Though mine be not so fair, yet are they red, —
The kiss shall be thine own as well as mine.
What seest thou in the ground? hold up thy head:
Look in mine eyeballs, there thy beauty lies;
Then why not lips on lips, since eyes in eyes?[20]

Art thou asham'd to kiss? then wink again,
And I will wink; so shall the day seem night;
Love keeps his revels where there are but twain;
Be bold to play, our sport is not in sight:
These blue-vein'd violets, whereon we lean,
Never can blab, nor know not what we mean.

The tender spring upon thy tempting lip
Shows thee unripe, yet may'st thou well be tasted.
Make use of time, let not advantage slip;
Beauty within itself should not be wasted:
Fair flowers that are not gather'd in their prime,
Rot and consume themselves in little time.

Were I hard-favour'd, foul, or wrinkled-old,
Ill-nurtur'd, crooked, churlish, harsh in voice,
O'erworn, despised, rheumatic, and cold,
Thick-sighted, barren, lean, and lacking juice,[21]
Then mightst thou pause, for then I were not for thee;
But having no defects, why dost abhor me?

Thou canst not see one wrinkle in my brow;
Mine eyes are grey,[22] and bright, and quick in turning;
My beauty as the spring doth yearly grow,
My flesh is soft and plump; my marrow burning;
My smooth moist hand, were it with thy hand felt,
Would in thy palm dissolve, or seem to melt.

Bid me discourse, I will enchant thine ear,
Or like a fairy trip upon the green,
Or like a nymph, with long dishevell'd hair,
Dance on the sands, and yet no footing seen:[23]
Love is a spirit all compact of fire,[24]
Not gross to sink, but light, and will aspire.

Witness this primrose bank whereon I lie;
These forceless flowers like sturdy trees support me;

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fasst und mit *acquiescence* erklärt. 13) *rank* von der Ueberfülle der Säfte, hier von der Ueberfülle des Wassers in einem hochangeschwollenen Flusse gebraucht. — *aw'd resistance* = ein Widerstand, der aus keuscher Scheu hervorgeht. 14) Adonis sieht bald roth aus vor Scham, bald aschfarbig fahl vor Zorn. 15) Und wenn er blass aussieht, so wird das, was ihr vorher als das Beste erschien, d. h. Adonis' rothe Farbe, übertroffen durch einen höheren Reiz. — Darauf bezieht sich der Anfang der folgenden Strophe: er mag aussehen, wie er will, roth oder weiss. 16) So die älteren Ausgg.; die späteren lesen *yet in fire must burn:* obgleich sie sich in Thränen badet, so brennt ihre Liebesgluth doch fort. 17) Sein Helmschmuck, dem Niemand Trotz bieten kann. 18) So die älteste Ausg.; die späteren *to coy.* Vgl. oben Anm. 6. 19) Der Reim hat die Umstellung bewirkt: er machte mein Bett zu seinem Kriegszelt. — So auch im Folgenden, wo die Construction ist: *thus I overswayed him that overruled* = so herrschte ich über ihn, der sonst überall obherrschte. 20) So die älteren Ausgg.; die späteren haben *eyes on eyes.* 21) Für *juice* der älteren Ausgg. hat eine spätere des Reimes wegen *joice.* Doch bemerkt Farmer, dass *juice* in den mittleren Grafschaften Englands so ausgesprochen werde. 22) *grey* ist bei Sh. die hellblaue Farbe der Augen. 23) Malone citirt dazu eine erklärende Parallelstelle aus Tempest (A. 5, Sc. 1) *And ye, that on the sands with printless foot* || *Do chase the ebbing Neptune.* 24) *compact of* = zusammengesetzt, bestehend

Two strengthless doves will draw me through the sky,
From morn till night,[25] even where I list to sport me:
  Is love so light, sweet boy, and may it be
  That thou shouldst think it heavy[26] unto thee?

Is thine own heart to thine own face affected?
Can thy right hand seize love upon thy left?
Then woo thyself, be of thyself rejected;
Steal thine own freedom, and complain on theft.
  Narcissus so himself himself forsook,
  And died to kiss his shadow in the brook.

Torches are made to light, jewels to wear,
Dainties to taste, fresh beauty for the use,
Herbs for their smell, and sappy plants to bear;[27]
Things growing to themselves are growth's abuse:
  Seeds spring from seeds, and beauty breedeth beauty;
  Thou wast begot, — to get it is thy duty.

Upon the earth's increase[28] why shouldst thou feed,
Unless the earth with thy increase be fed?
By law of nature thou art bound to breed,
That thine may live, when thou thyself art dead;
  And so in spite of death thou dost survive,
  In that thy likeness still is left alive.

By this, the love-sick queen began to sweat,
For where they lay the shadow had forsook them,
And Titan, tired[29] in the mid-day heat,
With burning eye did hotly overlook them;
  Wishing Adonis had his team to guide,
  So he were like him, and by Venus' side.

And now Adonis, with a lazy spright,
And with a heavy, dark, disliking eye,
His louring brows o'erwhelming his fair sight,
Like misty vapours, when they blot the sky,
  Souring[30] his cheeks, cries, Fie! no more of love:
  The sun doth burn my face; I must remove.

Ah me! (quoth Venus,) young, and so unkind?
What bare excuses mak'st thou to be gone!
I 'll sigh celestial breath, whose gentle wind
Shall cool the heat of this descending sun:
  I 'll make a shadow for thee of my hairs;
  If they burn too, I 'll quench them with my tears.

The sun that shines from heaven shines but warm,[31]
And, lo! I lie between that sun and thee:
The heat I have from thence doth little harm,
Thine eye darts forth the fire that burneth me;
  And were I not immortal, life were done[32]
  Between this heavenly and earthly sun.

Art thou obdurate, flinty, hard as steel?
Nay, more than flint, for stone at rain relenteth.
Art thou a woman's son, and canst not feel
What 't is to love? how want of love tormenteth?
  O! had thy mother borne so hard a mind,
  She had not brought forth thee, but died unkind.[33]

What am I, that thou shouldst contemn me this?[34]
Or what great danger dwells upon my suit?
What were thy lips the worse for one poor kiss?
Speak, fair; but speak fair words, or else be mute:
  Give me one kiss, I 'll give it thee again,
  And one for interest, if thou wilt have twain.

Fie! lifeless picture, cold and senseless stone,
Well-painted idol, image dull and dead,
Statue contenting but the eye alone,
Thing like a man, but of no woman bred:
  Thou art no man, though of a man's complexion,
  For men will kiss even by their own direction.

This said, impatience chokes her pleading tongue,
And swelling passion doth provoke a pause;
Red cheeks and fiery eyes blaze forth her wrong:
Being judge in love, she cannot right her cause;[35]
  And now she weeps, and now she fain would speak,
  And now her sobs do her intendments[36] break.

Sometimes she shakes her head, and then his hand;
Now gazeth she on him, now on the ground;
Sometimes her arms infold him like a band:
She would, he will not in her arms be bound;
  And when from thence he struggles to be gone,
  She locks her lily fingers one in one.[37]

Fondling, she saith, since I have hemm'd thee here,
Within the circuit of this ivory pale,
I 'll be a park,[38] and thou shalt be my deer;
Feed where thou wilt, on mountain or in dale;

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aus Etwas. 25) So die alten Ausgg., von manchen neuern Hggn. willkürlich verändert in *from morn to night.* 26) *heavy* doppelsinnig = schwer von Gewicht, im Gegensatze zu *light*, und = beschwerlich, lästig. 27) scil. *to bear fruit.* — Im Gegensatze damit steht das Folgende: Dinge, die nur für sich, nicht zum Nutzen Anderer wachsen, sind ein Missbrauch des Wachsthums. 28) *the earth's increase* = das, was die Erde hervorbringt, im Gegensatz zu dem folgenden *thy increase* = das, was Du erzeugst, Deine Nachkommenschaft. — Das zweite *fed*, das antithetisch gesetzt ist, steht in uneigentlichem Sinne = versehen, ausgestattet mit Etwas. 29) Für *tired* setzte Collier *'tired* (scil. *attired*). 30) *so wring* in der ältesten Ausg., in den späteren verbessert. — So in K. Richard II. (A. 2, Sc. 1) *not my own disgrace* || *Hath ever made me sour my patient cheek.* 31) Die Sonne scheint nur warm, sie brennt nicht, wie Adonis behauptet hatte. 32) So wäre es um das Leben geschehen, so lebte ich nicht mehr zwischen dieser Sonne am Himmel und zwischen der Sonne Deiner Augen. 33) *unkind* = unnatürlich, im Widerspruch mit dem Naturgebot, welches von den Weibern Kinder verlangt. — Staunton möchte das Wort geradezu mit *without offspring* erklären. 34) Für *this* wollte Steevens *thus* lesen. Indess erklärt Malone: Was bin ich, dass Du mir dies verächtlich verweigern solltest? und fasst also *me* als Dativ. 35) Obgleich sie als Göttin der Liebe Richterin in Liebesangelegenheiten ist, so kann sie doch ihrer eigenen Sache nicht zu ihrem Rechte verhelfen. 36) *intendments* = Absichten, das, was sie im Sinne hat, bezieht sich auf *now she fain would speak.* 37) Sie schlingt die einzelnen Finger ihrer einen Hand in die einzelnen Finger der andern und hält so den Adonis fest in ihrer Umarmung, die sie gleich nachher wegen der Weisse ihrer Hände und Arme als *ivory pale* bezeichnet. 38) *a park* in den beiden ältesten Ausgg.; die späteren haben *the park*, wofür Malone *thy park* setzte. — Das Wortspiel zwischen *dear* und *deer*, das in Sh.'s

Graze on my lips, and if those hills be dry,
Stray lower, where the pleasant fountains lie.

Within this limit is relief enough,
Sweet bottom-grass,[39] and high delightful plain,
Round rising hillocks, brakes obscure and rough,
To shelter thee from tempest, and from rain:
Then be my deer, since I am such a park;
No dog shall rouse thee, though a thousand bark.

At this Adonis smiles, as in disdain,
That in each cheek appears a pretty dimple:
Love made those hollows, if himself were slain,
He might be buried in a tomb so simple;[40]
Foreknowing well, if there he came to lie,
Why, there Love liv'd, and there he could not die.

These lovely caves, these round enchanting pits,
Open'd their mouths to swallow Venus' liking.
Being mad before, how doth she now for wits?[41]
Struck dead at first, what needs a second striking?
Poor queen of love, in thine own law forlorn,
To love a cheek that smiles at thee in scorn!

Now which way shall she turn? what shall she say?
Her words are done! her woes the more increasing;
The time is spent, her object will away,
And from her twining arms doth urge releasing.
Pity! she cries, some favour, some remorse![42]
Away he springs, and hasteth to his horse.

But, lo! from forth a copse that neighbours by,
A breeding jennet, lusty, young, and proud,
Adonis' trampling courser doth espy,
And forth she rushes, snorts, and neighs aloud:
The strong-neck'd steed, being tied unto a tree,
Breaketh his rein, and to her straight goes he.

Imperiously he leaps, he neighs, he bounds,
And now his woven girths he breaks asunder;
The bearing earth with his hard hoof he wounds,
Whose hollow womb resounds like heaven's thunder:
The iron bit he crusheth 'tween his teeth,
Controlling what he was controlled with.

His ears up-prick'd; his braided hanging mane
Upon his compass'd crest now stand on end;[43]
His nostrils drink the air, and forth again,
As from a furnace, vapours doth he send:
His eye, which scornfully glisters like fire,
Shows his hot courage, and his high desire.

Sometime he trots, as if he told the steps,
With gentle majesty, and modest pride;[44]
Anon he rears upright, curvets and leaps,
As who should say, Lo! thus my strength is tried;
And this I do[45] to captivate the eye
Of the fair breeder that is standing by.

What recketh he his rider's angry stir,
His flattering holla,[46] or his »Stand, I say«?
What cares he now for curb, or pricking spur,
For rich caparisons, or trapping gay?
He sees his love, and nothing else he sees,
For nothing else with his proud sight agrees.

Look, when a painter would surpass the life,
In limning out a well-proportion'd steed,
His art with nature's workmanship at strife,
As if the dead the living should exceed;
So did this horse excel a common one,
In shape, in courage, colour, pace, and bone.

Round-hoof'd, short-jointed, fetlocks shag and long,
Broad breast, full eye,[47] small head, and nostril wide,
High crest, short ears, straight legs, and passing strong,
Thin mane, thick tail, broad buttock, tender hide:
Look, what a horse should have, he did not lack,
Save a proud rider on so proud a back.

Sometime he scuds far off, and there he stares;
Anon he starts at stirring of a feather:
To bid the wind a base[48] he now prepares,
And whe'r[49] he run or fly, they know not whether;
For through his mane and tail the high wind sings,
Fanning the hairs, who wave like feather'd wings.

He looks upon his love, and neighs unto her;
She answers him, as if she knew his mind:
Being proud, as females are, to see him woo her,
She puts on outward strangeness,[50] seems unkind;
Spurns at his love, and scorns the heat he feels,
Beating his kind embracements with her heels.

Then, like a melancholy malecontent,
He vails his tail, that, like a falling plume,
Cool shadow to his melting buttock lent:[51]
He stamps, and bites the poor flies in his fume.
His love, perceiving how he is enrag'd,
Grew kinder, and his fury was assuag'd.

His testy master goeth about to take him,
When, lo! the unback'd breeder, full of fear,

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Dramen so häufig ist, mag auch hier zu Grunde liegen. 39) Dem Thal mit weichem Rasen entspricht die ebenfalls an Reizen reiche höher gelegene Ebene. — *high* ist deshalb nicht mit *delightful* zu einem Compositum zu verbinden. 40) Amor schuf diese Wangengrübchen, um darin begraben zu werden, wenn er selbst einmal getödtet würde. — In dem Folgenden ist *Love* doppelsinnig = Liebe, Liebreiz, und = der Liebesgott. 41) Da sie schon vorher wahnsinnig war, wie kann sie jetzt zu Verstande kommen? — So in Macbeth (A. 4, Sc. 2) *Yes, he is dead: how wilt thou do for a father?* 42) *remorse* = Erbarmen, Zartgefühl. 43) Manche Hgg. setzen *stands*. Indess fasst Sh. hier *braided mane* als Collectiv: jedes einzelne Haar, aus dem die Mähne besteht. — *compassed* = gebogen, bogenförmig. 44) *modest pride* = stolze Zurückhaltung. 45) So die beiden ältesten Ausgg.; die späteren lesen *and thus I do.* 46) *holla* kommt als Zuruf der Beschwichtigung und Beruhigung für ein wildes Pferd auch sonst vor; so in As you like it (A. 3, Sc. 2) *Cry, holla! to thy tongue, I pr'ythee; it curvets unseasonably.* 47) So die älteren Ausgg.; die späteren haben *full eyes.* 48) Den Wind zu einem Wettlauf auffordern, es mit dem Winde an Schnelligkeit aufnehmen. — *base* ist ein ländliches Wettlaufspiel, das auch in Two Gentlemen of Verona (A. 1, Sc. 2) und in Cymbeline (A. 5, Sc. 3) vorkommt. 49) *whe'r* wird in dem folgenden *whether* wiederholt: das Pferd eilt so rasch, dass man nicht weiss, ob es läuft oder fliegt. 50) Sie nimmt eine scheinbare, äusserliche Sprödigkeit an. 51) Der Hengst lässt seinen Schweif sinken, der wie

Jealous of catching,[52] swiftly doth forsake him,
With her the horse, and left Adonis there.
As they were mad, unto the wood they hie them,
Out-stripping crows that strive to over-fly them.

All swoln with chafing,[53] down Adonis sits,
Banning[54] his boisterous and unruly beast:
And now the happy season once more fits,
That love-sick Love[55] by pleading may be blest;
For lovers say, the heart hath treble wrong,
When it is barr'd the aidance of the tongue.[56]

An oven that is stopp'd, or river stay'd,
Burneth more hotly, swelleth with more rage:
So of concealed sorrow may be said;
Free vent of words love's fire doth assuage;
But when the heart's attorney once is mute,
The client breaks,[57] as desperate in his suit.

He sees her coming, and begins to glow,
Even as a dying coal revives with wind,
And with his bonnet hides his angry brow;
Looks on the dull earth with disturbed mind,
Taking no notice that she is so nigh,
For all askance he holds her in his eye.

O, what a sight it was, wistly to view
How she came stealing to the wayward boy!
To note the fighting conflict of her hue,
How white and red each other did destroy!
But now her cheek was pale, and by and by
It flash'd forth fire, as lightning from the sky.

Now was she just before him as he sat,
And like a lowly lover down she kneels;
With one fair hand she heaveth up his hat,
Her other tender hand his fair cheek feels:
His tenderer cheek receives her soft hand's print,
As apt as new-fall'n snow takes any dint.

O, what a war of looks was then between them!
Her eyes, petitioners, to his eyes suing;
His eyes saw her eyes as they had not seen them;
Her eyes woo'd still, his eyes disdain'd the wooing:
And all this dumb play had his acts made plain
With tears, which, chorus-like, her eyes did rain.[58]

Full gently now she takes him by the hand,
A lily prison'd in a gaol of snow,
Or ivory in an alabaster band;
So white a friend engirts so white a foe:
This beauteous combat, wilful and unwilling,[59]
Show'd like two silver doves that sit a-billing.

Once more the engine of her thoughts[60] began:
O fairest mover on this mortal round,
'Would thou wert as I am, and I a man,
My heart all whole as thine, thy heart my wound;[61]
For one sweet look thy help I would assure thee,
Though nothing but my body's bane would cure thee

Give me my hand, saith he, why dost thou feel it?
Give me my heart, saith she, and thou shalt have it;
O, give it me, lest thy hard heart do steel it,
And being steel'd, soft sighs can never grave it:[62]
Then love's deep groans I never shall regard,
Because Adonis' heart hath made mine hard.

For shame! he cries, let go, and let me go;
My day's delight[63] is past, my horse is gone,
And 't is your fault I am bereft him so:
I pray you hence, and leave me here alone:
For all my mind, my thought, my busy care,
Is how to get my palfrey from the mare.

Thus she replies: Thy palfrey, as he should,
Welcomes the warm approach of sweet desire:
Affection is a coal that must be cool'd;
Else, suffer'd,[64] it will set the heart on fire.
The sea hath bounds, but deep desire hath none;
Therefore, no marvel though thy horse be gone.

How like a jade he stood, tied to the tree,
Servilely master'd with a leathern rein!
But when he saw his love, his youth's fair fee,
He held such petty bondage in disdain;
Throwing the base thong from his bending crest,
Enfranchising his mouth, his back, his breast.

Who sees his true-love in her naked bed,[65]
Teaching the sheets a whiter hue than white,
But, when his glutton eye so full hath fed,
His other agents[66] aim at like delight?
Who is so faint, that dare not be so bold
To touch the fire, the weather being cold?

Let me excuse thy courser, gentle boy,
And learn of him, I heartily beseech thee,
To take advantage on presented joy;
Though I were dumb, yet his proceedings teach thee.
O! learn to love; the lesson is but plain,
And once made perfect,[67] never lost again.

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ein niederfallendes Gefieder seinem in Schweiss gebadeten Rücken kühlen Schatten darbot. 52) *jealous of catching* = argwöhnisch besorgt, von Adonis gefasst zu werden. 53) *chafing* ist die Lesart der älteren Ausgg.; Malone setzte mit den späteren *chasing*. 54) *to ban* = verwünschen. 55) *Love* = die Liebesgöttin, Venus. 56) Dem Herzen geschieht ein dreifaches Leid, wenn es seinem Leid nicht in Worten Luft machen kann. 57) Das Herz, der Client, bricht, wenn die Zunge, sein Anwalt, stumm ist und die Sache des Herzens nicht führt. 58) Das Bild ist von dem damaligen Theater entlehnt, wo ein Schauspieler, als Chorus, den Sinn einer Pantomime mit seinen Reden erklärte. So erklärten hier die Thränen der Venus, was dieses stumme Spiel in seinen Darstellungen *(his acts)* bedeuten sollte. 59) Dieser holde Widerstreit, indem die Eine wollte und der Andre nicht wollte. 60) Das Organ, mit dem sie ihre Gedanken aussprach, ihre Zunge. 61) Wäre mein Herz so heil, so unverletzt wie das Deinige ist, und dafür Dein Herz wund wie das meinige. 62) Wenn mein Herz an Deinem harten Herzen sich gestählt hat, eben so hart geworden ist, so können weiche Seufzer keinen Eindruck darauf machen, sich ihm nicht eingraben. 63) Adonis meint das Jagdvergnügen, das er sich für den Tag versprochen hatte. 64) *to suffer* = Jemanden gewähren lassen. 65) *in her naked bed* = in dem Bett, in dem sie nackt liegt. — Diese Redensart kommt schon in Kyd's Spanish Tragedy vor: *What outcry plucks me from my naked bed?* 66) *agent* =

I know not love, quoth he, nor will not know it,
Unless it be a boar, and then I chase it;
'T is much to borrow, and I will not owe it;[68]
My love to love is love but to disgrace it;[69]
For I have heard it is a life in death,
That laughs, and weeps, and all but with a breath.[70]

Who wears a garment shapeless and unfinish'd?
Who plucks the bud before one leaf put forth?
If springing things be any jot diminish'd,
They wither in their prime, prove nothing worth:
The colt that 's back'd and burden'd being young,
Loseth his pride, and never waxeth strong.

You hurt my hand with wringing; let us part,
And leave this idle theme, this bootless chat:
Remove your siege from my unyielding heart;
To love's alarms[71] it will not ope the gate:
Dismiss your vows, your feigned tears, your flattery,
For where a heart is hard, they make no battery.

What! canst thou talk? quoth she, hast thou a tongue?
O, 'would thou hadst not, or I had no hearing!
Thy mermaid's voice[72] hath done me double wrong;
I had my load before, now press'd with bearing:[73]
Melodious discord, heavenly tune harsh-sounding,
Ear's deep-sweet music, and heart's deep-sore wounding.[74]

Had I no eyes, but ears, my ears would love
That inward beauty and invisible;
Or, were I deaf, thy outward parts would move
Each part in me that were but sensible:[75]
Though neither eyes nor ears, to hear nor see,[76]
Yet should I be in love by touching thee.

Say, that the sense of feeling[77] were bereft me,
And that I could not see, nor hear, nor touch,
And nothing but the very smell were left me,
Yet would my love to thee be still as much;
For from the still'tory of thy face excelling
Comes breath perfum'd,[78] that breedeth love by smelling.

But, O, what banquet wert thou to the taste,
Being nurse and feeder of the other four:[79]
Would they not wish the feast might ever last,
And bid Suspicion double-lock the door,
Lest Jealousy, that sour unwelcome guest,
Should, by his stealing in, disturb the feast?

Once more the ruby-colour'd portal open'd,
Which to his speech did honey passage yield:
Like a red morn, that ever yet betoken'd
Wrack to the seaman, tempest to the field,
Sorrow to shepherds, woe unto the birds,
Gusts and foul flaws[80] to herdmen and to herds.

This ill presage advisedly she marketh:
Even as the wind is hush'd before it raineth,
Or as the wolf doth grin before he barketh,
Or as the berry breaks before it staineth,
Or like the deadly bullet of a gun,
His meaning struck her ere his words begun.

And at his look she flatly falleth down,
For looks kill love, and love by looks reviveth:
A smile recures the wounding of a frown;
But blessed bankrupt, that by love so thriveth!
The silly boy, believing she is dead,
Claps her pale cheek, till clapping makes it red;

And all-amaz'd brake off his late intent,[81]
For sharply he did think to reprehend her,
Which cunning love did wittily prevent:
Fair fall the wit that can so well defend her![82]
For on the grass she lies, as she were slain,
Till his breath breatheth life in her again.

He wrings her nose, he strikes her on the cheeks,
He bends her fingers, holds her pulses hard,
He chafes her lips, a thousand ways he seeks
To mend the hurt that his unkindness marr'd:
He kisses her; and she, by her good will,
Will never rise, so he will kiss her still.

The night of sorrow now is turn'd to day:
Her two blue windows[83] faintly she up-heaveth,
Like the fair sun, when in his fresh array
He cheers the morn, and all the earth relieveth:
And as the bright sun glorifies the sky,
So is her face illumin'd with her eye;

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Organ, Sinneswerkzeug. 67) Und wenn diese Lehre einmal fest und sicher eingeprägt ist, geht sie nie wieder verloren. 68) Bei der Liebe hat man viel von Anderen zu entlehnen, was ich nicht schuldig sein mag. 69) Meine Neigung zur Liebe besteht nur in der Neigung, die Liebe zu schmähen. 70) Ein Leben und Tod zugleich, lachend und weinend in einem Athem. 71) *alarms* in den älteren Ausgg.; Malone setzt *alarm* mit den späteren. — Das Bild ist von der Belagerung einer Stadt entlehnt, welche auf den Waffenruf des andringenden Feindes ihm das Thor öffnet. 72) *mermaid's voice* = Sirenenstimme. 73) Ich hatte schon vorher, ehe Du sprachst, an meiner Liebeslast zu tragen und bin jetzt von der Bürde ganz zu Boden gedrückt. 74) *deep-sweet* ist dem *deep-sore* entgegengesetzt: Adonis' Rede ist eine Musik, die süss tief in's Ohr dringt, und zugleich eine Wunde, die das Herz tief verletzt. 75) *sensible* = sinnbegabt, für sinnliche Eindrücke empfänglich. 76) *though neither eyes nor ears* knüpft, mit Uebergehung von *were I deaf*, in der Construction wieder an *had I no eyes, but ears* an: wenn ich weder Augen noch Ohren hätte. 77) Für *sense of feeling* = Tastsinn, setzen manche Hgg. willkürlich *sense of reason*. 78) Adonis' wohlriechender Athem kommt aus seinem Munde, wie ein künstlich präparirter Wohlgeruch aus einer chemischen Retorte *(stillatory)*. 79) d. h. die andern vier Sinne ausser dem Geschmackssinn. 80) *foul flaws* = schlimme, verderbliche Orkane. 81) Zu *brake off* ist *the silly boy* noch Subject: und ganz bestürzt gab er seinen eben gefassten Plan auf. 82) *the wit* bezieht sich auf das vorhergehende *wittily:* gesegnet sei die Klugheit, die sich so gut zu wehren weiss. 83) *blue windows* sind die von blauen Adern durchzogenen Augenlider. So in Cymbeline (A. 2, Sc. 2) *the enclosed lights, now canopied || Under these windows, white and azure, lac'd || With blue of heaven's own tinct.* — Zwei Zeilen weiter hat die älteste Ausg. *earth*, die späteren *world*. 84) *hairless* = unbärtig. In demselben Sinne steht *unhair'd* in K. John (A. 5, Sc. 2)

Whose beams upon his hairless[84] face are fix'd,
As if from thence they borrow'd all their shine.[85]
Were never four such lamps together mix'd,
Had not his clouded with his brow's repine;[86]
  But hers, which through the crystal tears gave light,
  Shone like the moon in water seen by night.

O! where am I? quoth she, in earth or heaven,
Or in the ocean drench'd, or in the fire?
What hour is this? or morn or weary even?
Do I delight to die, or life desire?
  But now I liv'd, and life was death's annoy;
  But now I died, and death was lively joy.

O, thou didst kill me; kill me once again:
Thy eyes' shrew'd tutor, that hard heart of thine,
Hath taught them scornful tricks, and such disdain,
That they have murder'd this poor heart of mine;
  And these mine eyes, true leaders to their queen,
  But for thy piteous lips no more had seen.

Long may they kiss each other for this cure![87]
O, never let their crimson liveries wear,
And as they last, their verdure[88] still endure,
To drive infection from the dangerous year!
  That the star-gazers, having writ on death,
  May say, the plague is banish'd by thy breath.

Pure lips, sweet seals in my soft lips imprinted,
What bargains may I make, still to be sealing?[89]
To sell myself I can be well contented,
So thou wilt buy, and pay, and use good dealing;
  Which purchase if thou make, for fear of slips
  Set thy seal-manual on my wax-red lips.

A thousand kisses buys my heart from me;
And pay them at thy leisure, one by one.
What is ten hundred touches[90] unto thee?
Are they not quickly told, and quickly gone?
  Say, for non-payment that the debt should double,[91]
  Is twenty hundred kisses such a trouble?

Fair queen, quoth he, if any love you owe me,
Measure my strangeness[92] with my unripe years:
Before I know myself, seek not to know me;
No fisher but the ungrown fry forbears:
  The mellow plum doth fall, the green sticks fast,
  Or being early pluck'd is sour to taste.

Look, the world's comforter,[93] with weary gait,
His day's hot task hath ended in the west:
The owl, night's herald, shrieks, 't is very late;
The sheep are gone to fold, birds to their nest,
  And coal-black clouds, that shadow heaven's light,
  Do summon us to part, and bid good night.

Now let me say good night; and so say you;
If you will say so, you shall have a kiss.
Good night, quoth she; and, ere he says adieu,
The honey fee of parting tender'd is:
  Her arms do lend his neck a sweet embrace;
  Incorporate then they seem, face grows to face.[94]

Till, breathless, he disjoin'd, and backward drew
The heavenly moisture, that sweet coral mouth,
Whose precious taste her thirsty lips well knew,
Whereon they surfeit, yet complain on drouth:
  He with her plenty press'd,[95] she faint with dearth,
  (Their lips together glu'd,) fall to the earth.

Now quick desire hath caught the yielding prey,
And glutton-like she feeds, yet never filleth;
Her lips are conquerors, his lips obey,
Paying what ransom the insulter[96] willeth;
  Whose vulture thought[97] doth pitch the price so high,
  That she will draw his lips' rich treasure dry.

And having felt the sweetness of the spoil,
With blindfold fury she begins to forage;
Her face doth reek and smoke, her blood doth boil,
And careless lust stirs up a desperate courage;
  Planting oblivion, beating reason back,
  Forgetting shame's pure blush, and honour's wrack.

Hot, faint, and weary, with her hard embracing,
Like a wild bird being tam'd with too much handling,
Or as the fleet-foot roe that 's tir'd with chasing,
Or like the froward infant still'd with dandling,
  He now obeys, and now no more resisteth,
  While she takes all she can, not all she listeth.

What wax so frozen but dissolves with tempering,[98]
And yields at last to every light impression?

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85) *shine* = Glanz. 86) *repine* kommt sonst als Substantiv kaum vor: wenn nicht seine Augen sich bewölkt hatten mit dem Verdruss, der sich in seiner Stirn aussprach. 87) Mögen Deine Lippen noch lange sich küssen, weil sie meine Augen von der drohenden Blindheit geheilt haben. 88) *verdure* ist die Jugendfrische der Lippen, welche ansteckende Krankheiten von dem damit bedrohten Jahre abhält, wie man zu solchem Zwecke frische und starkduftende Kräuter in den Zimmern gebrauchte. In Folge dessen werden dann die Astrologen, welche solches Sterben vorherverkündet hatten, erklären, die angekündigte Pest sei durch den reinigenden Athem des Adonis vertrieben worden. 89) Welchen Handel kann ich abschliessen, damit Du immer wieder Deine Lippen als ein Siegel darauf setzest, ihn mit Deinen Küssen besiegelst? — Das Bild von solchem gültig machenden Siegel wird in den Schlussversen dieser Strophe fortgesetzt, wo die rothen Lippen der Venus mit dem rothen Lack verglichen werden, worauf Adonis seinen Mund als Handsiegel drücken soll, damit bei dem Handel keine Irrungen, Unrechtfertigkeiten vorkommen *(for fear of slips)*. — Steevens fasst *slips* hier, vielleicht zu speciell, als *counterfeit money*. 90) *touches* = Berührungen mit der Lippe, ist die Lesart der früheren Ausgg.; die späteren wiederholen *kisses* dafür. 91) Gesetzt auch, dass die Schuld wegen nicht rechtzeitiger Abtragung sich gesetzmässig verdoppeln sollte, sind denn zweitausend Küsse, die Du dann zu bezahlen hättest, solche Mühe? 92) Vgl. oben Anm. 50. 93) d. h. die Sonne. 94) Indem das eine Antlitz gleichsam an dem andern festwächst, scheinen sie nur einen Leib zu bilden. 95) Vgl. oben Anm. 73. 96) *the insulter* = die triumphirende Siegerin, die dem Gefangenen ein Lösegeld vorschreibt. 97) *vulture thought* = der Sinn, der unersättlich ist wie ein Geier. 98) *tempering* ist die Manipulation der Finger, die mit dem Wachse vorgenommen wird, um es weich und zum Siegeln geeignet zu machen. — So in K. Henry IV. Second Part (A. 4, Sc. 3) *I have him already tempering between my finger and my thumb,*

Things out of hope are compass'd oft with venturing,
Chiefly in love, whose leave exceeds commission: [99]
Affection faints not like a pale-fac'd coward,
But then wooes best, when most his choice [100] is froward.

When he did frown, O! had she then gave [101] over,
Such nectar from his lips she had not suck'd.
Foul words and frowns must not repel a lover;
What though the rose have prickles, yet 't is pluck'd: [102]
Were beauty under twenty locks kept fast,
Yet love breaks through, and picks them all at last.

For pity now she can no more detain him;
The poor fool prays her that he may depart:
She is resolv'd no longer to restrain him,
Bids him farewell, and look well to her heart, [103]
The which, by Cupid's bow she doth protest,
He carries thence incaged in his breast.

Sweet boy, she says, this night I 'll waste in sorrow,
For my sick heart commands mine eyes to watch.
Tell me, Love's master, [104] shall we meet to-morrow?
Say, shall we? shall we? wilt thou make the match?
He tells her, no; to-morrow he intends
To hunt the boar with certain of his friends.

The boar! quoth she, whereat a sudden pale,
Like lawn being spread upon the blushing rose,
Usurps her cheek: she trembles at his tale,
And on his neck her yoking arms she throws;
She sinketh down, still hanging by his neck, [105]
He on her belly falls, she on her back.

Now is she in the very lists of love,
Her champion mounted for the hot encounter:
All is imaginary she doth prove,
He will not manage her, although he mount her;
That worse than Tantalus' is her annoy,
To clip Elysium, and to lack her joy. [106]

Even as poor birds, deceiv'd with painted grapes, [107]
Do surfeit by the eye, and pine the maw,
Even so she languisheth in her mishaps,
As those poor birds that helpless berries [108] saw.
The warm effects which she in him finds missing,
She seeks to kindle with continual kissing.

But all in vain; good queen, it will not be:
She hath assay'd as much as may be prov'd;
Her pleading hath deserv'd a greater fee;
She 's Love, she loves, and yet she is not lov'd.
Fie, fie! he says, you crush me; let me go:
You have no reason to withhold me so.

Thou hadst been gone, quoth she, sweet boy, ere this,
But that thou toldst me, thou wouldst hunt the boar.
O! be advis'd; thou know'st not what it is
With javelin's point a churlish swine to gore,
Whose tushes never-sheath'd he whetteth still,
Like to a mortal [109] butcher, bent to kill.

On his bow-back he hath a battle set
Of bristly pikes, that ever threat his foes;
His eyes like glow-worms shine when he doth fret;
His snout digs sepulchres where'er he goes;
Being mov'd, he strikes whate'er is in his way,
And whom he strikes his cruel tushes slay.

His brawny sides, with hairy bristles arm'd,
Are better proof than thy spear's point can enter;
His short thick neck cannot be easily harm'd;
Being ireful, on the lion he will venture:
The thorny brambles and embracing bushes,
As fearful of him, part, through whom he rushes. [110]

Alas! he nought esteems that face of thine,
To which Love's eyes pay tributary gazes;
Nor thy soft hands, sweet lips, and crystal eyne,
Whose full perfection all the world amazes;
But having thee at vantage, (wondrous dread!)
Would root these beauties, as he roots the mead.

O! let him keep his loathsome cabin still;
Beauty hath nought to do with such foul fiends:
Come not within his danger [111] by thy will;
They that thrive well take counsel of their friends.
When thou didst name the boar, not to dissemble, [112]
I fear'd thy fortune, and my joints did tremble.

Didst thou not mark my face? was it not white?
Saw'st thou not signs of fear lurk in mine eye?
Grew I not faint? and fell I not downright?
Within my bosom, whereon thou dost lie,
My boding heart pants, beats, and takes no rest,
But, like an earthquake, shakes thee on my breast.

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*and shortly will I seal with him.* 99) Die Freiheit, welche die Liebe sich nimmt, geht über die Berechtigung, die man ihr gestattet, hinaus. 100) *his choice*, auf *affection* = Liebe, bezüglich, ist hier = der Gegenstand ihrer Wahl. 101) Bemerkenswerth ist hier *gave* für *given*. 102) So die früheren Ausgg.; die späteren lesen *have pricks, yet it is pluck'd*. 103) *farewell* entspricht dem *look well:* sie heisst ihn wohl auf ihr Herz achten, das er in seiner Brust mit sich fortnehme. So in K. Richard III. (A. 1, Sc. 2) *Even so thy breast encloseth my poor heart.* 104) Vgl. oben Anm. 55. 105) *by his neck* in den früheren Ausgg.; die späteren haben *on his neck.* 106) *to clip* = umarmen. — *her joy* bezieht sich auf das weiblich personificirte *Elysium.* 107) Sh. dachte an die Anekdote von dem griechischen Maler Zeuxis, der die Trauben so täuschend malte, dass die Vögel herbeiflogen, um daran zu picken. 108) *helpless berries* erklärt Steevens: *berries that afford no help.* Vielleicht ist aber *helpless* hier = was sich Einem nicht vorsetzen lässt, von *to help to* = Jemandem Etwas auftischen. 109) *mortal* = Tod bringend. — Zu der folgenden Schilderung des Ebers citirt Malone eine ähnliche, in Golding's Uebersetzung des Ovid, welche Sh. ohne Zweifel gekannt hat: *His eyes did glister blood and fire; right dreadful was to see* || *His brawned back; right dreadful was his hair which grew as thick* || *With pricking points as one of them could well by other stick:* || *And like a front of armed pikes, set close in battle 'ray,* || *The sturdy bristles on his back stood staring up alway.* 110) Die Dorngesträuche und die sich verschlingenden Gebüsche gehen, wie in Furcht vor ihm, aus einander, wenn er durch sie dahinstürzt. 111) *danger* = Bereich, in welchem man dem Gericht oder der gerichtlichen Ahndung verfällt, dann = Bereich, in dem man geschädigt wird. 112) *not to dissemble* = um mit der Wahrheit nicht zurückzuhalten, ein parenthetischer Satz,

For where Love reigns, disturbing Jealousy
Doth call himself Affection's sentinel;
Gives false alarms, suggesteth mutiny,
And in a peaceful hour doth cry, »Kill, kill!« [113]
  Distempering gentle Love in his desire,
  As air and water do abate the fire.

This sour informer, this bate-breeding [114] spy,
This canker that eats up Love's tender spring, [115]
This carry-tale, dissentious Jealousy,
That sometime true news, sometime false doth bring,
  Knocks at my heart, and whispers in mine ear,
  That if I love thee, I thy death should fear;

And, more than so, presenteth to mine eye
The picture of an angry-chafing boar,
Under whose sharp fangs on his back doth lie
An image like thyself, all stain'd with gore;
  Whose blood upon the fresh flowers being shed,
  Doth make them droop with grief, and hang the head.

What should I do, seeing thee so indeed, [116]
That tremble at the imagination?
The thought of it doth make my faint heart bleed,
And fear doth teach it divination:
  I prophesy thy death, my living sorrow; [117]
  If thou encounter with the boar to-morrow.

But if thou needs wilt hunt, be rul'd by me;
Uncouple at the timorous flying hare,
Or at the fox, which lives by subtlety,
Or at the roe, which no encounter dare:
  Pursue these fearful creatures o'er the downs,
  And on thy well-breath'd horse keep with thy hounds.

And when thou hast on foot the purblind hare,
Mark the poor wretch, to overshoot his troubles, [118]
How he outruns the wind, and with what care
He cranks and crosses with a thousand doubles:
  The many musets [119] through the which he goes,
  Are like a labyrinth to amaze his foes.

Sometime he runs among a flock of sheep,
To make the cunning hounds mistake their smell;
And sometime where earth-delving conies keep,
To stop the loud pursuers in their yell; [120]
  And sometime sorteth [121] with a herd of deer;
  Danger deviseth shifts; wit waits on fear:

For there his smell with others being mingled,
The hot scent-snuffing hounds are driven to doubt,
Ceasing their clamorous cry, till they have singled
With much ado the cold fault [122] cleanly out;
  Then do they spend their mouths: echo replies,
  As if another chase were in the skies.

By this, poor Wat, [123] far off upon a hill,
Stands on his hinder legs with listening ear,
To harken if his foes pursue him still:
Anon their loud alarums he doth hear;
  And now his grief may be compared well
  To one sore sick, that hears the passing-bell.

Then shalt thou see the dew-bedabbled wretch
Turn, and return, indenting with the way: [124]
Each envious briar his weary legs doth scratch,
Each shadow makes him stop, each murmur stay:
  For misery is trodden on by many,
  And being low, never reliev'd by any.

Lie quietly, and hear a little more;
Nay, do not struggle, for thou shalt not rise:
To make thee hate the hunting of the boar,
Unlike myself thou hear'st me moralize, [125]
  Applying this to that, and so to so;
  For love can comment upon every woe.

Where did I leave? — No matter where, quoth he;
Leave me, and then the story aptly ends:
The night is spent. Why, what of that? quoth she.
I am, quoth he, expected of my friends;
  And now 't is dark, and going I shall fall.
  In night, quoth she, desire sees best of all.

But if thou fall, O! then imagine this,
The earth, in love with thee, thy footing trips,
And all is but to rob thee of a kiss.
Rich preys make true men thieves; [126] so do thy lips
  Make modest Dian [127] cloudy and forlorn,
  Lest she should steal a kiss, and die forsworn.

Now, of this dark night I perceive the reason:
Cynthia for shame obscures her silver shine, [128]
Till forging Nature be condemn'd of treason,
For stealing moulds from heaven that were divine,
  Wherein she fram'd thee, in high heaven's despite,
  To shame the sun by day, and her [129] by night.

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der sich auf das Folgende bezieht. 113) *kill, kill*, Schlachtruf beim Angriff, als Signal zur Niedermetzelung des Feindes, hier als Warnungsruf vor dem angeblich anstürmenden Feinde gebraucht. 114) *bate-breeding* = friedenstörend, streitnährend. 115) *spring* = Pflanzenspross, Knospe. 116) *indeed* ist dem *imagination* entgegengesetzt: Was würde ich thun, wenn ich Dich in der That so sähe, da ich schon bei der blossen Vorstellung zittere? 117) Adonis' Tod ist für Venus ein Schmerz, der fortlebt. So in Hamlet (A. 5, Sc. 1) *This grave shall have a living monument.* 118) *overshoot* ist Steevens' plausible Emendation für *overshut* der alten Ausgg.: der Hase sucht über die Noth, die der Jäger ihm macht, hinauszulaufen. 119) *muset* ist das Loch in der Hecke, durch das der Hase seinen Verfolgern entgeht. 120) Die Jäger hören auf mit lautem Geschrei dem Hasen nachzusetzen, wenn er sich plötzlich bei den Kaninchen in deren Löcher verbirgt. 121) *to sort with* = sich zu Jemandem gesellen, sich zu ihm schicken. 122) *fault* = falsche Fährte: bis die Hunde die verlorene Fährte des Hasen mit vieler Mühe wieder richtig gewittert haben. — Auch das folgende *to spend their mouths* = auf der Fährte anschlagen, bellen, ist ein Jagdausdruck. 123) *Wat*, wie unser »Lampe«, ein sprichwörtlicher Name des Hasen. 124) Er läuft im Zickzack, wie der Weg sich schlängelt. 125) *to moralize* = moralische Nutzanwendungen aus einer Geschichte ziehen, oder auch = eine Geschichte zu solchem lehrhaften Zwecke vorbringen. — Für *unlike myself* = im Widerspruch mit meiner sonstigen Art, lesen die späteren Ausgg. *unlike thyself.* 126) So die ältesten Ausgg.; die späteren lesen *rich preys make rich men thieves.* — Der Gegensatz von *true men* = ehrliche Leute, und *thieves* = Diebe, kommt bei Sh. häufig vor. 127) Diana wird hier als Mondgöttin

And therefore hath she brib'd the Destinies,
To cross the curious workmanship of nature;
To mingle beauty with infirmities,
And pure perfection with impure defeature;[130]
Making it subject to the tyranny
Of mad[131] mischances, and much misery;

As burning fevers, agues pale and faint,
Life-poisoning pestilence, and frenzies wood;[132]
The marrow-eating sickness, whose attaint
Disorder breeds by heating of the blood:
Surfeits, imposthumes, grief, and damn'd despair,
Swear Nature's death for framing thee so fair.

And not the least of all these maladies
But in one minute's fight brings beauty under:[133]
Both favour, savour, hue, and qualities,
Whereat the impartial[134] gazer late did wonder,
Are on the sudden wasted, thaw'd, and done,[135]
As mountain-snow melts with the mid-day sun.

Therefore, despite of fruitless chastity,
Love-lacking vestals, and self-loving nuns,
That on the earth would breed a scarcity,
And barren dearth of daughters and of sons,
Be prodigal:[136] the lamp that burns by night
Dries up his oil to lend the world his light.

What is thy body but a swallowing grave,
Seeming to bury that posterity
Which by the rights of time thou needs must have,
If thou destroy them not in dark obscurity?[137]
If so, the world will hold thee in disdain,
Sith in thy pride so fair a hope is slain.

So in thyself thyself art made away,
A mischief worse than civil home-bred strife,
Or theirs whose desperate hands themselves do slay,
Or butcher-sire that reaves his son of life.
Foul-cankering rust the hidden treasure frets,
But gold that 's put to use more gold begets.[138]

Nay then, quoth Adon, you will fall again
Into your idle over-handled theme;
The kiss I gave you is bestow'd in vain,
And all in vain you strive against the stream;
For by this black-fac'd night, desire's foul nurse,
Your treatise makes me like you worse and worse.

If love have lent you twenty thousand tongues,
And every tongue more moving than your own,
Bewitching like the wanton mermaid's songs,
Yet from mine ear the tempting tune is blown;
For know, my heart stands armed in mine ear,
And will not let a false sound enter there;

Lest the deceiving harmony should run
Into the quiet closure of my breast;
And then my little heart were quite undone,
In his bedchamber to be barr'd of rest.
No, lady, no; my heart longs not to groan,
But soundly sleeps, while now it sleeps alone.

What have you urg'd that I cannot reprove?
The path is smooth that leadeth on to danger;[139]
I hate not love, but your device in love,[140]
That lends embracements unto every stranger.
You do it for increase: O strange excuse,
When reason is the bawd to lust's abuse!

Call it not love, for Love to heaven is fled,
Since sweating Lust on earth usurp'd his name;
Under whose simple[141] semblance he hath fed
Upon fresh beauty, blotting it with blame;
Which the hot tyrant stains, and soon bereaves,
As caterpillars do the tender leaves.

Love comforteth like sunshine after rain,
But Lust's effect is tempest after sun;
Love's gentle spring doth always fresh remain,
Lust's winter comes ere summer half be done:
Love surfeits not, Lust like a glutton dies;
Love is all truth, Lust full of forged lies.

More I could tell, but more I dare not say;
The text is old, the orator too green.
Therefore, in sadness,[142] now I will away;
My face is full of shame, my heart of teen:[143]
Mine ears, that to your wanton talk attended,
Do burn themselves[144] for having so offended.

With this he breaketh from the sweet embrace
Of those fair arms which bound him to her breast,
And homeward through the dark laund[145] runs apace;
Leaves Love upon her back deeply distress'd.
Look, how a bright star shooteth from the sky,
So glides he in the night from Venus' eye;

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gefasst; sie verhüllt sich, um durch den Anblick des Adonis und der Nacht nicht verführt zu werden und dann ihr Keuschheitsgelübde zu brechen. 128) Vgl. oben Anm. 85. 129) *her* scil. *Cynthia*. 130) *defeature* = Entstellung. 131) *mad* in der ältesten Ausg., *sad* in den späteren. — *mad* = wahnsinnig machend, mit Wahnsinn verknüpft, wird bestätigt durch die folgende Aufzählung solcher *mischances*. 132) *wood*, dasselbe was *mad*. 133) Schon die geringste dieser Krankheiten bezwingt in einem nur minutenlangen Kampfe die Schönheit, ruinirt sie. 134) *impartial* = unbetheiligt, unbefangen. — Für *impartial* der älteren Ausgg. lesen die späteren *imperial*. 135) Vgl. oben Anm. 32. 136) Die Anrede *be prodigal* ist an Adonis gerichtet, und *love-lacking vestals* hängt von dem vorhergehenden *despite of* ab: trotz der unfruchtbaren Keuschheit liebeleerer Vestalen und selbstsüchtiger Nonnen, die auf Erden Mangel und Theurung an Kindern erzeugen möchten, sei Du verschwenderisch. 137) So in den älteren Ausgg.; die späteren haben *in their obscurity*. 138) Gold, das auf Zinsen ausgeliehen wird, bringt noch mehr Gold zu Wege. 139) *on to danger* in den beiden ältesten Ausgg.; die späteren haben *unto danger* dafür. 140) Die Art und Weise, wie Du die Liebe rechtfertigst und beschönigst, nämlich mit der Hinweisung auf die Fortpflanzung *(you do it for increase)*. 141) *simple* = naiv, unschuldig. 142) *in sadness* = im Ernst, ernstlich gesprochen. 143) *teen* = Verdruss. 144) Auf dieses sprichwörtliche Brennen der Ohren, wenn sie Etwas gehört haben, das sie nicht hören sollten, spielt Sh. auch in Much Ado about Nothing (A. 3, Sc. 1) an: *What fire is in mine ears?* 145) So die beiden ältesten Ausgg. — Aus dem *lawnes* einer späteren Ausg. machten manche Hgg. *lanes*. — *laund* ist dasselbe wie *lawn*. 146) Das Gestirn oder das Licht,

Which after him she darts, as one on shore
Gazing upon a late-embarked friend,
Till the wild waves will have him seen no more,
Whose ridges with the meeting clouds contend:
So did the merciless and pitchy night
Fold in the object that did feed her sight.

Whereat amaz'd, as one that unaware
Hath dropp'd a precious jewel in the flood,
Or 'stonish'd as night-wanderers often are,
Their light blown out in some mistrustful wood;
Even so confounded in the dark she lay,
Having lost the fair discovery of her way.[146]

And now she beats her heart, whereat it groans,
That all the neighbour-caves, as seeming troubled,
Make verbal repetition of her moans:[147]
Passion on passion deeply is redoubled.
Ah me! she cries, and twenty times, Woe, woe!
And twenty echoes twenty times cry so.

She, marking them, begins a wailing note,
And sings extemp'rally a woful ditty;
How love makes young men thrall, and old men dote;
How love is wise in folly, foolish-witty:
Her heavy anthem still concludes in woe,[148]
And still the choir of echoes answer so.

Her song was tedious, and outwore the night,
For lovers' hours are long, though seeming short:
If pleas'd themselves, others, they think, delight
In such-like circumstance, with such-like sport:
Their copious stories, oftentimes begun,
End without audience, and are never done.

For who hath she to spend the night withal,
But idle sounds resembling parasites;[149]
Like shrill-tongu'd tapsters answering every call,
Soothing the humour of fantastic wits?[150]
She says, 'T is so: they answer all, 'T is so;
And would say after her, if she said, No.[151]

Lo! here the gentle lark, weary of rest,
From his moist cabinet mounts up on high,
And wakes the morning, from whose silver breast
The sun ariseth in his majesty;
Who doth the world so gloriously behold,
That cedar-tops and hills seem burnish'd gold.

Venus salutes him with this fair good-morrow:
O thou clear god, and patron of all light,
From whom each lamp[152] and shining star doth borrow
The beauteous influence that makes him bright,
There lives a son, that suck'd an earthly mother,
May lend thee light, as thou dost lend to other.

This said, she hasteth to a myrtle grove,
Musing[153] the morning is so much o'erworn;
And yet she hears no tidings of her love:
She hearkens for his hounds, and for his horn:
Anon she hears them chaunt it lustily,
And all in haste she coasteth[154] to the cry.

And as she runs, the bushes in the way
Some catch her by the neck, some kiss her face,
Some twin'd about her thigh to make her stay.
She wildly breaketh from their strict embrace,
Like a milch doe, whose swelling dugs do ache,
Hasting to feed her fawn hid in some brake.

By this she hears the hounds are at a bay,
Whereat she starts, like one that spies an adder
Wreath'd up in fatal folds, just in his way,
The fear whereof doth make him shake and shudder:
Even so the timorous yelping of the hounds
Appals her senses, and her spirit[155] confounds.

For now she knows it is no gentle chase,
But the blunt boar, rough bear, or lion proud,
Because the cry remaineth in one place,
Where fearfully the dogs exclaim aloud;
Finding their enemy to be so curst,
They all strain court'sy[156] who shall cope him first.

This dismal cry rings sadly in her ear,
Through which it enters to surprise her heart;
Who, overcome by doubt and bloodless fear,
With cold-pale weakness numbs each feeling part;
Like soldiers, when their captain once doth yield,
They basely fly, and dare not stay the field.

Thus stands she in a trembling ecstacy,
Till, cheering up her senses all-dismay'd,[157]
She tells them, 't is a causeless fantasy,
And childish error, that they are afraid;
Bids them leave quaking, bids them fear no more: —
And with that word she spied the hunted boar;

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das ihren Weg enthüllt. 147) Die benachbarten Höhlen wiederholen in deutlichem Wiederhall ihre Klagen, als seien sie mit von ihrem Leid betroffen. — Auf dieses dumpfe Echo geht auch das folgende *deeply redoubled*. 148) Ihr schwermüthiges Lied schliesst immer mit dem Ausruf: »Weh!« und »Weh!« antwortet stets der Chor der Wiederhalle. — Der Plural *answer* steht entweder, weil der Plural *echoes* vorangeht, oder weil *choir* als Collectiv und pluralischer Begriff gefasst wird. Vgl. oben Anm. 43. 149) Staunton liest *But idle, sounds-resembling, parasites*. Indess werden die Echoklänge selbst, mit denen Venus die Nacht zubringen muss, mit Schmarotzern verglichen, die nur wiederholen, was ihre Gönner sagen. — *parasites* ist in den ältesten Ausgg. *parasits*, — ein Fingerzeig für die damalige Aussprache des Wortes, das hier im Reime auf *wits* steht. 150) Steevens verweist zur Erklärung passend auf die Scene zwischen Prinz Heinrich, Poins und dem Kellner in K. Henry IV. First Part (A. 2, Sc. 4). 151) Wenn sie sagte: Es ist nicht so! so würden sie ihr das auch nachsprechen. 152) *lamp* ist = Himmelslicht, also dasselbe, was gleich nachher *shining star*. 153) *to muse* = grübeln über Etwas, sich wundern. 154) *to coast* = entgegenkommen, sich an Etwas heranmachen. — *cry* = Jagdmeute, und = Jagdgebell. 155) *spirit* ist, wie oft, einsylbig zu lesen. — Manche Hgg. setzen das synonyme *spright* dafür. 156) *to strain courtesy* = sich complimentiren. Da die Hunde finden, dass ihr Feind so schlimm ist, complimentiren sie alle mit einander, wer es zuerst mit ihm aufnehmen soll; jeder will gleichsam aus Höflichkeit dem andern den Vorrang lassen. 157) *all-dismay'd* in den beiden ältesten Ausgg.; die späteren haben *sore-dismay'd*. 158) *to mate* = vernichten. 159) *respects* = Rücksichten, die man auf Jemanden oder auf Etwas nimmt. — So die

Whose frothy mouth bepainted all with red,
Like milk and blood being mingled both together,
A second fear through all her sinews spread,
Which madly hurries her she knows not whither:
  This way she runs, and now she will no further,
  But back retires to rate the boar for murther.

A thousand spleens bear her a thousand ways;
She treads the path that she untreads again:
Her more than haste is mated [158] with delays,
Like the proceedings of a drunken brain,
  Full of respects, [159] yet nought at all respecting,
  In hand with all things, nought at all effecting.

Here kennell'd in a brake she finds a hound,
And asks the weary caitiff for his master;
And there another licking of his wound,
'Gainst venom'd sores the only sovereign plaster;
  And here she meets another sadly scowling,
  To whom she speaks, and he replies with howling.

When he hath ceas'd his ill-resounding noise,
Another flap-mouth'd mourner, black and grim,
Against the welkin volleys out his voice;
Another and another answer him,
  Clapping their proud tails to the ground below,
  Shaking their scratch'd ears, bleeding as they go.

Look, how the world's poor people are amaz'd
At apparitions, signs, and prodigies,
Whereon with fearful eyes they long have gaz'd,
Infusing them with dreadful prophecies:
  So she at these sad signs draws up her breath,
  And, sighing it again, [160] exclaims on Death.

Hard-favour'd tyrant, ugly, meagre, lean,
Hateful divorce of love, (thus chides she Death,)
Grim-grinning ghost, earth's worm, what dost thou mean,
To stifle beauty, and to steal his breath,
  Who when he liv'd, his breath and beauty [161] set
  Gloss on the rose, smell to the violet?

If he be dead, — O no! it cannot be,
Seeing his beauty, thou shouldst strike at it; —
O yes! it may; thou hast no eyes to see,
But hatefully at random dost thou hit.
  Thy mark is feeble age; but thy false dart
  Mistakes that aim, and cleaves an infant's heart.

Hadst thou but bid beware, [162] then he had spoke,
And hearing him thy power had lost his power.

The Destinies will curse thee for this stroke;
They bid [163] thee crop a weed, thou pluck'st a flower.
  Love's golden arrow at him should have fled,
  And not Death's ebon dart, to strike him dead. [164]

Dost thou drink tears, that thou provok'st such weeping?
What may a heavy groan advantage thee?
Why hast thou cast into eternal sleeping
Those eyes that taught all other eyes to see?
  Now Nature cares not for thy mortal vigour, [165]
  Since her best work is ruin'd with thy rigour.

Here overcome, as one full of despair,
She vail'd her eyelids, [166] who, like sluices, stopp'd
The crystal tide that from her two cheeks fair
In the sweet channel of her bosom dropp'd;
  But through the flood-gates breaks the silver rain,
  And with his strong course opens them again.

O, how her eyes and tears did lend and borrow!
Her eyes seen in the tears, [167] tears in her eye;
Both crystals, where they view'd each other's sorrow,
Sorrow that friendly sighs sought still to dry;
  But like a stormy day, now wind, now rain,
  Sighs dry her cheeks, tears make them wet again.

Variable passions [168] throng her constant woe,
As striving who should best become her grief;
All entertain'd, each passion labours so,
That every present sorrow seemeth chief,
  But none is best; then join they all together,
  Like many clouds consulting for foul weather.

By this, far off she hears some huntsman holla;
A nurse's song ne'er pleas'd her babe so well:
The dire imagination she did follow
This sound of hope doth labour to expel; [169]
  For now reviving joy bids her rejoice,
  And flatters her it is Adonis' voice.

Whereat her tears began to turn their tide,
Being prison'd in her eye, like pearls in glass;
Yet sometimes falls an orient drop beside,
Which her cheek melts, as scorning it should pass,
  To wash the foul face of the sluttish ground,
  Who is but drunken when she seemeth drown'd. [170]

O hard-believing love, how strange it seems
Not to believe, and yet too credulous!
Thy weal and woe are both of them extremes;
Despair and hope make thee ridiculous:

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beiden ältesten Ausgg.; die späteren haben *respect*, was manche Hgg. vorziehen. **160)** Nachdem sie erst den Athem zurückgehalten hat, lässt sie ihn dann in einem Seufzer wieder frei. **161)** scil. *whose breath and beauty, when he lived, set etc.* — *beauty* bezieht sich dann auf *gloss on the rose*, und *breath* auf *smell to the violet.* — Solche Umstellungen kehren bei Sh. häufig wieder. **162)** Hättest Du den Adonis nur geheissen, sich vor Dir zu hüten; hättest Du ihn auf Dein Nahen vorbereitet. **163)** *bid* ist das Präteritum von *to bid.* **164)** Malone findet in diesen Versen eine Anspielung auf die Sage von dem Liebesgott und dem Tode, die ihre Pfeile aus Versehen vertauschten. So in Massinger's Virgin-Martyr: *Strange affection!* || *Cupid once more hath chang'd his shafts with Death,* || *And kills, instead of giving life.* **165)** *mortal vigour* = Tod bringende Gewalt. **166)** Unter dem Senken der Augenlider ist hier zugleich das Schliessen der Augen mitverstanden. **167)** So die früheren Ausgg.; die späteren *in her tears.* **168)** *passion* ist die Art, wie ein Affect sich Luft macht, sich äussert. So bemühen sich wechselnde Gefühlsäusserungen um den stets gleichen Schmerz der Venus, als ob sie wetteiferten, welche von diesen ihrem Gram am besten anstehen würde. — Für *who should* der älteren Ausgg. haben die späteren *which should.* **169)** *this sound of hope* ist Subject, *the dire imagination* Object, das von *did labour to expel* abhängt. **170)** Der Erdboden, hier weiblich personificirt, ist in seiner Unersättlichkeit von dem Nass,

The one doth flatter thee in thoughts unlikely,
In likely thoughts the other kills thee quickly. [171]

Now she unweaves the web that she hath wrought;
Adonis lives, and Death is not to blame:
It was not she that call'd him all-to-naught; [172]
Now she adds honours [173] to his hateful name;
She clepes [174] him king of graves, and grave for kings,
Imperious supreme [175] of all mortal things.

No, no, quoth she, sweet Death, I did but jest;
Yet pardon me, I felt a kind of fear,
Whenas [176] I met the boar, that bloody beast,
Which knows no pity, but is still severe;
Then, gentle shadow, (truth I must confess,)
I rail'd on thee, fearing my love's decease.

'T is not my fault: the boar provok'd my tongue;
Be wreak'd on him, invisible commander;
'T is he, foul creature, that hath done thee wrong;
I did but act, he 's author of thy slander. [177]
Grief hath two tongues, and never woman yet
Could rule them both, without ten women's wit.

Thus hoping that Adonis is alive,
Her rash suspect [178] she doth extenuate;
And that his beauty may the better thrive,
With Death she humbly doth insinuate: [179]
Tells him of trophies, statues, tombs, and stories [180]
His victories, his triumphs, and his glories.

O Jove! quoth she, how much a fool was I,
To be of such a weak and silly mind,
To wail his death, who lives, and must not die
Till mutual overthrow of mortal kind; [181]
For he being dead, with him is beauty slain,
And, beauty dead, black chaos comes again.

Fie, fie, fond love! thou art so full of fear,
As one with treasure laden, hemm'd with thieves:
Trifles, unwitnessed with eye or ear,
Thy coward heart with false bethinking grieves. [182]

Even at this word she hears a merry horn,
Whereat she leaps that was but *late forlorn*. [183]

As falcon [184] to the lure, away she flies:
The grass stoops not, she treads on it so light;
And in her haste unfortunately spies
The foul boar's conquest on her fair delight:
Which seen, her eyes, as [185] murder'd with the view,
Like stars asham'd of day, themselves withdrew.

Or, as the snail, whose tender horns being hit,
Shrinks backward in his shelly cave with pain,
And there, all smother'd up, in shade doth sit,
Long after fearing to creep forth again:
So, at his bloody view, her eyes are fled
Into the deep-dark cabins of her head:

Where they resign their office and their light
To the disposing of her troubled brain;
Who bids them still consort with ugly night,
And never wound the heart with looks again;
Who, like a king perplexed in his throne,
By their suggestion gives a deadly groan,

Whereat each tributary subject quakes;
As when the wind, imprison'd in the ground,
Struggling for passage, earth's foundation shakes,
Which with cold terror doth men's minds confound. [186]
This mutiny each part doth so surprise,
That from their dark beds once more leap her eyes;

And, being open'd, threw unwilling light
Upon the wide wound that the boar had trench'd [187]
In his soft flank; whose wonted lily white
With purple tears, that his wound wept, was drench'd: [188]
No flower was nigh, no grass, herb, leaf, or weed,
But stole his blood, and seem'd with him to bleed.

This solemn sympathy poor Venus noteth,
Over one shoulder doth she hang her head,
Dumbly she passions, [189] franticly she doteth;
She thinks he could not die, he is not dead:

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das auf ihn fällt, nur berauscht, selbst wenn er ganz davon überschwemmt, darin ertränkt scheint. 171) *the one* geht auf *hope*, *the other* auf *despair*. Vgl. oben Anm. 161. 172) *all-to-naught* = ganz und gar nichtsnutzig: nicht sie war es, die den Tod vorher ausgescholten, nichts Gutes an ihm gelassen hatte. — *all-to* ist mit *naught* zu einem Compositum zu verbinden. Manche Hgg. lesen *all to nought*. 173) *honours* = Ehrentitel. So die ältesten Ausgg.; die späteren haben *honour* dafür. 174) *to clepe* = benennen. 175) *imperious* in den ältesten Ausgg., *imperial* in den späteren. Beide Wörter sind bei Sh. synonym. — *supreme* betont Sh. bald auf der ersten, bald auf der zweiten Sylbe. 176) *when* und *whenas*, wie *where* und *whereas*, werden in der älteren Sprache verwechselt. 177) Ich handelte nur für ihn, der der eigentliche Urheber der Dir widerfahrenen Schmach und Kränkung ist. — Vielleicht hat *to act* zugleich den Nebensinn: schauspielerisch darstellen, und *author* demgemäss den Sinn: Verfasser der dargestellten Rolle. 178) *suspect* = Verdacht. 179) *to insinuate with* = sich bei Jemandem einschmeicheln. 180) *to story* = zum Ruhm erzählen, der Geschichte überliefern. So in Cymbeline (A. 1, Sc. 5) *how worthy he is, I will leave to appear hereafter, rather than story him in his own hearing*. 181) Bis zu dem gemeinsamen Sturze oder Untergange des sterblichen Geschlechts. 182) Malone fasst *trifles* als Subject, weshalb also eigentlich *grieve* für *grieves* stehen sollte, wie solch ein Wechsel des Numerus bei dazwischentretenden anderen Substantiven bei Sh. nicht selten ist. Indess lässt sich hier wohl *thy coward heart* als Subject fassen und *trifles* als Object, so dass Sh. *to grieve* hier als transitives Verbum im Sinne des intransitiven *to grieve at* gebraucht hätte. So in Pericles (A. 1, Sc. 2) *I thought it princely charity to grieve them*. 183) Sie, die eben noch ganz elend war, hüpft bei dem Klang des Jagdhorns vor Freude auf. 184) *falcons* in den ältesten Ausgg., *falcon* in den späteren. — *lure* ist der ausgestopfte Vogel, mittelst dessen der Jagdfalke von seinem Fluge zurückgerufen wird. 185) Die älteste Ausg. hat *are murder'd*, von den folgenden Ausgg. verbessert. 186) Dieselbe Erklärung des Erdbebens, theilweise mit denselben Worten, hat Sh. in K. Henry IV. First Part (A. 3, Sc. 1). — Malone erinnert dabei an das Erdbeben, das in England im Jahre 1580 stattfand, als Sh. sechszehn Jahre alt war. 187) *to trench* = einen Einschnitt machen. 188) *had drench'd* in den

Her voice is stopp'd, her joints forget to bow,
Her eyes are mad that they have wept till now.

Upon his hurt she looks so steadfastly,
That her sight dazzling[190] makes the wound seem three;
And then she reprehends her mangling eye,
That makes more gashes where no breach should be:
His face seems twain, each several limb is doubled;
For oft the eye mistakes, the brain being troubled.

My tongue cannot express my grief for one,
And yet, quoth she, behold two Adons dead!
My sighs are blown away, my salt tears gone,
Mine eyes are turn'd to fire, my heart to lead:
Heavy heart's lead, melt at mine eyes' red fire!
So shall I die by drops of hot desire.

Alas, poor world, what treasure hast thou lost!
What face remains alive that 's worth the viewing?
Whose tongue is music now? what canst thou boast
Of things long since, or anything ensuing?
The flowers[191] are sweet, their colours fresh and trim;
But true-sweet beauty liv'd and died with him.

Bonnet nor veil henceforth no creature wear![192]
Nor sun nor wind will ever strive to kiss you:
Having no fair to lose, you need not fear;[193]
The sun doth scorn you, and the wind doth hiss you:
But when Adonis liv'd, sun and sharp air
Lurk'd like two thieves, to rob him of his fair:

And therefore would he put his bonnet on,
Under whose brim the gaudy sun would peep;
The wind would blow it off, and, being gone,
Play with his locks: then would Adonis weep,
And straight, in pity of his tender years,
They both would strive who first should dry his tears.

To see his face, the lion walk'd along
Behind some hedge, because he would not fear him;[194]
To recreate himself when he hath sung,[195]
The tiger would be tame, and gently hear him;
If he had spoke, the wolf would leave his prey,
And never fright the silly lamb that day.

When he beheld his shadow in the brook,
The fishes spread on it their golden gills;
When he was by, the birds such pleasure took,
That some would sing, some other in their bills
Would bring him mulberries, and ripe-red cherries;
He fed them with his sight, they him with berries.

But this foul, grim, and urchin-snouted[196] boar,
Whose downward eye still looketh for a grave,
Ne'er saw the beauteous livery that he wore;
Witness the entertainment that he gave:[197]
If he did see his face, why then, I know,
He thought to kiss him, and hath kill'd him so.

'T is true, 't is true; thus was Adonis slain:
He ran upon the boar with his sharp spear,
Who did not whet[198] his teeth at him again,
But by a kiss thought to persuade him there;
And nuzzling in his flank, the loving swine
Sheath'd, unaware, the tusk in his soft groin.

Had I been tooth'd like him, I must confess,
With kissing him I should have kill'd him first:[199]
But he is dead, and never did he bless
My youth with his; the more am I accurst.
With this she falleth in the place she stood,
And stains her face with his congealed blood.

She looks upon his lips, and they are pale;
She takes him by the hand, and that is cold;
She whispers in his ears a heavy tale,
As if they heard the woful words she told;
She lifts the coffer-lids[200] that close his eyes,
Where, lo! two lamps, burnt out, in darkness lies:[201]

Two glasses, where herself herself beheld
A thousand times, and now no more reflect;[202]
Their virtue lost, wherein they late excell'd,
And every beauty robb'd of his effect:[203]
Wonder of time, quoth she, this is my spite,
That, thou being dead, the day should yet be light.

Since thou art dead, lo! here I prophesy,
Sorrow on love hereafter shall attend:
It shall be waited on with jealousy,[204]
Find sweet beginning, but unsavoury end;
Ne'er settled equally, but high or low;[205]
That all love's pleasure shall not match his woe.

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ältesten Ausgg.; erst die Ausg. von 1600 hat das Richtige. 189) *to passion* = einen Affect empfinden und äussern. — Sh. hat das seltene Verbum auch in Two Gentlemen of Verona (A. 4, Sc. 4) *'t was Ariadne, passioning || For Theseus' perjury and unjust flight.* — Vgl. oben Anm. 168. 190) *to dazzle* = geblendet sein, falsch sehen. So in K. Henry VI. Third Part (A. 2, Sc. 1) *Dazzle mine eyes, or do I see three suns?* 191) Für *the flowers* vermuthete Malone *thy flowers*. 192) Niemand braucht von nun an Hut oder Schleier als Schutz gegen Sonne und Wind zu tragen. 193) Aus dem von Sh. hier beabsichtigten Gleichklange von *fair* = Schönheit, und *fear* schliesst Malone auf eine damals gleichlautende Aussprache der beiden Wörter. Indess mochte Sh., wie oft bei seinen Reimen, so auch hier bei der Zusammenstellung von *fear* und *fair* auf die Genauigkeit des Gleichlauts weniger Gewicht legen. 194) *to fear* = in Schrecken versetzen, erschrecken. 195) Wenn Adonis zu seiner eigenen Erholung sang, so wurde der Tiger zahm und hörte ihm freundlich zu. 196) *urchin-snouted* = mit der Schnauze eines Stachelschweins. 197) Das bezeugt der Empfang, den der Eber dem Adonis erwies. — *entertainment* ist hier ironisch gemeint. 198) *did not whet* in der ältesten Ausg.; die späteren haben *would not whet.* 199) So würde ich ihn getödtet haben, ehe der Eber ihn tödtete. 200) Die Augenlider werden mit dem Deckel einer Kiste, vielleicht eines Sarges, verglichen. 201) Vgl. oben Anm. 182. 202) Vor *now no more reflect* ist aus dem vorhergehenden *where* ein Relativpronomen zu suppliren: zwei Spiegel, in denen sie tausend Mal sich selbst anschaute, die jetzt aber keinen Wiederschein mehr geben, da ihre Kraft verloren ist u. s. w. 203) Und da jede Schönheit dieser Augen ihrer Frucht oder Wirkung beraubt war. 204) Im Gefolge der Liebe wird sich von nun an Argwohn oder Eifersucht befinden. 205) Die Liebe wird nie zwischen Gleichgestellten statthaben, sondern zwischen Hohen und Niedern, so dass sie an dieser Ungleichheit zu Grunde geht.

It shall be fickle, false, and full of fraud;
Bud and be blasted in a breathing-while;
The bottom poison, and the top o'erstraw'd[206]
With sweets, that shall the truest sight[207] beguile:
The strongest body shall it make most weak,
Strike the wise dumb, and teach the fool to speak.

It shall be sparing, and too full of riot,[208]
Teaching decrepit age to tread the measures;[209]
The staring ruffian shall it keep in quiet,
Pluck down the rich, enrich the poor with treasures;
It shall be raging-mad, and silly-mild,
Make the young old, the old become a child.

It shall suspect, where is no cause of fear;
It shall not fear, where it should most mistrust;
It shall be merciful, and too severe,
And most deceiving, when it seems most just:
Perverse it shall be, where it shows most toward;
Put fear to valour, courage to the coward.[210]

It shall be cause of war and dire events,
And set dissension 'twixt the son and sire;
Subject and servile to all discontents,
As dry combustious matter is to fire:
Sith in his prime death doth my love destroy,
They that love best, their loves shall not enjoy.

By this, the boy, that by her side lay kill'd,
Was melted like a vapour from her sight,
And in his blood, that on the ground lay spill'd,
A purple flower sprung up, chequer'd with white;
Resembling well his pale cheeks, and the blood
Which in round drops upon their whiteness stood.

She bows her head, the new-sprung flower to smell,
Comparing it to her Adonis' breath;
And says, within her bosom it shall dwell,
Since he himself is reft from her by death:
She crops the stalk, and in the breach appears
Green-dropping sap, which she compares to tears.

Poor flower, quoth she, this was thy father's guise,
Sweet issue of a more sweet-smelling sire,
For every little grief to wet his eyes:
To grow unto himself[211] was his desire,
And so 't is thine; but know, it is as good
To wither in my breast, as in his blood.

Here was thy father's bed, here in my breast;
Thou art the next of blood, and 't is thy right:
Lo! in this hollow cradle take thy rest,
My throbbing heart shall rock thee day and night:
There shall not be one minute in an hour,
Wherein I will not kiss my sweet love's flower.

Thus weary of the world, away she hies,
And yokes her silver doves; by whose swift aid
Their mistress mounted through the empty skies
In her light chariot quickly is convey'd;
Holding their course to Paphos,[212] where their queen
Means to immure herself and not be seen.

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206) *o'erstraw'd*, eine ältere Form für *o'erstrew'd*, die hier des Reims wegen steht. 207) *truest sight* = ein Blick, der nicht irret, der das Wahre erkennt. — Die späteren Ausgg. haben *the sharpest sight*. 208) Die Liebe in ihren Widersprüchen und Verkehrtheiten soll einerseits zu sparsam und geizig, andererseits zu verschwenderisch und ausgelassen sein. 209) *to tread the measures* = eine Menuett tanzen. 210) Die Liebe soll tückisch sein, wenn sie sich am freundlichsten erweisen will, und dem Muthigen Bangigkeit, dem Feigling Muth einflössen. 211) *to grow unto himself* = an sich selber festzuwachsen, an nichts sonst sich anzuschliessen. 212) Dieselbe Richtung schlägt Venus in Tempest (A. 4, Sc. 1) ein: *I met her deity || Cutting the clouds towards Paphos, and her son || Dove-drawn with her.*

# LUCRECE.

## Einleitung.

Shakspere's Lucrece wurde am 9. Mai 1594 in die Register der Buchhändler eingetragen als A booke intitled the Ravyshement of Lucrece, und erschien in demselben Jahre, gedruckt von Richard Field, dem ersten Verleger von Venus and Adonis, und verlegt von John Harrison, in dessen Verlag zu derselben Zeit auch Venus and Adonis übergegangen war. Wie bei jenem Gedicht findet sich auch bei diesem der Name des Dichters nicht auf dem Titelblatt, sondern am Schlusse der Widmung, welche mit der Ueberschrift The Epistle an denselben Gönner gerichtet ist und so lautet:

TO THE RIGHT HONOURABLE

*HENRY WRIOTHESLY,*

*Earle of Southampton, and Baron of Tichfield.*

*The love I dedicate to your Lordship is without end: whereof this Pamphlet, without beginning, is but a superfluous Moity. The warrant I have of your Honourable disposition, not the worth of my untutored Lines, makes it assured of acceptance. What I have done, is yours, what I have to do, is yours, being part in all I have devoted yours. Were my worth greater, my duety would shew greater: meane time, as it is, it is bound to your Lordship, to whom I wish long life, still lengthned with all happiness.*

*Your Lordships in all duety,*

*WILLIAM SHAKESPEARE.*

Dem Gedichte ist eine, höchst wahrscheinlich von unserm Dichter selbst entworfene, Inhaltsanzeige vorgedruckt:

*Lucius Tarquinius (for his excessive pride surnamed Superbus), after he had caused his father-in-law, Servius Tullius, to be cruelly murdered, and, contrary to the Roman laws and customs, not requiring or staying for the people's suffrages, had possessed himself of the kingdom, went, accompanied with his sons and other noblemen of Rome, to besiege Ardea. During which siege, the principal men of the army meeting one evening at the tent of Sextus Tarquinius, the king's son, in their discourses after supper, every one commended the virtues of his own wife; among whom Collatinus extolled the incomparable chastity of his wife Lucrece. In that pleasant humour they all posted to Rome; and intending, by their secret and sudden arrival, to make trial of that which every one had before avouched, only Collatinus finds his wife (though it were late in the night) spinning amongst her maids: the other ladies were found all dancing and revelling, or in several disports. Whereupon the noblemen yielded Collatinus the victory, and his wife the fame. At that time, Sextus Tarquinius being inflamed with Lucrece' beauty, yet smothering his passion for the present, departed with the rest back to the camp; from whence he shortly after privily withdrew himself, and was (according to his estate) royally entertained and lodged by Lucrece at Collatium. The same night, he treacherously stealeth into her chamber, violently ravished her, and early in the morning speeded away. Lucrece, in this lamentable plight, hastily dispatcheth messengers, one to Rome for her father, another to the camp for Collatine. They came, the one accompanied with Junius Brutus, the other with Publius Valerius: and finding Lucrece attired in a mourning habit, demanded the cause of her sorrow. She first taking an oath of them for her revenge, revealed the actor, and whole matter of his dealing, and withal suddenly stabbed herself. Which done, with one consent, they all vowed to root out the whole hated family of the Tarquins: and bearing the dead body to Rome, Brutus acquainted the people with the doer and manner of the vile deed, with a bitter invective against the tyranny of the king: wherewith the people were so moved, that with one consent, and a general acclamation, the Tarquins were all exiled, and the state-government changed from kings to consuls.*

Die nächstfolgenden Ausgaben, sämmtlich in Harrison's Verlage, von 1598, von 1600, von 1607, haben wie die erste den einfachen Titel Lucrece, den erst spätere Ausgaben zu The Rape of Lucrece, seltener zu Tarquin and Lucrece erweitern, wie denn auch die meisten Herausgeber das Gedicht als The Rape of

Lucrece betiteln, vielleicht weil der fortlaufende Titel über den Seiten der ersten Ausgabe schon so lautet. Von der relativen Correctheit des Textes gilt das in der Einleitung zu Venus and Adonis Bemerkte, nur dass die Varianten zwischen den verschiedenen alten Ausgaben noch geringfügiger erscheinen als bei jenem Gedichte.

Die Zeit der Abfassung lässt sich bei Lucrece mit grösserer Sicherheit bestimmen, als bei Venus and Adonis, indem aus einer Zusammenstellung der beiden Widmungen sich ergiebt, dass die Lucrece erst nach Erscheinung des andern Gedichtes, wenn auch vielleicht schon vorher entworfen, gedichtet sein kann; denn wenn Shakspere in der Widmung zu Venus and Adonis u. A. sagt: *and vow to take advantage of all idle hours, till I have honoured you with some graver labour*, so kann er damit nur die Lucrece gemeint haben.

From the besieged Ardea all in post,
Borne by the trustless wings of false desire,
Lust-breathed Tarquin leaves the Roman host,
And to Collatium bears the lightless fire
Which, in pale embers hid, lurks to aspire,
And girdle with embracing flames the waist
Of Collatine's fair love, Lucrece the chaste.

Haply that name of chaste unhappily[1] set
This bateless edge on his keen appetite;
When Collatine unwisely did not let[2]
To praise the clear unmatched red and white
Which triumph'd in that sky of his delight;
Where mortal stars, as bright as heaven's beauties,
With pure aspects did him peculiar duties.[3]

For he the night before, in Tarquin's tent,
Unlock'd the treasure of his happy state;
What priceless wealth the heavens had him lent
In the possession of his beauteous mate;
Reckoning his fortune at such high-proud rate,
That kings might be espoused to more fame,[4]
But king nor peer[5] to such a peerless dame.

O happiness enjoy'd but of a few!
And, if possess'd, as soon decay'd and done,[6]
As is the morning's silver-melting dew
Against the golden splendour of the sun;
An expir'd date, cancell'd ere well begun:[7]
Honour and beauty, in the owner's arms,
Are weakly fortress'd from a world of harms.

Beauty itself doth of itself persuade
The eyes of men without an orator;[8]
What needeth then apologies[9] be made
To set forth that which is so singular?
Or why is Collatine the publisher
Of that rich jewel he should keep unknown
From thievish ears,[10] because it is his own?

Perchance his boast of Lucrece' sovereignty
Suggested[11] this proud issue of a king;
For by our ears our hearts oft tainted be:
Perchance that envy of so rich a thing,
Braving compare, disdainfully[12] did sting
His high-pitch'd thoughts, that meaner men should vaunt
That golden hap which their superiors want.

But some untimely thought did instigate
His all-too-timeless[13] speed, if none of those:
His honour, his affairs, his friends, his state,
Neglected all, with swift intent he goes
To quench the coal which in his liver glows.[14]
O rash-false heat, wrapp'd in repentant cold,
Thy hasty spring[15] still blasts, and ne'er grows old!

When at Collatium this false lord arriv'd,
Well was he welcom'd by the Roman dame,
Within whose face beauty and virtue striv'd
Which of them both should underprop her fame:
When virtue bragg'd, beauty would blush for shame;

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1) Zwischen *haply*, das bei Sh. durchweg nicht von *happily* unterschieden wird, und *unhappily*, wofür manche Hgg. *unhapp'ly* setzen, ist ein Gegensatz beabsichtigt. 2) *to let* = unterlassen. 3) Die Lucretia selbst wird mit einem Himmel verglichen und ihre Reize mit den Sternen, die ihn schmücken. — *aspect*, von Sh. auf der letzten Sylbe betont, ist die astrologische Bezeichnung für die günstige oder ungünstige Stellung der Gestirne. — *peculiar* = ihm allein gewidmet oder angehörig. 4) d. h. höherem Ruhme, als dem Collatinus zu Theil geworden. — *espoused*, das zuerst in übertragenem Sinne gebraucht wird, steht dann in der folgenden Zeile in eigentlichem Sinne. 5) Für *peer* der ältesten Ausgg. lesen die späteren *prince*. — Indess beabsichtigte Sh. offenbar die Zusammenstellung von *peer* und *peerless*. 6) Vgl. Venus and Adonis Anm. 135. 7) So die früheren Ausgg.; eine spätere liest *A date expir'd and cancell'd ere begun*. — Der Tropus von einem abgelaufenen Termine und dadurch erfolgter Aufhebung eines Besitzes ist Sh. selbst und seinen poetischen Zeitgenossen sehr geläufig. 8) Die Schönheit bedarf keines Wortführers, da sie schon hinlänglich durch sich selbst die Augen der Menschen für sich gewinnt oder auf sich zieht. 9) Für *apologies* liest Malone *apology*. Es ist damit keine Vertheidigung, sondern eine rednerische Hervorhebung der Schönheit gemeint. 10) *from thievish ears* = vor den Ohren der Räuber oder Diebe. So steht *in thievish ways* in Romeo and Juliet (A. 4, Sc. 1). 11) *to suggest* = verlocken, verführen, eigentlich = Jemandem böse Gedanken eingeben. 12) *disdainfully* = mit Ingrimm und Uebermuth. 13) *untimely* und *all-too-timeless* sind als Synonyme hier zusammengestellt. — *if none of those* entspricht dem *some thought:* wenn es keiner von diesen eben genannten Gedanken war, so war es doch irgend ein unzeitiger, unglücklicher Gedanke. 14) Eine heisse Leber ist bei Sh. Symptom entflammender Begierde und glühender Leidenschaft. — Die Gluth dieser Kohle verzehrt sich dann in sich selbst, indem sie von aussen in der Reue kalt wird. — Dasselbe Bild, weiter ausgeführt, findet sich in K. John (A. 4, Sc. 1) *There is no malice in this burning coal;* || *The breath of heaven hath blown his spirit out,* || *And strew'd repentant ashes on his head.* 15) *spring* ist sowohl = Frühling, als = Pflanzensprossen im Frühling. — *to blast* = verkommen, nicht zur vollen Entwicklung gelangen. 16) *ore* in der ältesten Ausg., *o'er* d. h. *over* in den späteren Ausgg.,

When beauty boasted blushes, in despite
Virtue would stain that or[16] with silver white.

But beauty, in that white intituled,[17]
From Venus' doves doth challenge that fair field;
Then virtue claims from beauty beauty's red,
Which virtue gave the golden age to gild
Their[18] silver cheeks, and call'd it then their shield;
Teaching them thus to use it in the fight, —
When shame assail'd, the red should fence the white.

This heraldry in Lucrece' face was seen,
Argu'd by beauty's red, and virtue's white:
Of either's colour was the other queen,
Proving from world's minority[19] their right:
Yet their ambition makes them still to fight;
The sovereignty of either being so great,
That oft they interchange each other's seat.

This silent war of lilies and of roses,
Which Tarquin view'd in her fair face's field,
In their pure ranks his traitor eye encloses;[20]
Where, lest between them both it should be kill'd,
The coward captive vanquished doth yield
To those two armies, that would let him go,
Rather than triumph in so false a foe.

Now thinks he, that her husband's shallow tongue —
The niggard prodigal that prais'd her so —
In that high task hath done her beauty wrong,
Which far exceeds his barren skill to show:
Therefore that praise which Collatine doth owe[21]
Enchanted Tarquin answers with surmise,
In silent wonder of still-gazing eyes.

This earthly saint, adored by this devil,
Little suspecteth the false worshipper;
For unstain'd thoughts do seldom dream on evil,
Birds never lim'd no secret bushes fear:
So guiltless she securely gives good cheer,
And reverent welcome to her princely guest,
Whose inward ill no outward harm express'd:

For that[22] he colour'd with his high estate,
Hiding base sin in plaits of majesty;
That nothing in him seem'd inordinate,
Save sometime too much wonder of his eye,
Which, having all, all could not satisfy;[23]
But, poorly rich, so wanteth in his store,
That, cloy'd with much, he pineth still for more.

But she, that never cop'd with stranger[24] eyes,
Could pick no meaning from their parling looks,
Nor read the subtle-shining secrecies
Writ in the glassy margents of such books:[25]
She touch'd no unknown baits, nor fear'd no hooks;
Nor could she moralize[26] his wanton sight,
More than his eyes were open'd to the light.

He stories[27] to her ears her husband's fame,
Won in the fields of fruitful Italy;
And decks with praises Collatine's high name,
Made glorious by his manly chivalry
With bruised arms and wreaths of victory:
Her joy with heav'd-up hand she doth express,
And, wordless, so greets heaven for his success.[28]

Far from[29] the purpose of his coming thither,
He makes excuses for his being there:
No cloudy show of stormy blustering weather
Doth yet in his fair welkin once appear;
Till sable Night, mother of dread and fear,
Upon the world dim darkness doth display,
And in her vaulty prison stows the Day.

For then is Tarquin brought unto his bed,
Intending[30] weariness with heavy spright:
For after supper long he questioned[31]
With modest Lucrece, and wore out the night:
Now leaden slumber with life's strength doth fight,
And every one to rest themselves betake,[32]
Save thieves, and cares, and troubled minds, that wake.

As one of which doth Tarquin lie revolving
The sundry dangers of his will's obtaining;

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was auch die meisten Hgg. beibehalten. — *or* = Gold in der Wappensprache, ist Malone's Conjectur, welche Knight zuerst in den Text setzte. — Das Roth der Wangen wird häufig bei Sh. als Gold oder Vergoldung gefasst, so in der nächsten Strophe, wo auch die technischen Ausdrücke der Wappenkunst, wie *field, shield, etc.*, vielfach vorkommen. 17) *intituled* = in rechtmässigem Besitze befindlich: die Schönheit nimmt dieses Weiss der Wangen, den Ansprüchen der Tugend gegenüber, als ihre Wappenfarbe in Anspruch, weil die Tauben der Venus weiss sind. 18) *their* bezieht sich auf *golden age*: die Tugend ertheilt den Menschen des goldenen Zeitalters das Roth als ihre Wappenfarbe, um damit ihre silbernen, d. h. weissen Wangen zu vergolden, d. h. zu röthen. — *shield* ist doppelsinnig, = Wappenschild, und = Schild im Kampf zur Vertheidigung. — Zwischen *golden age* und *silver cheeks* besteht eine Antithese. 19) *from world's minority* = von frühester Zeit her, von der Kindheit der Welt an, wie vorher *golden age*. 20) *war* wird zunächst als Kampf oder Wettstreit der weissen und rothen Farbe auf Lucretia's Antlitz gefasst und dann als die beiderseits kämpfenden Heere, von denen Tarquin's Auge gefesselt und ihren Reihen einverleibt wird. 21) Malone fasst *praise* hier als *object of praise*, d. h. Lucretia selbst. — Der Sinn ist aber wohl eher, dass Tarquin, nun er die Lucretia selbst sieht, dem Lobe, das Collatinus für sie in Anspruch genommen, in entzückter Betrachtung entspricht, indem er sie schweigend anstaunt. 22) *that* scil. *his inward ill* ist Object zu *he colour'd*. 23) Da sein Auge Alles besass, konnte Alles ihm nicht genügen. — In den folgenden Zeilen wird *his eye* männlich personificirt, daher *he pineth*. 24) *stranger* = fremd. 25) Die Augen bilden die erklärenden Randglossen zu dem Buche des geheimen Denkens und Sinnens des Tarquin. So in Romeo and Juliet (A. 1, Sc. 3) *And what obscur'd in this fair volume lies,* || *Find written in the margent of his eyes.* 26) *to moralize* = den Sinn einer Allegorie lehren, daher = deuten. 27) Vgl. Venus and Adonis Anm. 180. 28) So dankt sie ohne Worte, bloss mit erhobenen Händen, dem Himmel für den Ruhm und Sieg des Collatinus. 29) *Far from etc.* hängt von *excuses* ab: Entschuldigungen, die weit abliegen von dem eigentlichen Zweck des Kommens. 30) *to intend* = zur Schau tragen, vorschützen. 31) *to question* = sich unterhalten, ein Gespräch führen. 32) So die meisten alten Ausgg. — Malone liest mit seinem Exemplar der ältesten Ausg. *to rest him-*

Yet ever to obtain his will resolving,
Though weak-built hopes persuade him to abstaining:[33]
Despair to gain doth traffic oft for gaining;
And when great treasure is the meed propos'd,
Though death be adjunct,[34] there 's no death supposed.

Those that much covet are with gain so fond,
That what they have not, that which they possess,[35]
They scatter and unloose it from their bond,
And so, by hoping more, they have but less;
Or, gaining more, the profit of excess
Is but to surfeit, and such griefs sustain,
That they prove bankrupt in this poor-rich gain.

The aim of all is but to nurse the life
With honour, wealth, and ease, in waning age;
And in this aim there is such thwarting strife,
That one for all, or all for one we gage;
As life for honour in fell battles' rage;
Honour for wealth; and oft that wealth doth cost
The death of all, and all together lost.

So that in venturing ill[36] we leave to be
The things we are for that which we expect;
And this ambitious foul infirmity,
In having much, torments us with defect
Of that we have: so then we do neglect
The thing we have; and, all for want of wit,
Make something nothing, by augmenting it.

Such hazard now must doting Tarquin make,
Pawning his honour to obtain his lust,
And for himself himself he must forsake:
Then where is truth, if there be no self-trust?
When shall he think to find a stranger just,
When he himself himself confounds,[37] betrays
To slanderous tongues, and wretched hateful days?

Now stole upon the time the dead of night,
When heavy sleep had clos'd up mortal eyes;
No comfortable star did lend his light,
No noise but owls' and wolves' death-boding cries:
Now serves the season that they may surprise
The silly lambs; pure thoughts are dead and still,
While lust and murder wakes to stain and kill.

And now this lustful lord leap'd from his bed,
Throwing his mantle rudely o'er his arm;
Is madly toss'd between desire and dread;
Th' one sweetly flatters, th' other feareth harm;
But honest Fear, bewitch'd with lust's foul charm,
Doth too-too oft betake him[38] to retire,
Beaten away by brain-sick rude Desire.

His falchion on a flint he softly smiteth,
That from the cold stone sparks of fire do fly,
Whereat a waxen torch forthwith he lighteth,
Which must be lode-star to his lustful eye;
And to the flame thus speaks advisedly:
As from this cold flint I enforc'd this fire,
So Lucrece must I force to my desire.

Here pale with fear he doth premeditate
The dangers of his loathsome enterprise,
And in his inward mind he doth debate
What following sorrow may on this arise:
Then looking scornfully, he doth despise
His naked armour of still-slaughter'd lust,[39]
And justly thus controls his thoughts unjust.

Fair torch, burn out thy light, and lend it not
To darken her whose light excelleth thine;
And die, unhallow'd thoughts, before you blot
With your uncleanness that which is divine;
Offer pure incense to so pure a shrine:
Let fair humanity abhor the deed
That spots and stains love's modest snow-white weed.[40]

O shame to knighthood and to shining arms!
O foul dishonour to my household's grave!
O impious act, including all foul harms!
A martial man to be soft fancy's[41] slave!
True valour still a true respect should have;
Then my digression[42] is so vile, so base,
That it will live engraven in my face.

Yea, though I die, the scandal will survive,
And be an eye-sore in my golden coat;[43]
Some loathsome dash the herald will contrive,
To cipher me how fondly I did dote;
That my posterity, sham'd with the note,
Shall curse my bones, and hold it for no sin
To wish that I their father had not bin.

What win I, if I gain the thing I seek?
A dream, a breath, a froth of fleeting joy.
Who buys a minute's mirth to wail a week,
Or sells eternity to get a toy?
For one sweet grape who will the vine destroy?

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*self betakes* und in der nächsten Zeile *that wakes*. Vgl. Venus and Adonis Anm. 201. — Auf *troubled minds, that wake* bezieht sich das folgende *As one of which etc.* = Wie Einer von diesen u. s. w. 33) Er bleibt doch bei seinem Entschlusse, seinen Willen zu erreichen, obgleich die schwache Begründung seiner Hoffnungen ihn überreden möchte, davon abzustehen. 34) So in K. John (A. 3, Sc. 3) *Though that my death were adjunct to my act,* || *By heaven, I would do it.* 35) So die älteren Ausgg.; eine spätere liest *That oft they have not that which they possess*, uud Staunton vermuthet *For what they have not, that which they possess.* — Indess scheint ein Gegensatz zwischen *to have* = Etwas wirklich und im wahren Sinne sein eigen nennen, und *to possess* = Etwas rein äusserlich besitzen, hier beabsichtigt zu sein. 36) *in venturing ill* = in einem schlechten Risico. — Manche Hgg. lesen *all* für *ill*. 37) *to confound* = vernichten. 38) *him* für *himself* bezieht sich auf das männlich personificirte *Fear*. — *too-too*, eine Verstärkung des blossen *too*, ist als Compositum zu fassen = allzu. 39) *still-slaughter'd* = stets erwürgt. — Er verschmäht die schwache Rüstung seiner Wollust, die stets Niederlagen erleidet. — Zwischen *naked* = waffenlos, und *armour* besteht eine Antithese. 40) *weed* = Gewand. 41) *fancy* = Liebesschwärmerei. 42) *digression* = Abweichung vom Rechten, Vergehen. 43) *golden coat* ist das Wappen oder der Wappenrock des Tarquin, an dem der Wappenherold ein beschimpfendes Abzeichen anbringen wird, um die schmähliche Lust des Tarquin zu bezeichnen und so auf die Nachwelt zu bringen. — *bin* am Schlusse

Or what fond beggar, but to touch the crown,
Would with the sceptre straight be strucken down?

If Collatinus dream of my intent,
Will he not wake, and in a desperate rage
Post hither, this vile purpose to prevent?
This siege that hath engirt his marriage,
This blur to youth, this sorrow to the sage,
This dying virtue, this surviving shame,
Whose crime will bear an ever-during blame?

O! what excuse can my invention make,
When thou[44] shalt charge me with so black a deed?
Will not my tongue be mute, my frail joints shake,
Mine eyes forgo their light, my false heart bleed?
The guilt being great, the fear doth still exceed;
And extreme fear can neither fight nor fly,
But coward-like with trembling terror die.

Had Collatinus kill'd my son or sire,
Or lain in ambush to betray my life,
Or were he not my dear friend, this desire
Might have excuse to work upon his wife,
As in revenge or quittal of such strife;
But as he is my kinsman, my dear friend,
The shame and fault finds no excuse nor end.

Shameful it is; — ay, if the fact be known:
Hateful it is; — there is no hate in loving:
I 'll beg her love; — but she is not her own:[45]
The worst is but denial, and reproving.
My will is strong, past reason's weak removing:
Who fears a sentence, or an old man's saw,
Shall by a painted cloth[46] be kept in awe.

Thus, graceless, holds he disputation
'Tween frozen conscience and hot-burning will,
And with good thoughts makes dispensation,
Urging the worser sense for vantage still;
Which in a moment doth confound and kill
All pure effects,[47] and doth so far proceed,
That what is vile shows like a virtuous deed.

Quoth he: She took me kindly by the hand,
And gaz'd for tidings in my eager eyes,
Fearing some hard news[48] from the warlike band,
Where her beloved Collatinus lies.
O, how her fear did make her colour rise!
First red as roses that on lawn we lay,
Then white as lawn, the roses took away.[49]

And how[50] her hand, in my hand being lock'd,
Forc'd it to tremble with her loyal fear!
Which struck her sad, and then it faster rock'd,
Until her husband's welfare she did hear;
Whereat she smiled with so sweet a cheer,[51]
That had Narcissus seen her as she stood,
Self-love had never drown'd him in the flood.

Why hunt I then for colour or excuses?
All orators are dumb when beauty pleadeth:
Poor wretches have remorse in poor abuses;
Love thrives not in the heart that shadows dreadeth:
Affection is my captain, and he leadeth;
And when his gaudy banner is display'd,
The coward fights, and will not be dismay'd.

Then, childish fear, avaunt! debating, die!
Respect[52] and reason, wait on wrinkled age!
My heart shall never countermand mine eye:
Sad pause[53] and deep regard beseem the sage;
My part is youth, and beats these from the stage.
Desire my pilot is, beauty my prize;
Then, who fears sinking where such treasure lies?

As corn o'ergrown by weeds, so heedful fear
Is almost chok'd by unresisted lust.
Away he steals with open listening ear,
Full of foul hope, and full of fond mistrust;
Both which, as servitors to the unjust,
So cross him with their opposite persuasion,
That now he vows a league, and now invasion.

Within his thought her heavenly image sits,
And in the self-same seat sits Collatine:
That eye which looks on her confounds his wits;
That eye which him beholds, as more divine,
Unto a view so false will not incline;
But with a pure appeal seeks to the heart,
Which, once corrupted, takes the worser part;

And therein heartens up his servile powers,
Who, flatter'd by their leader's jocund show,
Stuff up his lust, as minutes fill up hours;
And as their captain, so their pride doth grow,
Paying more slavish tribute than they owe.
By reprobate desire thus madly led,
The Roman lord marcheth to Lucrece' bed.

The locks between her chamber and his will,
Each one by him enforc'd, retires his ward;[54]
But as they open they all rate his ill,
Which drives the creeping thief to some regard:[55]
The threshold grates the door to have him heard;[56]
Night-wandering weasels shriek, to see him there;
They fright him, yet he still pursues his fear.[57]

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dieser Strophe liest die Q. von 1600, die andern alten Ausgg. lesen *been*. 44) Mit *thou* redet er den Collatinus an, von dem er vorher und nachher in der dritten Person spricht. 45) Die Worte *shameful it is — hateful it is — but she is not her own* sind Einwürfe, welche Tarquin's bessere Natur erhebt und die er dann selbst sophistisch beseitigt. 46) Eine Anspielung auf die Sentenzen, welche auf den damaligen Tapeten gemalt oder den darauf dargestellten Personen in den Mund gelegt waren. — Sh. spielt darauf an in As you like it (A. 3, Sc. 2) *I answer you right painted cloth.* 47) *effect* = Absicht. 48) *hard news* = unangenehme, schlimme Nachrichten. 49) Nachdem die Rosen davon weggenommen waren. 50) Für *how* lesen einige spätere Ausgg. *now*. 51) *cheer* = Miene, Angesicht. 52) *respect* = Erwägung, Rücksicht, Bedenklichkeit. 53) *sad pause* = ein ernstes Anhalten oder Ueberlegen. — In der folgenden Strophe ist *unresisted* = unwiderstehlich. 54) Die Thürschlösser, oder die verschlossenen Thüren, welche zwischen dem Schlafgemach der Lucretia und dem Gelüste des Tarquin liegen, ziehen nach einander, wie sie von Tarquin überwältigt werden, sich von ihrer Wacht zurück. — *retires his* steht in Beziehung auf den dazwischentretenden Singular *each one*, obwohl das Subject eigentlich *the*

As each unwilling portal yields him way,
Through little vents and crannies of the place
The wind wars with his torch, to make him stay,
And blows the smoke of it into his face,
Extinguishing his conduct[58] in this case;
But his hot heart, which fond desire doth scorch,
Puffs forth another wind that fires the torch:

And being lighted, by the light he spies
Lucretia's glove, wherein her needle sticks:
He takes it from the rushes[59] where it lies,
And griping it, the needle[60] his finger pricks;
As who should say, This glove to wanton tricks
Is not inur'd; return again in haste;
Thou seest our mistress' ornaments are chaste.

But all these poor forbiddings could not stay him;
He in the worst sense construes their denial:
The doors, the wind, the glove, that did delay him,
He takes for accidental things of trial,
Or as those bars which stop the hourly dial,
Who with a ling'ring stay his course doth let,[61]
Till every minute pays the hour his debt.

So, so, quoth he; these lets attend the time,
Like little frosts that sometime threat the spring,
To add a more[62] rejoicing to the prime,
And give the sneaped[63] birds more cause to sing.
Pain pays the income of each precious thing;
Huge rocks, high winds, strong pirates, shelves and sands,
The merchant fears, ere rich at home he lands.

Now is he come unto the chamber-door,
That shuts him from the heaven of his thought,
Which with a yielding latch, and with no more,
Hath barr'd him from the blessed thing he sought.
So from himself impiety hath wrought,
That for his prey to pray[64] he doth begin,
As if the heavens should countenance his sin.

But in the midst of his unfruitful prayer,
Having solicited the eternal power
That his foul thoughts might compass his fair fair,[65]
And they[66] would stand auspicious to the hour,
Even there he starts: — quoth he, I must deflower:
The powers to whom I pray abhor this fact,[67]
How can they then assist me in the act?

Then Love and Fortune be my gods, my guide!
My will is back'd with resolution:
Thoughts are but dreams, till their effects be tried;
The blackest sin[68] is clear'd with absolution;
Against love's fire fear's frost hath dissolution.
The eye of heaven is out, and misty night
Covers the shame that follows sweet delight.

This said, his guilty hand pluck'd up the latch,
And with his knee the door he opens wide.
The dove sleeps fast that this night-owl will catch:
Thus treason works ere traitors be espied.
Who sees the lurking serpent steps aside;
But she, sound sleeping, fearing no such thing,
Lies at the mercy of his mortal sting.

Into the chamber wickedly he stalks,[69]
And gazeth on her yet unstained bed.
The curtains being close, about he walks,
Rolling his greedy eyeballs in his head:
By their high treason is his heart misled;
Which gives the watch-word to his hand full soon,
To draw the cloud that hides the silver moon.

Look, as the fair and fiery-pointed sun,
Rushing from forth a cloud, bereaves our sight;
Even so, the curtain drawn, his eyes begun
To wink, being blinded with a greater light:
Whether it is that she reflects so bright,
That dazzleth them, or else some shame supposed,
But blind they are, and keep themselves enclosed.

O! had they in that darksome prison died,
Then had they seen the period of their ill:
Then Collatine again, by Lucrece' side,
In his clear bed might have reposed still;
But they must ope, this blessed league to kill,
And holy-thoughted Lucrece to their sight
Must sell her joy, her life, her world's delight.

Her lily hand her rosy cheek lies under,
Cozening the pillow of a lawful kiss;
Who, therefore angry, seems to part in sunder,
Swelling on either side, to want his bliss;[70]
Between whose hills her head entombed is:
Where, like a virtuous monument,[71] she lies,
To be admir'd of lewd unhallow'd eyes.

Without the bed her other fair hand was,
On the green coverlet; whose perfect white
Show'd like an April daisy on the grass,
With pearly sweat, resembling dew of night.
Her eyes, like marigolds, had sheath'd their light,

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*locks* ist. 55) Zu einer gewissen Vorsicht. 56) Die Schwelle lässt die sich öffnende Thür knarren, um den Tarquin hören zu lassen. 57) *his fear* = das, wovor er sich fürchtet: er verfolgt doch seinen Plan, wenn auch mit Furcht. 58) *conduct* = Führer, ist mit dem folgenden *in this case* zu verbinden. 59) *rushes* sind die Binsen, mit denen der Fussboden des Zimmers bestreut wurde. 60) Manche Hgg. setzen des Verses wegen das veraltete *neeld* für *needle*. 61) *to let* = aufhalten. — In demselben Sinne steht in der folgenden Strophe *these lets* = diese Verzögerungen, Hindernisse. 62) *more* adjectivisch = grösser, vermehrt. So in Venus and Adonis: *Her best is better'd with a more delight.* 63) *sneaped* = gekniffen, bezieht sich auf *little frosts:* die von der Kälte gezwickten Vögel. 64) Ein Wortspiel zwischen *to pray* und *prey*, das in alter Orthographie auch *pray* war. 65) Ein Wortspiel zwischen dem adjectivischen *fair* und dem substantivischen *fair* = Schönheit, im Gegensatze zu *foul thoughts.* 66) *they* steht als ob *the eternal powers* vorherginge, wie *the powers* im Plural folgt. 67) *fact* = Unthat. 68) Eine spätere Ausg. liest des Verses wegen *black sin* für *the blackest sin.* 69) *to stalk* = lange, weit ausholende Schritte machen, die den Boden so selten wie möglich berühren. — So in Macbeth (A. 2, Sc. 1) *wither'd murder — — thus with his stealthy pace,* || *With Tarquin's ravishing strides, towards his design* || *Moves like a ghost.* 70) Das Kissen schwoll auf jeder Seite des Kopfes empor, weil es das

And canopied in darkness sweetly lay,
Till they might open to adorn the day.

Her hair, like golden threads, play'd with her breath;
O modest wantons! wanton modesty!
Showing life's triumph in the map of death,[72]
And death's dim look in life's mortality:
Each in her sleep themselves so beautify,
As if between them twain there were no strife,
But that life liv'd in death, and death in life.

Her breasts, like ivory globes circled with blue,
A pair of maiden[73] worlds unconquered,
Save of their lord no bearing yoke they knew,
And him by oath[74] they truly honoured.
These worlds in Tarquin new ambition bred;
Who, like a foul usurper, went about
From this fair throne to heave the owner out.

What could he see, but mightily he noted?
What did he note, but strongly he desir'd?
What he beheld, on that he firmly doted,
And in his will[75] his wilful eye he tir'd.
With more than admiration he admir'd
Her azure veins, her alabaster skin,
Her coral lips, her snow-white dimpled chin.

As the grim lion fawneth o'er his prey,
Sharp hunger by the conquest satisfied,
So o'er this sleeping soul doth Tarquin stay,
His rage of lust by gazing qualified;[76]
Slack'd, not suppress'd; for standing by her side,
His eye, which late this mutiny restrains,
Unto a greater uproar tempts his veins:

And they, like straggling slaves for pillage fighting,
Obdurate vassals, fell exploits effecting,[77]
In bloody death and ravishment delighting,
Nor children's tears, nor mothers' groans respecting,
Swell in their pride, the onset still expecting:
Anon his beating heart, alarum striking,
Gives the hot charge, and bids them do their liking.

His drumming heart cheers up his burning eye,
His eye commends the leading to his hand;
His hand, as proud of such a dignity,
Smoking with pride, march'd on to make his stand
On her bare breast, the heart of all her land,
Whose ranks of blue veins, as his hand did scale,
Left their round turrets destitute and pale.

They, mustering to the quiet cabinet
Where their dear governess and lady lies,
Do tell her she is dreadfully beset,
And fright her with confusion of their cries:
She, much amaz'd, breaks ope her lock'd-up eyes,
Who, peeping forth this tumult to behold,
Are by his flaming torch dimm'd and controll'd.

Imagine her as one in dead of night
From forth dull sleep by dreadful fancy waking,
That thinks she hath beheld some ghastly sprite,
Whose grim aspect sets every joint a-shaking;
What terror 't is! but she, in worser taking,
From sleep disturbed, heedfully doth view
The sight which makes supposed terror true.

Wrapp'd and confounded in a thousand fears,
Like to a new-kill'd bird she trembling lies;
She dares not look; yet, winking,[78] there appears
Quick-shifting anticks, ugly in her eyes:
Such shadows are the weak brain's forgeries;
Who, angry that the eyes fly from their lights,
In darkness daunts them with more dreadful sights.

His hand, that yet remains upon her breast,
(Rude ram to batter such an ivory wall,)
May feel her heart (poor citizen!) distress'd,
Wounding itself to death, rise up and fall,
Beating her bulk,[79] that his hand shakes withal.
This moves in him more rage, and lesser pity,
To make the breach, and enter this sweet city.

First, like a trumpet, doth his tongue begin
To sound a parley to his heartless foe;
Who o'er the white sheet peers her whiter chin,
The reason of this rash alarm to know,
Which he by dumb demeanour seeks to show;
But she with vehement prayers urgeth still,
Under what colour he commits this ill.

Thus he replies: The colour[80] in thy face,
That even for anger makes the lily pale,
And the red rose blush at her own disgrace,
Shall plead for me, and tell my loving tale;
Under that colour am I come to scale
Thy never-conquer'd fort: the fault is thine,
For those thine eyes betray thee unto mine.

Thus I forestall thee, if thou mean to chide:
Thy beauty hath ensnar'd thee to this night,

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ihm gebührende Glück entbehren musste, d. h. weil es die Wange der Lucretia nicht küssen konnte, da ihre Hand darunter lag. 71) Wie das Marmorbild auf dem Grabe einer tugendhaften, edlen Person, die darin schlafend dargestellt wird. 72) *map of death* = Abbild des Todes. 73) *maiden worlds* erhält seine nähere Erklärung durch *unconquered:* Welten, in die noch kein fremder Eroberer eingedrungen war. In diesem Sinne kommt in K. Henry V. (A. 5, Sc. 2) *maiden cities* vor. 74) *by oath* = dem Ehegelübde gemäss. 75) Steevens vermuthete *on his will.* Indess bezieht sich *he tired his wilful eye* auf das vorhergehende *on that.* — Zu *to tire on* vgl. Venus and Adonis Anm. 11. — Zwei Zeilen weiter haben die meisten Qs. die ältere Orthographie *alablaster* für *alabaster.* 76) *to qualify* = mildern. 77) Mit verhärteten Knechten, welche grimmige Thaten ausführen, werden Tarquin's Adern verglichen, auf welche sich das folgende *swell in their pride* dann wieder bezieht. — Diesen kampflustigen Adern giebt das klopfende Herz, gleichsam als Trommler, den Befehl zum Angriff, während das Auge die Leitung des Angriffs der Hand überträgt *(commends).* Im Folgenden wird dann das Bild von der Erstürmung oder Ueberrumpelung einer Stadt fortgeführt, wo die Brust der Lucretia das Herz des Landes, die Stadt, vorstellt. 78) *winking* bezieht sich auf Lucretia: während sie die Augen schliesst, erscheinen ihr raschwechselnde Fratzenbilder. 79) Das Herz pocht so stark gegen den es umschliessenden Oberkörper *(bulk),* dass seine darauf liegende Hand davon zittert. 80) *colour* doppelsinnig, hier = Farbe, und ebenvorher = Be-

Where thou with patience must my will abide,
My will, that marks thee for my earth's delight,
Which I to conquer sought with all my might;
  But as reproof and reason beat[81] it dead,
  By thy bright beauty was it newly bred.

I see what crosses my attempt will bring;
I know what thorns the growing rose defends;
I think[82] the honey guarded with a sting:
All this, beforehand, counsel comprehends;
But will is deaf, and hears no heedful friends:
  Only he hath an eye to gaze on beauty,
  And dotes on[83] what he looks, 'gainst law or duty.

I have debated, even in my soul,
What wrong, what shame, what sorrow I shall breed;
But nothing can affection's course control,
Or stop the headlong fury of his speed.
I know repentant tears ensue the deed,
  Reproach, disdain, and deadly enmity;
  Yet strive I to embrace mine infamy.

This said, he shakes aloft his Roman blade,
Which, like a falcon towering in the skies
Coucheth[84] the fowl below with his wings' shade,
Whose crooked beak threats, if he mount he dies:
So under his insulting falchion lies
  Harmless Lucretia, marking what he tells
  With trembling fear, as fowl hear falcon's bells.[85]

Lucrece, quoth he, this night I must enjoy thee:
If thou deny, then force must work my way,
For in thy bed I purpose to destroy thee:
That done, some worthless slave of thine I 'll slay,
To kill thine honour with thy life's decay;
  And in thy dead arms do I mean to place him,
  Swearing I slew him, seeing thee embrace him.

So thy surviving husband shall remain
The scornful mark[86] of every open eye;
Thy kinsmen hang their heads at this disdain,
Thy issue blurr'd with nameless bastardy:[87]
And thou, the author of their obloquy,
  Shalt have thy trespass cited up in rhymes,
  And sung by children in succeeding times.

But if thou yield, I rest thy secret friend:
The fault unknown is as a thought unacted;
A little harm, done to a great good end,
For lawful policy remains enacted.
The poisonous simple sometimes is compacted
  In a pure compound; being so applied,
  His venom in effect is purified.

Then for thy husband and thy children's sake,
Tender[88] my suit: bequeath not to their lot
The shame that from them no device can take,
The blemish that will never be forgot;
Worse than a slavish wipe,[89] or birth-hour's blot:
  For marks descried in men's nativity
  Are nature's faults, not their own infamy.

Here with a cockatrice' dead-killing eye[90]
He rouseth up himself, and makes a pause;
While she, the picture of pure piety,
Like a white hind under the gripe's[91] sharp claws,
Pleads in a wilderness, where are no laws,
  To the rough beast that knows no gentle right,
  Nor aught obeys but his foul appetite.

But[92] when a black-fac'd cloud the world doth threat
In his dim mist the aspiring mountains hiding,
From earth's dark womb some gentle gust doth get,
Which blows these pitchy vapours from their biding,
Hindering their present fall by this dividing:
  So his unhallowed haste her words delays,[93]
  And moody Pluto winks, while Orpheus plays.

Yet, foul night-waking cat, he doth but dally,
While in his hold-fast foot the weak mouse panteth:
Her sad behaviour feeds his vulture folly,[94]
A swallowing gulf that even in plenty wanteth.
His ear her prayers admits, but his heart granteth
  No penetrable entrance to her plaining:
  Tears harden lust, though marble wear with raining.

Her pity-pleading eyes are sadly fix'd
In the remorseless[95] wrinkles of his face;
Her modest eloquence with sighs is mix'd,
Which to her oratory adds more grace.
She puts the period often from his place;[96]
  And 'midst the sentence so her accent breaks,
  That twice she doth begin, ere once she speaks.

She conjures him by high almighty Jove,
By knighthood, gentry, and sweet friendship's oath,

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schönigung, Entschuldigung. 81) *beat* ist hier das Präteritum von *to beat.* 82) *to think* = sich Etwas vorstellen, erwägen. — In der vorigen Zeile wird der Singular *defends* zu dem pluralischen Subject *thorns* nicht durch den Reim, sondern durch das dazwischentretende singularische Object *rose* motivirt. 83) *on* bezieht sich sowohl auf *dotes* wie auf *looks* und müsste eigentlich zweimal gesetzt werden: *and dotes on what he looks on.* Solche Auslassungen der Präposition sind bei Sh. häufig. 84) *to couch* erklärt Steevens richtig mit *to make it couch.* — Der in die Luft emporsteigende oder in der Luft schwebende Jagdfalke schüchtert mit dem Schatten seiner Flügel die Vögel so ein, dass sie nicht aufzufliegen wagen, sondern still liegen bleiben. — Auf *the fowl* bezieht sich *if he mount he dies.* 85) *bells* sind die Schellen, welche der Jagdfalke an seiner Kappe trägt. 86) Das höhnisch angeblickte Augenmerk jedes Auges, das sehen kann. 87) *nameless bastardy* = eine uneheliche Geburt, oder eine Bastarderklärung, die ihnen den Namen raubt. 88) *to tender* = berücksichtigen. 89) *slavish wipe* deutet Malone von der Brandmarkung der Sklaven, wozu allerdings das folgende *birth-hour's blot* = Muttermal, gut passen würde. 90) Das durch den Blick schon tödtende Auge des fabelhaften Basilisken hat Sh. an mehreren Stellen; so in Romeo and Juliet (A. 3, Sc. 2) *the death-darting eye of cockatrice.* 91) *gripe* ist sowohl der Vogel Greif, als auch der Geier. 92) Für *but* setzte Malone willkürlich *look.* 93) scil. *her words delay his unhallowed haste.* — Die Umstellung hat zugleich den Singular *delays* statt des pluralischen *delay* veranlasst (vgl. oben Anm. 82). 94) *folly* = Verderbtheit, Verwahrlosung des Gemüths. 95) *remorseless* = erbarmungslos. 96) Sie bringt den Schluss ihrer Sätze oft da an, wohin er nicht gehört.

By her untimely tears, her husband's love,
By holy human law, and common troth,
By heaven and earth, and all the power of both,
That to his borrow'd bed he make retire,
And stoop to honour, not to foul desire.

Quoth she: Reward not hospitality
With such black payment as thou hast pretended;[97]
Mud not the fountain that gave drink to thee;
Mar not the thing that cannot be amended;
End thy ill aim before thy shoot[98] be ended:
He is no woodman that doth bend his bow
To strike a poor unseasonable doe.

My husband is thy friend, for his sake spare me;
Thyself art mighty, for thine own sake leave me;
Myself a weakling, do not then ensnare me;
Thou look'st not like deceit, do not deceive me:
My sighs, like whirlwinds, labour hence to heave thee.
If ever man were mov'd with woman's moans,
Be moved with my tears, my sighs, my groans.

All which together, like a troubled ocean,
Beat at thy rocky and wrack-threatening heart,
To soften it with their continual motion;
For stones dissolv'd to water do convert.
O, if no harder than a stone thou art,
Melt at my tears and be compassionate!
Soft pity enters at an iron gate.[99]

In Tarquin's likeness I did entertain thee:
Hast thou put on his shape to do him shame?
To all the host of heaven I complain me,
Thou wrong'st his honour, wound'st his princely name:
Thou art not what thou seem'st; and if the same,
Thou seem'st not what thou art, a god, a king;
For kings like gods should govern every thing.

How will thy shame be seeded in thine age,
When thus thy vices bud before thy spring?
If in thy hope thou dar'st do such outrage,
What dar'st thou not, when once thou art a king?
O, be remember'd![100] no outrageous thing
From vassal actors can be wip'd away;
Then kings' misdeeds cannot be hid in clay.[101]

This deed will make thee only lov'd for fear;
But happy monarchs still are fear'd for love:
With foul offenders thou perforce must bear,
When they in thee the like offences prove:
If but for fear of this, thy will remove;
For princes are the glass, the school, the book,
Where subjects' eyes do learn, do read, do look.[102]

And wilt thou be the school where Lust shall learn?
Must he in thee read lectures of such shame?
Wilt thou be glass, wherein it[103] shall discern
Authority for sin, warrant for blame,
To privilege dishonour in thy name?
Thou back'st reproach against long-living laud,[104]
And mak'st fair reputation but a bawd.

Hast thou command? by him that gave it thee,
From a pure heart command thy rebel will:
Draw not thy sword to guard iniquity,
For it was lent thee all that brood to kill.
Thy princely office how canst thou fulfil,
When, pattern'd by thy fault,[105] foul Sin may say,
He learn'd to sin, and thou didst teach the way?

Think but how vile a spectacle it were,
To view thy present trespass in another.
Men's faults do seldom to themselves appear;
Their own transgressions partially they smother:
This guilt would seem death-worthy in thy brother.
O, how are they wrapp'd in with infamies,
That from their own misdeeds askance[106] their eyes!

To thee, to thee, my heav'd-up hands appeal,
Not to seducing lust, thy rash relier;[107]
I sue for exil'd majesty's repeal;[108]
Let him return, and flattering thoughts retire:
His true respect will prison false desire,
And wipe the dim mist from thy doting eyne,
That thou shalt see thy state, and pity mine.

Have done, quoth he: my uncontrolled tide
Turns not, but swells the higher by this let.[109]
Small lights are soon blown out, huge fires abide,
And with the wind in greater fury fret:
The petty streams, that pay a daily debt
To their salt sovereign with their fresh[110] falls' haste,
Add to his flow, but alter not his taste.

Thou art, quoth she, a sea, a sovereign king;
And, lo! there falls into thy boundless flood
Black lust, dishonour, shame, misgoverning,
Who seek to stain the ocean of thy blood.
If all these petty ills shall change thy good,

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97) *to pretend* = beabsichtigen, im Sinne haben. 98) Malone vermuthet hier ein Wortspiel zwischen *shoot* und *suit*. Indess scheint *shoot* nur im Gegensatz zu *aim* zu stehen. — Der Schluss dieser Strophe lässt fast vermuthen, dass in der vorigen Strophe *years* für *tears* zu lesen wäre. Die *untimely years* = die jungen, für den Tod zu frühen Lebensjahre der Lucretia würden dann dem *unseasonable doe* entsprechen. 99) Steevens deutet *iron gate* auf das Thor eines Gefängnisses. 100) *be remembered* = sei daran gemahnt, lass Dich daran erinnern. 101) *clay* = Staub, Erde: die Missethaten der Könige werden nicht mit ihnen begraben, sondern überleben sie. 102) Die drei Verba *learn, read, look* beziehen sich in umgekehrter Reihenfolge auf die drei Substantiva *glass, school, book*. Die Umstellung ist durch den Reim veranlasst. 103) *it* bezieht sich, wie in der vorigen Zeile *he*, auf das vorhergehende *Lust*, das zuerst männlich personificirt wird. 104) Für *long-living* setzt Malone *long-lived*. 105) *pattern'd etc.* ist Apposition zu *he* scil. *foul Sin:* wenn die böse Sünde sagen darf, dass sie nach dem Muster oder Vorbilde Deines Vergehens sündigen lernte und dass Du sie den Weg dazu lehrtest. 106) *to askance* = seitwärts richten, von dem Blick der Augen. 107) *relier* = der sich auf Jemanden verlässt, Anhänger. 108) *repeal* = Zurückrufung aus dem Exil. — *majesty* ist männlich personificirt als Verbannter im Gegensatz zu den höfischen Schmeichlern *(flattering thoughts)*, die bei seiner Rückkehr das Feld räumen müssen. 109) Vgl. oben Anm. 61. 110) *fresh falls*, vom süssen Wasser gebraucht, steht im Gegensatz zu *salt sovereign*

Thy sea within a puddle's womb is hears'd,
And not the puddle in thy sea dispers'd.

So shall these slaves be king, and thou their slave;
Thou nobly base, they basely dignified;
Thou their fair life, and they thy fouler grave;
Thou loathed in their shame, they in thy pride: [111]
The lesser thing should not the greater hide;
The cedar stoops not to the base shrub's foot,
But low shrubs wither at the cedar's root.

So let thy thoughts, low vassals to thy state —
No more, quoth he; by heaven, I will not hear thee:
Yield to my love; if not, enforced hate,
Instead of love's coy touch, shall rudely tear thee;
That done, despitefully I mean to bear thee
Unto the base bed of some rascal groom,
To be thy partner in this shameful doom.

This said, he sets his foot upon the light,
For light and lust are deadly enemies:
Shame folded up in blind concealing night,
When most unseen, then most doth tyrannize.
The wolf hath seiz'd his prey, the poor lamb cries;
Till with her own white fleece [112] her voice controll'd
Entombs her outcry in her lips' sweet fold:

For with the nightly linen that she wears
He pens her piteous clamours in her head,
Cooling his hot face in the chastest tears
That ever modest eyes with sorrow shed.
O, that prone [113] lust should stain so pure a bed!
The spots whereof could weeping purify,
Her tears should drop on them perpetually.

But she hath lost a dearer thing than life,
And he hath won what he would lose again;
This forced league doth force a further strife;
This momentary joy breeds months of pain:
This hot desire converts to cold disdain.
Pure Chastity is rifled of her store,
And Lust, the thief, far poorer than before.

Look, as the full-fed hound, or gorged hawk,
Unapt for tender smell, or speedy flight,
Make slow pursuit, or altogether balk [114]
The prey wherein by nature they delight;
So surfeit-taking Tarquin fares this night:
His taste delicious, [115] in digestion souring,
Devours his will, that liv'd by foul devouring.

O deeper sin than bottomless conceit
Can comprehend in still imagination!

Drunken Desire must vomit his receipt,
Ere he can see his own abomination.
While Lust is in his pride, no exclamation [116]
Can curb his heat, or rein his rash desire,
Till, like a jade, Self-will himself doth tire.

And then, with lank and lean discolour'd cheek,
With heavy eye, knit brow, and strengthless pace,
Feeble Desire, all recreant, poor, and meek,
Like to a bankrupt beggar wails his case:
The flesh being proud, Desire doth fight with Grace, [117]
For there it revels; and when that decays,
The guilty rebel for remission prays.

So fares it with this faultful lord of Rome,
Who this accomplishment so hotly chas'd;
For now against himself he sounds this doom, —
That through the length of times he stands disgrac'd;
Besides, his soul's fair temple is defac'd;
To whose weak ruins muster troops of cares,
To ask the spotted princess how she fares.

She says, her subjects with foul insurrection
Have batter'd down her consecrated wall,
And by their mortal fault [118] brought in subjection
Her immortality, and made her thrall
To living death, and pain perpetual:
Which in her prescience she controlled still,
But her foresight could not forestall their will.

Even in this thought through the dark night he stealeth,
A captive victor that hath lost in gain;
Bearing away the wound that nothing healeth,
The scar that will despite of cure remain;
Leaving his spoil [119] perplex'd in greater pain.
She bears the load of lust he left behind,
And he the burden of a guilty mind.

He, like a thievish dog, creeps sadly thence,
She like a wearied lamb lies panting there;
He scowls, and hates himself for his offence,
She desperate with her nails her flesh doth tear;
He faintly flies, sweating with guilty fear,
She stays, exclaiming on the direful night;
He runs, and chides his vanish'd, loath'd delight.

He thence departs a heavy convertite, [120]
She there remains a hopeless castaway;
He in his speed looks for the morning light,
She prays she never may behold the day;
For day, quoth she, night's scapes [121] doth open lay,
And my true eyes have never practis'd how
To cloak offences with a cunning brow.

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dem Salzmeer. 111) Zu *they* ist aus dem Vorhergehenden *loathed* nicht mit zu ergänzen: Du wirst in ihrer Schmach verabscheut werden, während sie in Deiner Pracht einhergehen. 112) Wie Lucretia mit einem Lamme verglichen wird, so ihr weisses Nachtgewand mit dem Vliesse eines Lammes. 113) *prone* wird gebraucht von Dem, der sich begierig auf Etwas stürzt oder blindlings seinem Hange nachfolgt. 114) *to balk* = aus dem Wege gehen, sich abwenden von Etwas. — *tender smell* bezieht sich auf *full-fed hound*, wie *speedy flight* sich auf *gorged hawk* bezieht. 115) *delicious* = voll von Süssigkeit. So in Romeo and Juliet (A. 2, Sc. 6) *the sweetest honey* || *Is loathsome in his own deliciousness.* 116) *exclamation* ist hier im Bilde der Zuruf, mit dem man ein wildgewordenes Pferd zu beschwichtigen sucht. Vgl. Venus and Adonis Anm. 46. 117) Wie in Tarquin *Desire*, so ist in Lucretia *Grace* personificirt. — Das folgende *that* bezieht sich auf *flesh*. 118) *mortal fault* = Tod bringendes Vergehen, steht im Gegensatz zu *her immortality* = Unsterblichkeit der Seele. 119) *his spoil* = seine Beute, sein Opfer, d. h. Lucretia. 120) *convertite* = reuiger Büsser, bekehrter Sünder. 121) *night's scapes* = Fehltritte, die man sich in der Nacht zu Schulden kommen lässt. 122) Meine

They think not but that every eye can see
The same disgrace which they themselves behold,
And therefore would they still in darkness be,
To have their unseen sin remain untold;
For they their guilt with weeping will unfold,
  And grave, like water that doth eat in steel,
  Upon my cheeks what helpless shame I feel. [122]

Here she exclaims against repose and rest,
And bids her eyes hereafter still be blind.
She wakes her heart by beating on her breast,
And bids it leap from thence where it may find
Some purer chest to close so pure a mind.
  Frantic with grief, thus breathes she forth her spite
  Against the unseen secrecy of night: [123]

O comfort-killing Night, image of hell!
Dim register and notary of shame!
Black stage for tragedies and murders fell! [124]
Vast sin-concealing chaos! nurse of blame!
Blind muffled bawd! dark harbour for defame!
  Grim cave of death, whispering conspirator
  With close-tongu'd treason and the ravisher!

O hateful, vaporous, and foggy Night!
Since thou art guilty of my cureless crime,
Muster thy mists to meet the eastern light,
Make war against proportion'd course of time:
Or if thou wilt permit the sun to climb
  His wonted height, yet ere he go to bed,
  Knit poisonous clouds about his golden head.

With rotten damps ravish the morning air;
Let their exhal'd unwholesome breaths make sick
The life of purity, the supreme fair, [125]
Ere he arrive his weary noontide prick;
And let thy misty [126] vapours march so thick,
  That in their smoky ranks his smother'd light
  May set at noon, and make perpetual night.

Were Tarquin Night, as he is but Night's child,
The silver-shining queen he would distain;
Her twinkling handmaids too, by him defil'd,
Through Night's black bosom should not peep again: [127]
So should I have co-partnèrs in my pain;
  And fellowship in woe doth woe assuage,
  As palmers' chat makes short their pilgrimage.

Where [128] now I have no one to blush with me,
To cross their arms, and hang their heads with mine,
To mask their brows, and hide their infamy;
But I alone alone must sit and pine,
Seasoning the earth with showers of silver brine;
  Mingling my talk with tears, my grief with groans,
  Poor wasting monuments of lasting [129] moans.

O Night, thou furnace of foul-reeking smoke,
Let not the jealous Day behold that face
Which underneath thy black all-hiding cloak
Immodestly lies martyr'd with disgrace:
Keep still possession of thy gloomy place,
  That all the faults which in thy reign are made [130]
  May likewise be sepulchred in thy shade.

Make me not object to the tell-tale Day!
The light will show, character'd in my brow,
The story of sweet chastity's decay,
The impious breach of holy wedlock vow:
Yea, the illiterate, that know not how
  To cipher [131] what is writ in learned books,
  Will quote [132] my loathsome trespass in my looks.

The nurse, to still her child, will tell my story,
And fright her crying babe with Tarquin's name;
The orator, to deck his oratory,
Will couple my reproach to Tarquin's shame;
Feast-finding minstrels, [133] tuning my defame,
  Will tie the hearers to attend each line,
  How Tarquin wronged me, I Collatine.

Let my good name, that senseless reputation,
For Collatine's dear love be kept unspotted:
If that be made a theme for disputation,
The branches of another root are rotted,
And undeserv'd reproach to him allotted,
  That is as clear from this attaint of mine,
  As I ere this was pure to Collatine.

O unseen shame! invisible disgrace!
O unfelt sore! crest-wounding, [134] private scar!
Reproach is stamp'd in Collatinus' face,
And Tarquin's eye may read the mot afar,
How he in peace is wounded, not in war.
  Alas, how many bear such shameful blows,
  Which not themselves, but he that gives them knows.

If, Collatine, thine honour lay in me,
From me by strong assault it is bereft.
My honey lost, and I, a drone-like bee,
Have no perfection of my summer left,

---

Augen werden, wie das Wasser sich in den Stahl einfrisst, so mit ihren Thränen in meine Wangen die unheilbare Schmach eingraben, die ich empfinde. 123) *the unseen secrecy of night* = Verborgenheit oder Heimlichkeit der Nacht, in der man nichts sieht. 124) Malone findet hier, vielleicht zu gesucht und speciell, eine Anspielung auf eine von ihm behauptete Sitte der damaligen Zeit, die Bühne bei der Aufführung von Tragödien schwarz auszustaffiren. 125) *supreme fair* = höchste Schönheit, ist, wie *life of purity*, die Sonne selbst, welche von nächtlichen Dünsten krank gemacht werden soll, ehe sie müde an ihrem mittäglichen Punkte, auf der Höhe ihrer Tagesreise angelangt ist. — *prick* = Punkt. 126) *musty* in der ältesten Ausg., *misty* in den folgenden. 127) Wäre Tarquin die Nacht selbst, wie er nur ein Kind der Nacht ist, so würde er den Mond und die Sterne trüben und ihres Glanzes berauben. 128) *where* für *whereas*. 129) *wasting* und *lasting* wird schon durch den Klang antithetisch hervorgehoben. 130) Vgl. oben Anm. 121. — *to sepulcher* betont Sh. auf der zweiten Sylbe. Ebenso *to character*, das in der folgenden Strophe vorkommt. 131) Manche Hgg. schreiben *'cipher*, als Abkürzung von *decipher*. 132) *to quote* = ergründen, entdecken. Die ersten Qs. schreiben *cote*. 133) Spielleute, die sich da einfinden, wo es ein Gastmahl giebt. 134) *crest-wounding* = die Ehre des Wappenschmuckes verletzend. — Dasselbe Bild ist fortgesetzt in dem folgenden *the mot* = das Motto, die Inschrift des Wappenschildes, die eben lautet: *He is wounded in peace, not in war.* 135) *weak* = schwach zum Widerstande. 136) Für *guilty*

But robb'd and ransack'd by injurious theft:
In thy weak [135] hive a wandering wasp hath crept,
And suck'd the honey which thy chaste bee kept.

Yet am I guilty [136] of thy honour's wrack; —
Yet for thy honour did I entertain him;
Coming from thee, I could not put him back,
For it had been dishonour to disdain him:
Besides, of weariness he did complain him,
And talk'd of virtue: — O unlook'd-for evil,
When virtue is profan'd in such a devil!

Why should the worm intrude the maiden bud,
Or hateful cuckoos hatch in sparrows' nests?
Or toads infect fair founts with venom mud?
Or tyrant folly lurk in gentle breasts? [137]
Or kings be breakers of their own behests?
But no perfection is so absolute, [138]
That some impurity doth not pollute.

The aged man that coffers-up his gold,
Is plagu'd with cramps, and gouts, and painful fits,
And scarce hath eyes his treasure to behold,
But like still-pining Tantalus he sits,
And useless barns the harvest of his wits;
Having no other pleasure of his gain,
But torment that it cannot cure his pain. [139]

So then he hath it, when he cannot use it,
And leaves it to be master'd by his young;
Who in their pride do presently abuse it:
Their father was too weak, and they too strong,
To hold their cursed-blessed fortune long.
The sweets we wish for turn to loathed sours,
Even in the moment that we call them ours.

Unruly blasts wait on the tender spring;
Unwholesome weeds take root with precious flowers;
The adder hisses where the sweet birds sing;
What virtue breeds, iniquity devours:
We have no good that we can say is ours,
But ill-annexed Opportunity
Or kills his life, or else his quality. [140]

O Opportunity! thy guilt is great:
'T is thou that execut'st the traitor's treason;
Thou sett'st the wolf where he the lamb may get;
Whoever plots the sin, thou point'st the season:
'T is thou that spurn'st at right, at law, at reason;
And in thy shady cell, where none may spy him,
Sits Sin to seize the souls that wander by him.

Thou mak'st the vestal violate her oath;
Thou blow'st the fire, when temperance is thaw'd;
Thou smother'st honesty, thou murder'st troth:
Thou foul abettor! thou notorious bawd!
Thou plantest scandal, and displacest laud:
Thou ravisher, thou traitor, thou false thief,
Thy honey turns to gall, thy joy to grief!

Thy secret pleasure turns to open shame,
Thy private feasting to a public fast,
Thy smoothing titles [141] to a ragged name,
Thy sugar'd tongue to bitter wormwood taste:
Thy violent vanities can never last.
How comes it then, vile Opportunity,
Being so bad, such numbers seek for thee?

When wilt thou be the humble suppliant's friend,
And bring him where his suit may be obtain'd?
When wilt thou sort [142] an hour great strifes to end,
Or free that soul which wretchedness hath chain'd?
Give physic to the sick, ease to the pain'd?
The poor, lame, blind, halt, creep, cry out for thee,
But they ne'er meet with Opportunity.

The patient dies while the physician sleeps;
The orphan pines while the oppressor feeds;
Justice is feasting while the widow weeps;
Advice is sporting while infection breeds: [143]
Thou grant'st no time for charitable deeds:
Wrath, envy, treason, rape, and murder's rages,
Thy heinous hours wait on them as their pages.

When Truth and Virtue have to do with thee,
A thousand crosses keep them from thy aid:
They buy thy help; but Sin ne'er gives a fee;
He gratis comes, and thou art well-appay'd [144]
As well to hear as grant what he hath said.
My Collatine would else have come to me,
When Tarquin did; but he was stay'd by thee.

Guilty thou art of murder and of theft;
Guilty of perjury and subornation;
Guilty of treason, forgery, and shift;
Guilty of incest, that abomination:
An accessary by thine inclination
To all sins past, and all that are to come,
From the creation to the general doom.

Misshapen Time, copesmate [145] of ugly Night,
Swift-subtle post, carrier of grisly care,
Eater of youth, false slave to false delight,

---

ändert Malone *guiltless*. Aber Boswell bemerkt mit Recht, dass Lucretia sich zuerst den Vorwurf mache, Tarquin's Besuch angenommen zu haben, und dass sie gleich darauf sich damit vertheidige, dass dies geschehen sei, um ihren Gatten zu ehren. 137) Zu *folly* vgl. oben Anm. 94. — *gentle* erklärt Malone mit *well-born*. Indess scheint die Antithese zu *tyrant* für die gewöhnlichere Bedeutung des Wortes zu sprechen. 138) *absolute* = vollkommen. 139) *pain* = körperliche Gebrechen, wie sie vorher aufgezählt waren: *cramps, and gouts, and painful fits.* 140) Wir haben nichts Gutes, das wir wirklich als unser betrachten können, dessen Leben oder dessen Eigenartigkeit nicht von der Gelegenheit, die sich schlimm daranhängt, vernichtet würde. — *Opportunity* wird hier und im Folgenden gefasst in dem Sinne des Sprichworts *Opportunity makes thieves.* 141) *thy smoothing titles* = die Schmeichelnamen, die man Dir beilegt. — *a ragged name* = ein Name, der zerlumpt erscheint, ein schmachvoller Name. 142) *to sort* = sich Etwas anpassen, auswählen. 143) Steevens und Malone fassen *infection* im eigentlichen Sinne = ansteckende Krankheit, Pest. — Vielleicht ist eher damit jedes Unheil gemeint, das sich pestartig im Lande ausbreitet, während die Leute, die von Amtswegen darauf achten sollten, sich ergötzen. — *advice* = Ueberlegung, Rath zur Abhülfe, hier persönlich und collectiv gefasst. 144) *well-appay'd* = wohlzufrieden. — *to appay* = zufriedenstellen, ein veraltetes Wort. 145) *copesmate* =

Base watch of woes, sin's pack-horse, virtue's snare;
Thou nursest all, and murder'st all that are.
O, hear me then, injurious, shifting [146] Time!
Be guilty of my death, since of my crime.

Why hath thy servant, Opportunity,
Betray'd the hours thou gav'st me to repose?
Cancell'd my fortunes, and enchained me
To endless date of never-ending woes?
Time's office is to fine [147] the hate of foes;
To eat up errors by opinion bred,
Not spend the dowry of a lawful bed.

Time's glory is to calm contending kings,
To unmask falsehood, and bring truth to light,
To stamp the seal of time in aged things,
To wake the morn, and sentinel the night,
To wrong the wronger till he render right, [148]
To ruinate proud buildings with thy hours, [149]
And smear with dust their glittering golden towers:

To fill with worm-holes stately monuments,
To feed oblivion with decay of things,
To blot old books, and alter their contents,
To pluck the quills from ancient ravens' wings,
To dry the old oak's sap, and cherish springs, [150]
To spoil antiquities [151] of hammer'd steel,
And turn the giddy round of Fortune's wheel:

To show the beldam [152] daughters of her daughter,
To make the child a man, the man a child,
To slay the tiger that doth live by slaughter,
To tame the unicorn and lion wild,
To mock the subtle, in themselves beguil'd,
To cheer the ploughman with increaseful crops,
And waste huge stones with little water-drops.

Why work'st thou mischief in thy pilgrimage,
Unless thou couldst return to make amends?
One poor retiring [153] minute in an age
Would purchase thee a thousand thousand friends,
Lending him wit, that to bad debtors lends:
O, this dread night, wouldst thou one hour come back,
I could prevent this storm, and shun thy wrack!

Thou ceaseless lackey to eternity,
With some mischance cross Tarquin in his flight:
Devise extremes beyond extremity,
To make him curse this cursed crimeful night:
Let ghastly shadows his lewd eyes affright,
And the dire thought of his committed evil
Shape every bush a hideous shapeless [154] devil.

Disturb his hours of rest with restless trances,
Afflict him in his bed with bedrid groans;
Let there bechance him pitiful mischances,
To make him moan, but pity not his moans:
Stone him with harden'd hearts, harder than stones; [155]
And let mild women to him lose their mildness,
Wilder to him than tigers in their wildness.

Let him have time to tear his curled hair,
Let him have time against himself to rave,
Let him have time of time's help to despair,
Let him have time to live a loathed slave,
Let him have time a beggar's orts [156] to crave,
And time to see one that by alms doth live
Disdain to him disdained scraps to give.

Let him have time to see his friends his foes,
And merry fools to mock at him resort;
Let him have time to mark how slow time goes
In time of sorrow, and how swift and short
His time of folly, and his time of sport:
And ever let his unrecalling crime [157]
Have time to wail the abusing of his time.

O Time, thou tutor both to good and bad,
Teach me to curse him that thou taughtst this ill!
At his own shadow let the thief run mad,
Himself himself seek every hour to kill! [158]
Such wretched hands such wretched blood should spill;
For who so base would such an office have
As slanderous death's-man [159] to so base a slave?

The baser is he, coming from a king,
To shame his hope [160] with deeds degenerate:
The mightier man, the mightier is the thing
That makes him honour'd, or begets him hate;
For greatest scandal waits on greatest state.
The moon being clouded presently is miss'd,
But little stars may hide them when they list.

The crow may bathe his coal-black wings in mire,
And unperceiv'd fly with the filth away;
But if the like the snow-white swan desire,
The stain upon his silver down will stay.
Poor grooms are sightless night, kings glorious day.
Gnats are unnoted wheresoe'er they fly,
But eagles gaz'd upon with every eye.

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Genosse, Gesell, der mit Jemandem zu schaffen, zu thun hat. 146) Staunton liest als Compositum *injurious-shifting*. 147) *to fine* erklärt Malone mit *to refine or to soften*, Steevens plausibler mit *to bring to an end*. — *fine* = Ende, findet sich auch sonst bei Sh.; das Verbum *to fine* = enden, gehört der älteren Sprache an und kommt bei Sh.'s Zeitgenossen kaum mehr vor. 148) Es ist Sache der Zeit, den Unrechtthuenden seinerseits Unrecht dulden zu lassen, bis dass er sein Unrecht wieder gut macht. — Farmer schlug vor *to wring the wronger*, was den Gegensatz verwischt. 149) Sh. sagt *thy hours* für *his hours*, als ob die Zeit noch wie in den beiden vorigen Strophen angeredet würde. Die Zeit im allmählichen Verlauf ihrer Stunden zerstört stolze Gebäude. 150) Die Zeit lässt zugleich den Saft alter Eichen austrocknen und junge Schösslinge gedeihen. 151) *antiquities* = Kunstalterthümer, alte Kunstdenkmäler. 152) *beldam* = Grossmutter, ohne verächtlichen Nebensinn. 153) *to retire* steht hier in ungewöhnlichem Sinne = zurückkehren, umkehren. 154) *shape* ist mit *shapeless* zusammengestellt, wie in der folgenden Strophe *rest* mit *restless*, *bed* mit *bedrid*, *bechance* mit *mischances* u. s. w. 155) Die Zeit soll den Tarquin gleichsam mit Herzen, die härter sind als Steine, steinigen lassen. 156) Das was ein Bettler zu essen verschmäht und wegwirft. 157) Sein Verbrechen, das sich nicht widerrufen, nicht wieder aufheben lässt. 158) Lass ihn selbst stündlich sich umzubringen suchen. 159) *slanderous* = schmachvoll; *death's-man* = Henker. 160) *his hope* = die Hoffnung, zu der er vermöge seiner königlichen Abkunft berechtigte.

Out, idle words! servants to shallow fools,
Unprofitable sounds, weak arbitrators!
Busy yourselves in skill-contending schools;
Debate where leisure serves with dull debaters;
To trembling clients be you mediators:
  For me, I force[161] not argument a straw,
  Since that my case is past the help of law.

In vain I rail at Opportunity,
At Time, at Tarquin, and uncheerful Night;
In vain I cavil with mine infamy,
In vain I spurn at my confirm'd despite;
This helpless smoke of words doth me no right.
  The remedy indeed to do me good,
  Is to let forth my foul-defiled blood.

Poor hand, why quiver'st thou at this decree?
Honour thyself to rid me of this shame;
For if I die, my honour lives in thee,
But if I live, thou liv'st in my defame:
Since thou couldst not defend thy loyal dame,
  And wast afear'd to scratch her wicked foe,
  Kill both thyself and her for yielding so.[162]

This said, from her be-tumbled couch she starteth,
To find some desperate instrument of death;
But this no-slaughter-house[163] no tool imparteth,
To make more vent for passage of her breath;
Which, thronging through her lips, so vanisheth
  As smoke from Ætna, that in air consumes,
  Or that which from discharged cannon fumes.

In vain, quoth she, I live, and seek in vain
Some happy mean to end a hapless life:
I fear'd by Tarquin's falchion to be slain,
Yet for the self-same purpose seek a knife;
But when I fear'd, I was a loyal wife.
  So am I now: — O no! that cannot be;
  Of that true type[164] hath Tarquin rifled me.

O! that is gone, for which I sought to live,
And therefore now I need not fear to die.
To clear this spot by death, at least I give
A badge of fame to slander's livery;
A dying life to living infamy.
  Poor helpless help, the treasure stol'n away,
  To burn the guiltless casket where it lay!

Well, well, dear Collatine, thou shalt not know
The stained taste of violated troth;
I will not wrong thy true affection so,
To flatter thee with an infringed oath;[165]
This bastard graff shall never come to growth:
  He shall not boast, who did thy stock pollute,
  That thou art doting father of his fruit.

Nor shall he smile at thee in secret thought,
Nor laugh with his companions at thy state;
But thou shalt know thy interest was not bought
Basely with gold, but stol'n from forth thy gate.
For me, I am the mistress of my fate,
  And with my trespass never will dispense,
  Till life to death acquit my forc'd offence.

I will not poison thee with my attaint,
Nor fold my fault in cleanly-coin'd excuses;
My sable ground of sin I will not paint,
To hide the truth of this false night's abuses:
My tongue shall utter all; mine eyes, like sluices,
  As from a mountain-spring that feeds a dale,
  Shall gush pure streams to purge my impure tale.

By this, lamenting Philomel had ended
The well-tun'd warble of her nightly sorrow,
And solemn night with slow-sad gait descended
To ugly hell; when, lo! the blushing morrow
Lends light to all fair eyes that light will borrow:
  But cloudy Lucrece shames herself to see,
  And therefore still in night would cloister'd be.

Revealing day through every cranny spies,
And seems to point her out where she sits weeping;
To whom she sobbing speaks: O eye of eyes!
Why pry'st thou through my window? leave thy peeping;
Mock with thy tickling beams eyes that are sleeping:
  Brand not my forehead with thy piercing light,
  For day hath nought to do what 's done by night.[166]

Thus cavils she with every thing she sees:
True grief is fond[167] and testy as a child,
Who wayward once, his mood with nought agrees:
Old woes, not infant sorrows, bear them mild;[168]
Continuance tames the one; the other wild,
  Like an unpractis'd swimmer plunging still,
  With too much labour drowns for want of skill.

So she, deep-drenched in a sea of care,
Holds disputation with each thing she views,
And to herself all sorrow doth compare:
No object but her passion's strength renews,[169]
And as one shifts, another straight ensues:
  Sometime her grief is dumb, and hath no words;
  Sometime 't is mad, and too much talk affords.

The little birds that tune their morning's joy
Make her moans mad with their sweet melody:
For mirth doth search the bottom of annoy;
Sad souls are slain in merry company;[170]
Grief best is pleas'd with grief's society:
  True sorrow then is feelingly suffic'd,
  When with like semblance it is sympathiz'd.

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161) *to force* = Etwas urgiren, Gewicht darauf legen: ich schätze das Reden, das Disputiren keinen Strohhalm werth. 162) Weil sie sich so dem Tarquin ergeben hat. 163) *this no-slaughter-house* = dieser Platz, der kein Schlachthaus ist. 164) *that true type* = jener Stempel oder Titel der Treue oder Reinheit, in Bezug auf das vorhergehende *I was a loyal wife.* 165) Vgl. oben Anm. 74. 166) Die Nacht hat schon Lucretia's Stirn gebrandmarkt, deshalb braucht es der Tag nicht noch zu thun. — Nach Steevens' Erklärung wäre jedoch *with* vor *what* zu suppliren: der Tag hat nichts mit dem zu schaffen, was bei Nacht geschieht. 167) *fond* = blind in seiner Neigung, thöricht. 168) Alte, gewohnte Schmerzen, nicht frische, junge Leiden, lassen sich mit Sanftmuth tragen, oder beobachten eine gelassene Haltung. 169) Alles, was sich ihrem Auge darbietet, erneut die Stärke ihres Leides. — Auf *object* bezieht sich das folgende *one* und *another*. 170) Lustige Gesellschaft wirkt wie ein Todesstoss auf melancholische Gemüther. 171) *entomb* und *be* sind Imperative. — *mute and dumb* hat

'T is double death to drown in ken of shore;
He ten times pines that pines beholding food;
To see the salve doth make the wound ache more;
Great grief grieves most at that would do it good;
Deep woes roll forward like a gentle flood,
  Who, being stopp'd, the bounding banks o'erflows;
  Grief dallied with nor law nor limit knows.

You mocking birds, quoth she, your tunes entomb
Within your hollow-swelling feather'd breasts,
And in my hearing be you mute and dumb! [171] —
My restless discord loves no stops nor rests; [172]
A woful hostess brooks not merry guests. —
  Relish [173] your nimble notes to pleasing ears;
  Distress likes dumps, [174] when time is kept with tears.

Come, Philomel, that sing'st of ravishment, [175]
Make thy sad grove in my dishevell'd hair:
As the dank earth weeps at thy languishment,
So I at each sad strain [176] will strain a tear,
And with deep groans the diapason bear;
  For burden-wise I 'll hum on Tarquin still,
  While thou on Tereus descant'st better skill. [177]

And whiles against a thorn thou bear'st thy part,
To keep thy sharp woes waking, wretched I,
To imitate thee well, against my heart
Will fix a sharp knife, to affright mine eye,
Who, if it wink, shall thereon fall and die. [178]
  These means, as frets upon an instrument,
  Shall tune our heart-strings to true languishment.

And for, poor bird, thou sing'st not in the day,
As shaming any eye should thee behold,
Some dark-deep desert, seated from the way,
That knows not parching heat nor freezing cold,
Will we find out; and there we will unfold
  To creatures stern sad tunes, to change their kinds:
  Since men prove beasts, let beasts bear gentle minds.

As the poor frighted deer, that stands at gaze,
Wildly determining which way to fly,
Or one encompass'd with a winding maze,
That cannot tread the way out readily;
So with herself is she in mutiny,
  To live or die which of the twain were better,
  When life is sham'd, and death reproach's debtor. [179]

To kill myself, quoth she, alack! what were it,
But with my body my poor soul's pollution?
They that lose half, with greater patience bear it,
Than they whose whole is swallow'd in confusion.
That mother tries a merciless conclusion, [180]
  Who, having two sweet babes, when death takes one,
  Will slay the other, and be nurse to none.

My body or my soul, which was the dearer,
When the one pure, the other made divine?
Whose love of either to myself was nearer,
When both were kept for heaven and Collatine?
Ah me! the bark peel'd from the lofty pine,
  His leaves will wither, and his sap decay;
  So must my soul, her bark being peel'd away.

Her house is sack'd, her quiet interrupted,
Her mansion batter'd by the enemy;
Her sacred temple spotted, spoil'd, corrupted,
Grossly engirt with daring infamy:
Then let it not be call'd impiety,
  If in this blemish'd fort I make some hole,
  Through which I may convey this troubled soul.

Yet die I will not, till my Collatine
Have heard the cause of my untimely death,
That he may vow, in that sad hour of mine,
Revenge on him that made me stop my breath.
My stained blood to Tarquin I 'll bequeath,
  Which by him tainted shall for him be spent,
  And as his due writ in my testament.

My honour I 'll bequeath unto the knife
That wounds my body so dishonoured.
'T is honour to deprive [181] dishonour'd life;
The one will live, the other being dead:
So of shame's ashes shall my fame [182] be bred;
  For in my death I murder shameful scorn:
  My shame so dead, mine honour is new-born.

Dear lord of that dear jewel I have lost,
What legacy shall I bequeath to thee?
My resolution, love, shall be thy boast,
By whose example thou reveng'd may'st be.
How Tarquin must be us'd, read it in me:
  Myself, thy friend, will kill myself, thy foe,
  And for my sake serve thou false Tarquin so.

This brief abridgment of my will [183] I make: —
My soul and body to the skies and ground;
My resolution, husband, do thou take;
Mine honour be the knife's that makes my wound;

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Sh. in derselben verstärkenden Zusammenstellung in Hamlet (A. 2, Sc. 2). 172) *stop* und *rest* sind technische Ausdrücke der Musik. — *rest* ist mit *restless* zusammengestellt. 173) *to relish* = geniessen lassen: bringt Eure Töne den Ohren zu Gehör, die daran Gefallen finden. 174) *dump* = Trauermelodie. — *time* = Takt, Zeitmass. 175) Auf den Mythus von der Philomele, die, von ihrem Schwager Tereus geschändet, in eine Nachtigall verwandelt wurde, deutet Sh. auch in Titus Andronicus (A. 4, Sc. 1) und in Cymbeline (A. 2, Sc. 2) hin. 176) Wortspiel zwischen *strain* = Melodie, Weise, und *to strain* = auspressen. 177) *better skill*, das Malone elliptisch fasst und durch ein Comma von dem Vorhergehenden trennt, kann nur Object zu *descant'st* sein: während Du über den Tereus grössere Gesangsfertigkeit zu Gehör bringst. — *to descant* = den Ton in der Musik variiren, Variationen im Gesange machen. — Die alten Ausgg. haben *descants*, wie sie oft in der zweiten Person des Singular *s* für *st* setzen, wo zu viele Consonanten sich häufen. 178) *who* bezieht sich auf *heart*, und *if it wink* auf *eye*, sowie *thereon* auf *sharp knife*. — In der folgenden Strophe sind unter *creatures stern* wilde, grausame Thiere gemeint. 179) Wenn sie sich entschliesst zu leben, so ist das Leben für sie ein durch Tarquin's That beschimpftes; und wenn sie sich entschliesst zu sterben, so ist der Tod ein Schuldner, der der Schmach gerecht wird. — Malone fasst *reproach* als *reproach of her conscience* = Gewissensbisse. 180) *conclusion* = Versuch, Experiment. 181) *to deprive* = wegräumen, rauben. 182) *shame* und *fame* bilden auch lautlich einen Gegensatz. — Ebenso

My shame be his that did my fame confound;
And all my fame that lives disbursed be
To those that live, and think no shame of me.

Thou, Collatine, shalt oversee [184] this will;
How was I overseen that thou shalt see it!
My blood shall wash the slander of mine ill;
My life's foul deed, my life's fair end shall free it.
Faint not, faint heart, [185] but stoutly say, »So be it:«
Yield to my hand; my hand shall conquer thee:
Thou dead, both die, and both shall victors be.

This plot of death when sadly she had laid,
And wip'd the brinish pearl from her bright eyes,
With untun'd tongue she hoarsely calls [186] her maid,
Whose swift obedience to her mistress hies;
For fleet-wing'd duty with thought's feathers flies.
Poor Lucrece' cheeks unto her maid seem so,
As winter meads when sun doth melt their snow.

Her mistress she doth give demure good-morrow,
With soft-slow tongue, true mark of modesty,
And sorts [187] a sad look to her lady's sorrow,
For why [188] her face wore sorrow's livery;
But durst not ask of her audaciously
Why her two suns were cloud-eclipsed so,
Nor why her fair cheeks over-wash'd with woe.

But as the earth doth weep, the sun being set,
Each flower moisten'd like a melting eye,
Even so the maid with swelling drops 'gan wet
Her circled eyne, [189] enforc'd by sympathy
Of those fair suns set in her mistress' sky,
Who in a salt-wav'd ocean quench their light,
Which makes the maid weep like the dewy night.

A pretty while these pretty [190] creatures stand,
Like ivory conduits coral cisterns filling:
One justly weeps, the other takes in hand
No cause but company of her drops spilling:
Their gentle sex to weep are often willing,
Grieving themselves to guess at others' smarts,
And then they drown their eyes, or break their hearts: [191]

For men have marble, women waxen minds,
And therefore are they [192] form'd as marble will;
The weak oppress'd, the impression of strange kinds [193]
Is form'd in them by force, by fraud, or skill:
Then call them not the authors of their ill,
No more than wax shall be accounted evil,
Wherein is stamp'd the semblance of a devil.

Their smoothness, like a goodly champaign plain,
Lays open all the little worms that creep;
In men, as in a rough-grown grove, remain
Cave-keeping evils [194] that obscurely sleep.
Through crystal walls each little mote will peep:
Though men can cover crimes with bold stern looks,
Poor women's faces are their own faults' books. [195]

No man inveigh against the wither'd flower,
But chide [196] rough winter that the flower hath kill'd:
Not that devour'd, but that which doth devour,
Is worthy blame. O! let it not be hild [197]
For women's faults, that they are so fulfill'd [198]
With men's abuses: those proud lords, to blame, [199]
Make weak-made women tenants to their shame.

The precedent whereof in Lucrece view, [200]
Assail'd by night, with circumstances strong
Of present death, and shame that might ensue
By that her death, to do her husband wrong:
Such danger to resistance did belong,
That dying fear through all her body spread;
And who cannot abuse a body dead?

By this, mild patience bid fair Lucrece speak
To the poor counterfeit of her complaining: [201]
My girl, quoth she, on what occasion break
Those tears from thee, that down thy cheeks are raining?
If thou dost weep for grief of my sustaining,
Know, gentle wench, it small avails my mood:
If tears could help, mine own would do me good.

But tell me, girl, when went — (and there she stay'd
Till after a deep groan) — Tarquin from hence?
Madam, ere I was up, replied the maid;
The more to blame my sluggard negligence:

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in der zweitfolgenden Strophe *My shame be his that did my fame confound.* 183) Diese kurze Recapitulation der schon vorher angegebenen testamentarischen Verfügungen. 184) Wortspiel zwischen *to oversee* = die Ausführung beaufsichtigen, und *overseen* = der sich versehen hat. — *overseers* ist die technische Bezeichnung für die Personen, welche in Testamenten neben den eigentlichen Testamentsvollziehern als deren Controleure namhaft gemacht wurden. 185) Das erste *faint* ist Imperativ, das zweite Adjectiv. 186) Für *calls* der ersten Q. lesen manche spätere Qs. *call'd*. 187) Vgl. Anm. 142. 188) *for why* = weil. — Manche Hgg. setzen missverständlich diesen Satz als Parenthese *(For why? her face wore sorrow's livery:)*. 189) Diese veraltete Pluralform hat Sh. sonst gewöhnlich im Reim. 190) Wortspiel zwischen *a pretty while* = eine ziemliche Zeit lang, und *pretty creatures* = hübsche Wesen. — Die Vergleichung weinender Personen mit Brunnenbildern von Stein oder Elfenbein, aus deren Augen das Wasser fliesst, ist Sh. geläufig. 191) d. h. wenn sie nicht weinten, so würde ihnen das Herz brechen; sie müssen sich also in Thränen Luft machen. 192) *they* bezieht sich auf *women:* die Weiber, deren Gemüther von Wachs sind, werden geformt nach dem Willen des härteren Marmors, der die Männerherzen repräsentirt. — So in Twelfth-Night (A. 2, Sc. 2) *How easy is it for the proper-false || In women's waxen hearts to set their forms!* 193) *strange kinds* = fremde Naturen, die ihr Gepräge den Weibern aufdrücken, indem die Schwachen unterdrückt werden, ihre eigene Natur aufgeben müssen. 194) Sh. denkt dabei an wilde Thiere in ihren Höhlen. 195) So in Macbeth (A. 1, Sc. 5) *Your face, my thane, is as a book, where men || May read strange matters.* 196) *inveigh* und *chide* in der ältesten Ausg.; die späteren haben *inveighs* und *chides.* 197) *hild* eine ältere Form für *held*, hier des Reimes wegen gebraucht. 198) *fulfilled* = vollgefüllt, überhäuft. So *fulfilling bolts* in Troilus and Cressida (Prologue). 199) *to blame* = tadelnswerth, ist Apposition zu *lords.* 200) Staunton druckt *in Lucrece' view.* Indess kann *view* nur Imperativ des Verbums sein: Sehet das Beispiel davon, d. h. von der ungünstigen Stellung der Frauen, in der Lucretia, wie sie

Yet with the fault I thus far can dispense, —
Myself was stirring ere the break of day,
And, ere I rose, was Tarquin gone away.

But, lady, if your maid may be so bold,
She would request to know your heaviness.
O, peace! quoth Lucrece: if it should be told,
The repetition cannot make it less;
For more it is than I can well express:
And that deep torture may be call'd a hell,
When more is felt than one hath power to tell.

Go, get me hither paper, ink, and pen, —
Yet save that labour, for I have them here.
What should I say? — One of my husband's men
Bid thou be ready by and by, to bear
A letter to my lord, my love, my dear:
Bid him with speed prepare to carry it;
The cause craves haste, and it will soon be writ.

Her maid is gone, and she prepares to write,
First hovering o'er the paper with her quill.
Conceit and grief an eager combat fight;
What wit sets down is blotted straight with will;
This is too curious-good,[202] this blunt and ill:
Much like a press of people at a door
Throng her inventions, which shall go before.

At last she thus begins: »Thou worthy lord
Of that unworthy wife that greeteth thee,
Health to thy person! next, vouchsafe t' afford
(If ever, love, thy Lucrece thou wilt see)
Some present speed to come and visit me.
So I commend me from our house[203] in grief:
My woes are tedious, though my words are brief.«

Here folds she up the tenour of her woe,
Her certain sorrow writ uncertainly.[204]
By this short schedule Collatine may know
Her grief, but not her grief's true quality:
She dares not thereof make discovery,
Lest he should hold it her own gross abuse,
Ere she with blood had stain'd her stain'd excuse.

Besides, the life and feeling of her passion
She hoards, to spend when he is by to hear her;
When sighs and groans and tears may grace the fashion
Of her disgrace, the better so to clear her
From that suspicion which the world might bear her.
To shun this blot, she would not blot the letter
With words, till action might become them better.

To see sad sights moves more than hear them told;
For then the eye interprets to the ear
The heavy motion[205] that it doth behold,
When every part a part of woe doth bear:
'T is but a part of sorrow that we hear;
Deep sounds[206] make lesser noise than shallow fords,
And sorrow ebbs, being blown with wind of words.

Her letter now is seal'd, and on it writ,
»At Ardea to my lord, with more than haste.«[207]
The post attends, and she delivers it,
Charging the sour-fac'd groom to hie as fast
As lagging fowls before the northern blast:
Speed more than speed but dull and slow she deems:
Extremity still urgeth such extremes.

The homely villain[208] court'sies to her low;
And, blushing on her, with a steadfast eye
Receives the scroll, without or yea or no,
And forth with bashful innocence doth hie:
But they whose guilt within their bosoms lie
Imagine every eye beholds their blame;
For Lucrece thought he blush'd to see her shame:

When, silly groom! God wot, it was defect
Of spirit, life, and bold audacity.
Such harmless creatures have a true respect
To talk in deeds,[209] while others saucily
Promise more speed, but do it leisurely:
Even so this pattern of the worn-out age
Pawn'd honest looks, but laid no words to gage.[210]

His kindled duty[211] kindled her mistrust,
That two red fires in both their faces blaz'd;
She thought he blush'd, as knowing Tarquin's lust,
And, blushing with him, wistly[212] on him gaz'd;
Her earnest eye did make him more amaz'd:
The more she saw the blood his cheeks replenish,
The more she thought he spied in her some blemish.

But long she thinks till he return again,
And yet the duteous vassal scarce is gone.
The weary time she cannot entertain,
For now 't is stale to sigh, to weep, and groan:
So woe hath wearied woe, moan tired moan,

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angegriffen wurde bei Nacht u. s. w. 201) Das arme Abbild ihres Jammers ist die Magd, welche mit der Herrin weint, ohne zu wissen weshalb. — *grief of my sustaining* = ein Gram, den ich zu tragen habe. 202) *too curious-good* = in zu gesuchter Weise gut, von dem stylistischen Ausdrucke des Briefes. — Darauf bezieht sich auch vorher *conceit* und nachher *inventions*. 203) So wurde in dem Briefstyl der Sh.'schen Zeit die Localität des Schreibers am Schlusse des Briefes angegeben. So in dem scherzhaft fingirten Briefschluss in Much Ado about Nothing (A. 1, Sc. 1) *from my house, if I had it, —*. 204) Lucretia hat in dem Brief ihr bestimmtes Leid nur in unbestimmten Andeutungen ausgedrückt. 205) *heavy motion* = das schwermüthige Schauspiel. — *motion*, eigentlich = Marionettenspiel, ist hier = Spiel stummer Personen, dessen Sinn das Auge dem dabei leer ausgehenden Ohr erklärt oder ergänzt. — Auf solch ein Schauspiel bezieht sich, wie das technische, von dem Marionettenspieler gebräuchliche *to interpret*, so auch das folgende *to bear a part* = eine Rolle spielen. 206) Für *deep sounds* vermuthete Malone *deep floods*. — Indess ist *sound* = Meerenge, Sund. 207) Wie Steevens bemerkt, erhielten zu Sh.'s Zeit Briefe, die besonders eilig waren, die Aufschrift *With post post haste*. 208) *villain* = Knecht. 209) Solche unschuldige Geschöpfe denken nur daran zu handeln, statt zu reden. 210) So auch verpfändete dieser Knecht, als ein Beispiel einer jetzt entschwundenen bessern Zeit, nur redliche Blicke, keine Worte, für seine Eile in der Vollziehung von Lucretia's Auftrag. 211) *kindled duty* = der entzündete Pflichteifer, der sich in dem Erröthen des Knechtes ausspricht. 212) *wistly* = achtsam, mit Bedacht.

That she her plaints a little while doth stay,
Pausing for means to mourn some newer way.

At last she calls to mind where hangs a piece
Of skilful painting, made for Priam's Troy;
Before the which is drawn the power of Greece,[213]
For Helen's rape the city to destroy,
Threat'ning cloud-kissing Ilion with annoy;
Which the conceited[214] painter drew so proud,
As heaven, it seem'd, to kiss the turrets bow'd.

A thousand lamentable objects there,
In scorn of nature,[215] art gave lifeless life.
Many a dry drop seem'd a weeping tear,[216]
Shed for the slaughter'd husband by the wife:
The red blood reek'd, to show the painter's strife;
And dying eyes gleam'd forth their ashy lights,
Like dying coals burnt out in tedious nights.

There might you see the labouring pioner[217]
Begrim'd with sweat, and smeared all with dust;
And from the towers of Troy there would appear
The very eyes of men through loop-holes thrust,
Gazing upon the Greeks with little lust:
Such sweet observance in this work was had,[218]
That one might see those far-off eyes look sad.

In great commanders grace and majesty
You might behold, triumphing in their faces;
In youth quick bearing and dexterity;
And here and there the painter interlaces
Pale cowards, marching on with trembling paces:
Which heartless peasants[219] did so well resemble,
That one would swear he saw them quake and tremble.

In Ajax and Ulysses, O, what art
Of physiognomy might one behold!
The face of either cipher'd[220] either's heart;
Their face their manners most expressly told:
In Ajax' eyes blunt rage and rigour roll'd;
But the mild glance that sly Ulysses lent
Show'd deep regard and smiling government.[221]

There pleading might you see grave Nestor stand,
As 't were encouraging the Greeks to fight;
Making such sober action with his hand,
That it beguil'd attention, charm'd the sight.
In speech, it seem'd, his beard, all silver white,
Wagg'd up and down, and from his lips did fly
Thin winding breath, which purl'd up[222] to the sky.

About him were a press of gaping faces,
Which seem'd to swallow up his sound advice;
All jointly listening, but with several graces,
As if some mermaid did their ears entice:
Some high, some low, the painter was so nice,
The scalps of many, almost hid behind,
To jump up higher seem'd, to mock the mind.[223]

Here one man's hand lean'd on another's head,
His nose being shadow'd by his neighbour's ear;
Here one, being throng'd,[224] bears back, all boll'n[225] and red;
Another, smother'd, seems to pelt[226] and swear;
And in their rage such signs of rage they bear,
As, but for loss of Nestor's golden words,
It seem'd they would debate[227] with angry swords.

For much imaginary work was there;
Conceit deceitful, so compact, so kind,[228]
That for Achilles' image stood his spear,
Grip'd in an armed hand: himself behind
Was left unseen, save to the eye of mind.
A hand, a foot, a face, a leg, a head,
Stood for the whole to be imagined.

And from the walls of strong-besieged Troy
When their brave hope, bold Hector, march'd to field,
Stood many Trojan mothers, sharing joy
To see their youthful sons bright weapons wield;
And to their hope they such odd action yield,[229]
That through their light joy seemed to appear
(Like bright things stain'd) a kind of heavy fear.

And from the strond of Dardan, where they fought,
To Simois' reedy banks the red blood ran,
Whose waves to imitate the battle sought
With swelling ridges; and their ranks began
To break upon the galled shore, and than[230]
Retire again, till meeting greater ranks
They join, and shoot their foam at Simois' banks.

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213) Das Gemälde stellt Priamus' Troja dar, vor welchem die griechische Heeresmacht aufgezogen ist, um die Stadt wegen des Raubes der Helena zu zerstören. 214) *conceited* = von der Auffassung oder Darstellung seines Gegenstandes *(conceit)* erfüllt. — *which* bezieht sich auf *Ilion*, Priamus' hochgelegene Königsburg in Troja. 215) Indem die Kunst verächtlich mit der Natur wetteiferte. 216) *weeping tear* = wirkliche Thränen, die beim Weinen zum Vorschein kommen. Der Ausdruck findet sich öfters bei Sh.'s Zeitgenossen; so in Famous Victories of K. Henry V.: *if weeping tears which come too late, may suffice the negligence, I will weep night and day.* — *dry drop* = der bloss gemalte, daher nicht wirkliche, feuchte Thränentropfen. 217) *pioner*, das Sh.'sche Wort, das auch Dyce aus den Qs. hier wieder in den Text setzt. Die meisten Hgg. setzen das gewöhnliche *pioneer* mit allerdings genauerem Reim dafür. 218) Solche schöne Genauigkeit, sorgliche Achtsamkeit war in diesem Gemälde geübt oder erreicht worden. 219) *heartless peasants* = feige Knechte, die zu Soldaten gepresst wurden. 220) Vgl. oben Anm. 131. 221) *regard* = Ueberlegung, Beobachtung. — *government* = Selbstbeherrschung. 222) *to purl up* = kräuselnd emporsteigen. 223) Der Maler hatte so sorgsam gearbeitet, dass die Köpfe Vieler, die im Hintergrunde fast verborgen dastanden, aussahen, als sprängen sie höher empor; so täuschen sie den Sinn des Beschauers. 224) *to throng* = drängen. 225) *bollen* = aufgeschwollen, aufgedunsen, in Folge des Gedränges. — *bollen* ist ein zu Sh.'s Zeit schon veraltetes Wort. 226) *to pelt* = um sich werfen mit Worten oder Schimpfreden. 227) *to debate* = sich zanken, sich streiten: wenn sie nicht Nestor's goldene Worte darüber verlören, so würden sie zum Schwerte greifen. 228) *kind* = natürlich: denn viel auf die Phantasie berechnete Arbeit war auf dem Bilde; täuschende Erfindung, so fest in sich und so natürlich, dass statt der Figur des Achilles sein Speer dastand. — Vielleicht wäre *such imaginary work* zu lesen. 229) *to their hope* bezieht

To this well-painted piece is Lucrece come,
To find a face where all distress is stell'd.[231]
Many she sees, where cares have carved some,[232]
But none where all distress and dolour dwell'd,
Till she despairing Hecuba beheld,
  Staring on Priam's wounds with her old eyes,
  Which[233] bleeding under Pyrrhus' proud foot lies.

In her the painter had anatomiz'd
Time's ruin, beauty's wrack, and grim care's reign:
Her cheeks with chaps and wrinkles were disguis'd;
Of what she was no semblance did remain;
Her blue blood chang'd to black in every vein,
  Wanting the spring that those shrunk pipes had fed,
  Show'd life imprison'd in a body dead.

On this sad shadow Lucrece spends her eyes,
And shapes her sorrow to the beldam's woes,
Who nothing wants to answer her but cries,
And bitter words to ban her cruel foes:
The painter was no god to lend her those;
  And therefore Lucrece swears he did her wrong,
  To give her so much grief, and not a tongue.

Poor instrument, quoth she, without a sound,
I 'll tune thy woes with my lamenting tongue,
And drop sweet balm in Priam's painted wound,
And rail on Pyrrhus that hath done him wrong,
And with my tears quench Troy, that burns so long,
  And with my knife scratch out the angry eyes
  Of all the Greeks that are thine enemies.

Show me the strumpet that began this stir,
That with my nails her beauty I may tear.
Thy heat of lust, fond Paris, did incur
This load of wrath that burning Troy doth bear:
Thine eye kindled the fire that burneth here;
  And here, in Troy, for trespass of thine eye,
  The sire, the son, the dame, and daughter, die.

Why should the private pleasure of some one
Become the public plague of many moe?[234]
Let sin, alone committed, light alone
Upon his head that hath transgressed so;
Let guiltless souls be freed from guilty woe.
  For one's offence why should so many fall,
  To plague a private sin in general?

Lo! here weeps Hecuba, here Priam dies,
Here manly Hector faints, here Troilus swounds,[235]
Here friend by friend in bloody channel lies,
And friend to friend gives unadvised wounds,[236]
And one man's lust these many lives confounds:
  Had doting Priam check'd his son's desire,[237]
  Troy had been bright with fame, and not with fire.

Here feelingly she weeps Troy's painted woes;
For sorrow, like a heavy-hanging bell,
Once set on ringing, with his own weight goes;
Then little strength rings out the doleful knell:
So Lucrece, set a-work, sad tales doth tell
  To pencill'd pensiveness and colour'd sorrow;
  She lends them words, and she their looks doth borrow.

She throws her eyes about the painting round,[238]
And who she finds forlorn she doth lament:
At last she sees a wretched image bound,
That piteous looks to Phrygian shepherds lent;
His face, though full of cares, yet show'd content.
  Onward to Troy with the blunt swains he goes,
  So mild, that Patience seem'd to scorn his woes.[239]

In him the painter labour'd with his skill
To hide deceit, and give the harmless show[240]
An humble gait, calm looks, eyes wailing still,
A brow unbent that seem'd to welcome woe;
Cheeks neither red nor pale, but mingled so
  That blushing red no guilty instance[241] gave,
  Nor ashy pale the fear that false hearts have.

But, like a constant and confirmed devil,
He entertain'd a show so seeming-just,[242]
And therein so ensconc'd[243] his secret evil,
That jealousy itself could not mistrust
False-creeping craft and perjury should thrust
  Into so bright a day such black-fac'd storms,
  Or blot with hell-born sin such saint-like forms.

The well-skill'd workman this mild image drew
For perjur'd Sinon, whose enchanting story[244]
The credulous old Priam after slew;
Whose words like wildfire burnt the shining glory
Of rich-built Ilion, that the skies were sorry,
  And little stars shot from their fixed places,
  When their glass fell wherein they view'd their faces.[245]

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Staunton auf Hektor, der vorher *their brave hope* hiess. Es ist hier aber wohl nicht personificirt zu fassen: ihrer Hoffnung, die sie auf Hektor und auf ihre Söhne setzen, leihen sie einen so widersprechenden oder seltsamen Geberdenausdruck, dass u. s. w. 230) *than* für *then* des Reimes wegen. In den alten Ausgg. steht sonst *then* für *then* und *than* ohne Unterschied. 231) *steld* in der ältesten Ausg. — Das Wort kehrt wieder in den Sonnets (24), wo es auf *held* reimt. — *to stell* = fixiren, zur Schau stellen. 232) scil. *some distress*: viele Gesichter, in welche die Sorgen die Spur von einigem Elend eingegraben haben. 233) *which* bezieht sich auf *Priam's*. 234) *moe*, veraltet für *more*, wird vielleicht des Reimes wegen hier gesetzt, obwohl es sich bei Sh. auch an anderen Stellen findet. 235) *swounds* für *swoons*. Die alte Sh.'sche Form (*sounds* in den Qs.) wird an dieser Stelle durch den Reim geschützt. 236) Der Freund verwundet den Freund ohne Acht und Absicht. — *unadvised* = unüberlegt, unachtsam. 237) Hätte der gegen seinen Sohn zu nachsichtige Priamus ihm die Entführung der Helena nicht verstattet. 238) scil. *round about the painting*: sie überblickt das ganze Gemälde und alle darauf befindlichen Figuren. 239) *his woes* bezieht sich auf *Patience*: die der Geduld auferlegten Leiden. 240) Collier setzt hinter *show* ein Semicolon. Indess ist *the harmless show* als Dativ in Verbindung mit dem Folgenden zu fassen: der als harmlos dargestellten Figur, der Figur, welche die Harmlosigkeit zur Schau trug, d. h. dem Verräther Sinon. 241) *guilty instance* = Anzeichen oder Beweis von Schuld. 242) *seeming-just* scheint als Compositum zu fassen, wie *most seeming-virtuous queen* in Hamlet (A. 1, Sc. 5). 243) *to ensconce* = durch einen Versteck gegen den Angriff oder gegen die Entdeckung sichern. — *evil* = Schlechtigkeit. 244) d. h. die Fabel, mit welcher Sinon den Priamus bezauberte und so später dessen Tod herbeiführte. 245) Ilion,

This picture she advisedly[246] perus'd,
And chid the painter for his wondrous skill,
Saying, some shape in Sinon's was abus'd;
So fair a form lodg'd not a mind so ill:
And still on him she gaz'd, and gazing still,
  Such signs of truth in his plain face she spied,
  That she concludes the picture was belied.[247]

It cannot be, quoth she, that so much guile —
She would have said »can lurk in such a look«;
But Tarquin's shape came in her mind the while,
And from her tongue »can lurk« from »cannot« took;
»It cannot be« she in that sense forsook,
  And turn'd it thus: It cannot be, I find,
  But such a face should bear a wicked mind:

For even as subtle Sinon here is painted,
So sober-sad, so weary, and so mild,
(As if with grief or travail he had fainted,)
To me came Tarquin armed; so beguil'd[248]
With outward honesty, but yet defil'd
  With inward vice: as Priam him did cherish,
  So did I Tarquin; so my Troy did perish.

Look, look, how listening Priam wets his eyes,
To see those borrow'd tears that Sinon sheds!
Priam, why art thou old, and yet not wise?
For every tear he falls[249] a Trojan bleeds:
His eye drops fire, no water thence proceeds;
  Those round clear pearls of his, that move thy pity,
  Are balls of quenchless fire to burn thy city.

Such devils steal effects from lightless hell;
For Sinon in his fire doth quake with cold,
And in that cold hot-burning fire doth dwell;
These contraries such unity do hold,
Only to flatter fools, and make them bold:
  So Priam's trust false Sinon's tears doth flatter,[250]
  That he finds means to burn his Troy with water.

Here, all enrag'd, such passion her assails,
That patience is quite beaten from her breast.
She tears the senseless Sinon with her nails,
Comparing him to that unhappy guest
Whose deed hath made herself herself detest:
  At last she smilingly with this gives o'er;
  Fool! fool! quoth she, his wounds will not be sore.

Thus ebbs and flows the current of her sorrow,
And time doth weary time with her complaining.
She looks for night, and then she longs for morrow,
And both she thinks too long with her remaining.
Short time seems long in sorrow's sharp sustaining:
  Though woe be heavy, yet it seldom sleeps;
  And they that watch see time how slow it creeps.

Which all this time hath overslipp'd her thought,
That she with painted images hath spent,
Being from the feeling of her own grief brought
By deep surmise of others' detriment;
Losing her woes in shows of discontent.[251]
  It easeth some, though none it ever cur'd,
  To think their dolour others have endur'd.

But now the mindful messenger, come back,
Brings home his lord and other company;
Who finds his Lucrece clad in mourning black;
And round about her tear-distained eye
Blue circles stream'd, like rainbows in the sky:
  These water-galls[252] in her dim element
  Foretell new storms to those already spent.

Which when her sad-beholding husband saw,
Amazedly in her sad face he stares:
Her eyes, though sod in tears, look'd red and raw;
Her lively colour kill'd with deadly cares.
He hath no power to ask her how she fares;
  Both[253] stood like old acquaintance in a trance,
  Met far from home, wondering each other's chance.

At last he takes her by the bloodless hand,
And thus begins: What uncouth[254] ill event
Hath thee befall'n, that thou dost trembling stand?
Sweet love, what spite hath thy fair colour spent?
Why art thou thus attir'd in discontent?[255]
  Unmask, dear dear, this moody heaviness,
  And tell thy grief, that we may give redress.

Three times with sighs she gives her sorrow fire,
Ere once she can discharge one word of woe:
At length address'd[256] to answer his desire,
She modestly prepares to let them know
Her honour is ta'en prisoner by the foe;
  While Collatine and his consorted lords
  With sad attention long to hear her words.

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die Burg des Priamus, erglänzte so hell, dass die Sterne sich darin wiederspiegelten. — Boswell citirt dazu aus Lydgate's Troye Boke folgende, auf den Palast des Priamus bezügliche, Verse: *That verely when so the sonne shone* || *Upon the golde meynt among the stone,* || *They gave a lyght withouten any were,* || *As doth Apollo in his mid-day sphere.* 246) *advisedly* = mit Bedacht. Vgl. oben Anm. 236. 247) *belied* = mit Lügen ausgestattet, lügnerisch: insofern, der Wahrheit zuwider, der Verräther Sinon mit so treuen, redlichen Gesichtszügen auf dem Bilde dargestellt war. 248) *to beguil'd* in den alten Ausgg., wofür Collier *too beguil'd* liest. — *so beguil'd* ist Sewell's plausiblere Emendation. — *beguiled* = mit Trug ausgestattet oder erfüllt, ist von dem substantivischen *guile* so gebildet, wie ebenvorher *belied* von *lie.* 249) *to fall* = fallen lassen, vergiessen. 250) In Verbindung mit dem vorhergehenden *to flatter fools* muss *false Sinon's tears* als Subject und *Priam's trust* als Object aufgefasst werden, und sollte demnach *do* für *doth* stehen. — *water* in der folgenden Zeile geht auf *Sinon's tears.* 251) Indem sie ihr Leid vergisst in der Betrachtung der bildlichen Darstellung von fremdem Ungemach. 252) *water-gall* = Spiegelbild des Regenbogens. 253) *both* ist die alte, von Collier mit Recht wieder hergestellte Lesart, wofür die meisten Hgg. mit den späteren Qs. willkürlich *but* setzen. — *in a trance* ist mit *both stood,* und *like old acquaintance* mit der folgenden Zeile zu verbinden. 254) *uncouth,* in der älteren Sprache = unbekannt, ist bei Sh. = ungewohnt, seltsam. 255) Vgl. vorher *Who finds his Lucrece clad in mourning black.* 256) *addressed* = bereit, fertig zu Etwas. — In den vorhergehenden Zeilen ist der Gedanke an das Losschießen eines Feuergewehrs mittelst Zunders zu Grunde gelegt. 257) Sh. dachte an die Sage von dem Singen des Schwans vor seinem Tode. — Drei Zeilen weiter haben die späteren Qs. *more* für *moe* der

And now this pale swan in her watery nest
Begins the sad dirge of her certain ending.[257]
Few words, quoth she, shall fit the trespass best,
Where no excuse can give the fault amending:
In me moe woes than words are now depending;
  And my laments would be drawn out too long,
  To tell them all with one poor tired tongue.

Then be this all the task it hath to say:
Dear husband, in the interest of thy bed
A stranger came, and on that pillow lay
Where thou wast wont to rest thy weary head;
And what wrong else may be imagined
  By foul enforcement might be done to me,
  From that, alas! thy Lucrece is not free.

For in the dreadful dead of dark midnight,
With shining falchion in my chamber came
A creeping creature, with a flaming light,
And softly cried: Awake, thou Roman dame,
And entertain my love; else lasting shame
  On thee and thine this night I will inflict,
  If thou my love's desire do contradict.

For some hard-favour'd groom of thine, quoth he,
Unless thou yoke thy liking to my will,
I 'll murder straight, and then I 'll slaughter thee,
And swear I found you where you did fulfil
The loathsome act of lust, and so did kill
  The lechers in their deed: this act will be
  My fame, and thy perpetual infamy.

With this I did begin to start and cry,
And then against my heart he set his sword,
Swearing, unless I took all patiently,
I should not live to speak another word;
So should my shame still rest upon record,
  And never be forgot in mighty Rome
  The adulterate death of Lucrece and her groom.

Mine enemy was strong, my poor self weak,
And far the weaker with so strong a fear:
My bloody judge forbade my tongue to speak;
No rightful plea might plead for justice there:
His scarlet lust came evidence to swear
  That my poor beauty had purloin'd his eyes;
  And when the judge is robb'd, the prisoner dies.

O! teach me how to make mine own excuse,
Or, at the least, this refuge let me find:
Though my gross blood be stain'd with this abuse,
Immaculate and spotless is my mind;
That was not forc'd; that never was inclin'd
  To accessary yieldings, but still pure
  Doth in her poison'd closet yet endure.

Lo! here the hopeless merchant of this loss,[258]
With head declin'd, and voice damm'd up with woe,
With sad-set eyes, and wretched arms across,
From lips new-waxen pale begins to blow
The grief away, that stops his answer so:
  But, wretched as he is, he strives in vain;
  What he breathes out, his breath drinks up again.

As through an arch the violent roaring tide
Outruns the eye that doth behold his haste,
Yet in the eddy boundeth in his pride
Back to the strait that forc'd him on so fast,
In rage sent out, recall'd in rage, being past:
  Even so his sighs, his sorrows, make a saw,
  To push grief on, and back the same grief draw.

Which speechless woe of his poor she attendeth,
And his untimely frenzy thus awaketh:
Dear lord, thy sorrow to my sorrow lendeth
Another power; no flood by raining slaketh.
My woe too sensible thy passion maketh
  More feeling-painful:[259] let it then suffice
  To drown one woe, one pair of weeping eyes.[260]

And for my sake, when I might charm thee so,
For she that was thy Lucrece,[261] now attend me:
Be suddenly revenged on my foe,
Thine, mine, his own: suppose thou dost defend me
From what is past: the help that thou shalt lend me
  Comes all too late, yet let the traitor die;
  For sparing justice feeds iniquity.

But ere I name him, you, fair lords, quoth she
(Speaking to those that came with Collatine),
Shall plight your honourable faiths to me,
With swift pursuit to venge this wrong of mine;
For 't is a meritorious fair design,
  To chase injustice with revengeful arms:
  Knights, by their oaths, should right poor ladies' harms.

At this request, with noble disposition
Each present lord began to promise aid,
As bound in knighthood to her imposition,
Longing to hear the hateful foe bewray'd;[262]
But she, that yet her sad task hath not said,
  The protestation stops. O! speak, quoth she,
  How may this forced stain be wip'd from me?

What is the quality of mine offence,
Being constrain'd with dreadful circumstance?
May my pure mind with the foul act dispense,
My low-declined honour to advance?
May any terms acquit me from this chance?
  The poison'd fountain clears itself again;
  And why not I from this compelled stain?

With this, they all at once began to say,
Her body's stain her mind untainted clears;
While with a joyless smile she turns away

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früheren. Vgl. oben Anm. 234. — *depending* = in der Schwebe, unerledigt. 258) Collatinus wird mit einem Kaufmann verglichen, der an der Wiedererlangung eines verlorenen Gutes verzweifelt. — *hopeless* ist mit *of this loss* zu verbinden. 259) Mein Wehe, das schon an sich zu fühlbar ist, macht der Ausdruck Deines Leides noch empfindlich schmerzlicher. 260) Lass es denn genug sein, dass ein Weh ein Paar weinender Augen ertränkt; lass mich allein weinen und weine Du nicht auch. — Da die älteste Ausg. *on woe* für *one woe* liest, so dachte Malone auch an *in woe*. 261) Der Nachdruck liegt auf *was:* um derentwillen, die Deine Lucretia war. 262) *to bewray* = enthüllen, bloss stellen. 263) *stone-still astonished* = betäubt bis zur Versteinerung.

The face, that map which deep impression bears
Of hard misfortune, carv'd in it with tears.
No, no, quoth she; no dame, hereafter living,
By my excuse shall claim excuse's giving.

Here with a sigh, as if her heart would break,
She throws forth Tarquin's name: »He, he,« she says,
But more than »he« her poor tongue could not speak;
Till after many accents and delays,
Untimely breathings, sick and short assays,
She utters this: He, he, fair lords, 't is he,
That guides this hand to give this wound to me.

Even here she sheathed in her harmless breast
A harmful knife, that thence her soul unsheathed:
That blow did bail it from the deep unrest
Of that polluted prison where it breathed;
Her contrite sighs unto the clouds bequeathed
Her winged spright, and through her wounds doth fly
Life's lasting date from cancell'd destiny.

Stone-still astonish'd[263] with this deadly deed,
Stood Collatine and all his lordly crew;
Till Lucrece' father, that beholds her bleed,
Himself on her self-slaughter'd body threw:
And from the purple fountain Brutus drew
The murderous knife, and, as it left the place,
Her blood, in poor revenge, held it in chase;[264]

And bubbling from her breast, it doth divide
In two slow rivers, that the crimson blood
Circles her body in on every side,
Who like a late-sack'd island vastly[265] stood,
Bare and unpeopled, in this fearful flood.
Some of her blood still pure and red remain'd,
And some look'd black, and that false Tarquin stain'd.

About the mourning and congealed face
Of that black blood a watery rigol[266] goes,
Which seems to weep upon the tainted place:
And ever since, as pitying Lucrece' woes,
Corrupted blood some watery token shows;
And blood untainted still doth red abide,
Blushing at that which is so putrified.

Daughter, dear daughter! old Lucretius cries,
That life was mine, which thou hast here depriv'd.
If in the child the father's image lies,
Where shall I live, now Lucrece is unliv'd?[267]
Thou wast not to this end from me deriv'd.
If children pre-decease progenitors,
We are their offspring, and they none of ours.

Poor broken glass, I often did behold
In thy sweet semblance my old age new-born;
But now that fair fresh mirror, dim and old,[268]
Shows me a bare-bon'd death[269] by time outworn.
O! from thy cheeks my image thou hast torn,
And shiver'd all the beauty of my glass,
That I no more can see what once I was.

O time! cease thou thy course, and last no longer,
If they surcease to be that should survive.
Shall rotten death make conquest of the stronger,
And leave the faltering feeble souls alive?
The old bees die, the young possess their hive:
Then live, sweet Lucrece; live again, and see
Thy father die, and not thy father thee!

By this starts Collatine as from a dream,
And bids Lucretius give his sorrow[270] place;
And then in key-cold[271] Lucrece' bleeding stream
He falls, and bathes the pale fear[272] in his face,
And counterfeits to die with her a space;
Till manly shame bids him possess his breath,
And live to be revenged on her death.

The deep vexation of his inward soul
Hath serv'd a dumb arrest upon his tongue;[273]
Who, mad that sorrow should his use control,
Or keep him from heart-easing words so long,
Begins to talk; but through his lips do throng
Weak words so thick, come in his poor heart's aid,[274]
That no man could distinguish what he said.

Yet sometime »Tarquin« was pronounced plain,
But through his teeth, as if the name he tore.
This windy tempest, till it blow up rain,
Held back his sorrow's tide to make it more;
At last it rains, and busy winds give o'er:
Then son and father weep with equal strife,
Who should weep most, for daughter or for wife.

The one doth call her his, the other his,
Yet neither may possess the claim they lay.
The father says: She 's mine. O! mine she is,
Replies her husband, do not take away
My sorrow's interest; let no mourner say
He weeps for her, for she was only mine,
And only must be wail'd by Collatine.

O! quoth Lucretius, I did give that life,
Which she too early and too late[275] hath spill'd.
Woe, woe! quoth Collatine, she was my wife,
I ow'd her, and 't is mine that she hath kill'd.

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264) Vgl. damit Julius Cæsar (A. 3, Sc. 2) *And, as he pluck'd his cursed steel away,* || *Mark how the blood of Cæsar follow'd it,* || *As rushing out of doors, to be resolv'd* || *If Brutus so unkindly knock'd, or no.* 265) *vastly* = wüst, wie ein wüstes Land, wird näher erklärt mit *bare and unpeopled.* 266) *rigol* = kreisförmige Einfassung. 267) *unlived* = des Lebens beraubt, eine Sh.'sche Wortbildung wie es scheint, im Gegensatz zu *live.* 268) *dim* ist dem *fair* so gegenübergestellt, wie *fresh* dem *old.* 269) *bare-boned death* = Skelett, Todtenkopf. 270) d. h. dem Schmerze Collatin's. 271) Dasselbe Epitheton von der Kälte eines Leichnams hat Sh. auch in K. Richard III. (A. 1, Sc. 2). 272) Collatin's von Schrecken blasses Gesicht wird geröthet im Blute der Lucretia. 273) Das Bild ist von einem Gerichtsdiener, der einen Verhaftsbefehl vollzieht. 274) Nach Staunton's Interpunction, der dazu aus Cymbeline (A. 3, Sc. 2) citirt: *say, and speak thick,* || *Love's counsellor should fill the bores of hearing.* — Die gewöhnliche Interpunction ist: *Weak words, so thick come in his heart's poor aid,* || *That no man etc.* — Die Worte sprudeln ihm so rasch und dicht gedrängt aus dem Munde, dass Niemand ihn versteht. 275) *too early* in Bezug auf die Jugend der Lucretia, *too late* in Bezug auf die kurze Zeit, die seit Lucretia's That verflossen ist. In demselben Sinne steht *too late* in K. Henry VI. Third

»My daughter« and »my wife« with clamours fill'd
The dispers'd air,[276] who, holding Lucrece' life,
Answer'd their cries, »my daughter« and »my wife«.

Brutus, who pluck'd the knife from Lucrece' side,
Seing such emulation in their woe,
Began to clothe his wit in state and pride,
Burying in Lucrece' wound his folly's show.[277]
He with the Romans was esteemed so
As silly-jeering idiots are with kings,
For sportive words, and uttering foolish things:[278]

But now he throws that shallow habit[279] by,
Wherein deep policy did him disguise,
And arm'd his long-hid wits advisedly,
To check the tears in Collatinus' eyes.
Thou wronged lord of Rome, quoth he, arise:
Let my unsounded self, suppos'd a fool,
Now set thy long-experienc'd wit to school.

Why, Collatine, is woe the cure for woe?
Do wounds help wounds, or grief help grievous deeds?
Is it revenge to give thyself a blow,
For his foul act by whom thy fair wife bleeds?
Such childish humour from weak minds proceeds;
Thy wretched wife mistook the matter so,
To slay herself, that should have slain her foe.

Courageous Roman, do not steep thy heart
In such relenting dew of lamentations,
But kneel with me, and help to bear thy part,
To rouse our Roman gods with invocations,
That they will suffer these abominations,
Since Rome herself in them doth stand disgrac'd,
By our strong arms from forth her fair streets chas'd.[280]

Now, by the Capitol that we adore,
And by this chaste blood so unjustly stain'd,
By heaven's fair sun that breeds the fat earth's store,
By all our country rights in Rome maintain'd,
And by chaste Lucrece' soul, that late complain'd
Her wrongs to us, and by this bloody knife,
We will revenge the death of this true wife.

This said, he struck his hand upon his breast,
And kiss'd the fatal knife to end his vow;
And to his protestation urg'd the rest,
Who, wondering at him, did his words allow:[281]
Then jointly to the ground their knees they bow;
And that deep vow which Brutus made before,
He doth again repeat, and that they swore.

When they had sworn to this advised doom,
They did conclude to bear dead Lucrece thence;
To show her bleeding body thorough Rome,
And so to publish Tarquin's foul offence:
Which being done with speedy diligence,
The Romans plausibly[282] did give consent
To Tarquin's everlasting banishment.

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Part (A. 2, Sc. 5) *O boy! thy father gave thee life too soon,* || *And hath bereft thee of thy life too late.* 276) *the dispers'd air* = die Luft hier und da, welche, da Lucretia's Leben in sie übergegangen war, auf dieses Geschrei antwortete mit dem Wiederhall: Mein Weib und meine Tochter. 277) Brutus, der bis dahin, um vor den Tarquiniern sicher zu sein, sich einfältig gestellt hatte, begrub nun diese fingirte Thorheit in Lucretia's Wunde und trug seinen Verstand in stattlicher Haltung zur Schau. 278) Anspielung auf die Hofnarren zu Sh.'s Zeit. 279) *shallow habit* = das angenommene Kleid der Einfalt. 280) Die Construction ist: *that they will suffer these abominations chased from forth her fair streets etc.* — So construirt Sh. *to suffer* mit dem Particip ohne ein dazwischentretendes *to be* auch sonst; so in All 's well that ends well (A. 1, Sc. 3) *Diana, no queen of virgins, that would suffer her poor knight surprised, without rescue in the first assault.* 281) *to allow* = billigen, seine Zustimmung erklären. 282) *plausibly* = in beifälliger Weise, mit Beifallsäusserungen.

# SONNETS.

## Einleitung.

Die älteste Ausgabe der Sonette Shakspere's erschien im Jahre 1609 mit folgendem Titelblatt: Shakespeares Sonnets. Neuer before Imprinted. At London By G. Eld for T. T. and are to be solde by William Aspley. — Andere Exemplare dieser ersten Quartausgabe nennen auf ihrem Titelblatte statt William Aspley einen andern Verkäufer: and are to be solde by John Wright, dwelling at Christ Church gate. 1609. — Dass T. T., der Verleger des Buches, Thomas Thorpe hiess, erhellt aus der Eintragung seines Verlagsartikels in die Buchhändlerregister: 20. May 1609. Thó. Thorpe. — A booke called Shakespeare's Sonnets. — Dass aber der Dichter selbst an dieser Ausgabe seiner lyrischen Gedichte durchaus unbetheiligt war, ergiebt sich daraus, dass nicht er, sondern der Verleger die Widmung des Buches verfasst hat, und zwar in folgender Weise:

TO. THE. ONLIE. BEGETTER. OF.
THESE. INSVING. SONNETS.
Mr. W. H. ALL. HAPPINESSE.
AND. THAT. ETERNITIE.
PROMISED.
BY.
OVR. EVER-LIVING. POET.
WISHETH.
THE. WELL-WISHING.
ADVENTVRER. IN.
SETTING.
FORTH.

T. T.

Wie es nach den gesucht affectirten Worten dieser Dedication scheint, widmet also **Thomas Thorpe**, der sich auf diese Veröffentlichung eingelassen hat, die folgenden Sonette dem Mr. W. H., als Demjenigen, der allein sie beschafft oder allein die Ausgabe veranlasst hat, und wünscht ihm zugleich alles Glück und jene ewige Dauer, welche der Dichter in diesen Gedichten dem Gegenstande derselben verheissen hat. — Die Kritiker aber, welche the only begetter nicht in diesem natürlichsten Sinne, sondern in dem des einzigen Veranlassers dieser Sonette auffassen, identificiren demgemäss den Mr. W. H. mit dem jungen Freunde, an welchen der Dichter den grössten Theil dieser Sonette gerichtet hat, und diesen Freund wieder mit irgend einer bekannten oder unbekannten, wirklichen oder fingirten Persönlichkeit der Zeit: mit William Herbert, Grafen von Pembroke; mit Henry Wriothesly, Grafen von Southampton; mit William Hart, einem Neffen des Dichters; oder mit einem unnachweislichen William Hughes, wie Tyrwhitt mit einer Beziehung auf ein von ihm vermuthetes Wortspiel m 20. Sonette gewollt hat. Alle diese Deutungsversuche scheitern an inneren und äusseren Widersprüchen und müssen auch daran scheitern, wenn diese Sonette, wie es das Wahrscheinlichste ist, weder Beziehungen auf bestimmte Personen noch Anspielungen auf wirkliche Erlebnisse des Dichters enthalten, sondern freie Erzeugnisse einer dichterischen Phantasie sind, welche die Verhältnisse erst fingirt, um sie dann in diesen Gedichten poetisch zu behandeln.

Die erste Notiz dieser Sonette findet sich in der oft erwähnten Stelle der Palladis Tamia, Wit's Treasury von Francis Meres (1598), wo noch vor den Dramen Shakspere's dessen epische und lyrische Gedichte rühmend erwähnt werden: *As the soule of Euphorbus was thought to live in Pythagoras, so the sweete worthie soule of Ovid lives in mellifluous and honytongued Shakespeare; witnes his Venus and Adonis, his Lucrece, his sugred sonnets among his private friends, etc.* — Shakspere's Sonette mussten also bereits im Jahre 1598, wenn auch nur handschriftlich unter seinen Freunden verbreitet, hinlänglich bekannt sein, dass Meres sich auf sie, wie auf die bereits gedruckten andern Werke, in solcher Weise beziehen durfte. Mit Ausnahme von zweien derselben (Sonett 138 und 144), die im folgenden Jahre, 1599, im Passionate Pilgrim erschienen, scheinen die Sonette auch fernerhin nur im Manuscript circulirt zu haben, bis der in der oben citirten Widmung erwähnte Mr. W. H. sie sammelte und dem Verleger Thomas Thorpe zum Druck übergab. Die Anordnung der Sonette scheint dabei so ziemlich dem Zufalle überlassen, denn wenn auch hie und da diejenigen, die dasselbe Thema in verschiedenen Variationen behandeln, zusammengestellt sind, so stehen doch andrerseits Sonette, die offenbar zusammengehören oder denselben Ton anschlagen, in Thorpe's Ausgabe von einander getrennt, und ein

systematisch nach Inhalt oder Chronologie der Abfassung durchgeführter Plan lässt sich nirgendwo erkennen. Anderer Meinung sind freilich manche Kritiker, z. B. Armitage Brown in seinem Buche Shakespeare's Autobiographical Poems, welcher in der zufälligen Reihenfolge der Sonette bei Thorpe ein ganzes Gedicht in sechs Abtheilungen, eine wirkliche Lebens- und Liebesgeschichte des Dichters, und in den Sonetten selbst die Stanzen dieses Gedichtes findet. Brown gruppirt die Sonette oder Stanzen, wie er sie nennt, folgendermassen:

*First Poem. — Stanzas I. to XXVI. To his Friend, persuading him to Marry.*
*Second Poem. — Stanzas XXVII. to LV. To his Friend, who had robbed him of his Mistress — forgiving him.*
*Third Poem. — Stanzas LVI. to LXXVII. To his Friend, complaining of his Coldness, and warning him of Life's Decay.*
*Fourth Poem. — Stanzas LXXVIII. to CI. To his Friend, complaining that he prefers another Poet's Praises, and reproving him for faults that may injure his character.*
*Fifth Poem. — Stanzas CII. to CXXVI. To his Friend, excusing himself for having been some time silent, and disclaiming the charge of Inconstancy.*
*Sixth Poem. — Stanzas CXXVII. to CLII. To his Mistress, on her Infidelity.*

Dieser vermeintliche Zusammenhang der Sonette ist schon in der zweiten Ausgabe, die im Jahre 1640 erschien, nicht beobachtet, denn diese Sammlung, welche den Titel trägt: Poems, written by Will. Shakespeare Gent., enthält nicht nur die Sonette in ganz anderer Reihenfolge, sondern lässt auch manche (Sonett 18, 19, 43, 56, 75, 76, 96 und 126) aus, und fügt dafür die meisten Gedichte des Passionate Pilgrim mitten dazwischen ein. Zugleich versieht sie die einzelnen Sonette mit einer Ueberschrift, oder fasst auch mehrere unter einer gemeinschaftlichen, nicht immer passenden Ueberschrift zusammen, wie es sich aus folgender Tabelle ergiebt, wo die eingeklammerten Zahlen auf die Sonette nach der von den späteren Herausgebern füglich beibehaltenen ersten Anordnung Thorpe's verweisen mögen.

*The Glory of Beauty. (67, 68, 69.)*
*Injurious Time. (60, 63, 64, 65, 66.)*
*True Admiration. (53, 54.)*
*The Force of Love. (57, 58.)*
*The Beauty of Nature. (59.)*
*Love's Cruelty. (1, 2, 3.)*
*Youthful Glory. (13, 14, 15.)*
*Good Admonition. (16, 17.)*
*Quick Prevention. (7.)*
*Magazine of Beauty. (4, 5, 6.)*
*An Invitation to Marriage. (8, 9, 10, 11, 12.)*
*False Belief. (138.)*
*A Temptation. (144.)*
*True Content. (21.)*
*A bashful Lover. (23.)*
*Strong Conceit. (22.)*
*The Exchange. (20.)*
*A Disconsolation. (27, 28, 29.)*
*The Benefit of Friendship. (30, 31, 32.)*
*A Congratulation. (38, 39, 40.)*
*Loss and Gain. (41, 42.)*
*Melancholy Thoughts. (44, 45.)*
*Love's Relief. (33, 34, 35.)*
*Unanimity. (36, 37.)*
*A Masterpiece. (24.)*
*Happiness in Content. (25.)*
*A Dutiful Message. (26.)*
*Go and come quickly. (50, 51.)*
*Two Faithful Friends. (46, 47.)*
*Careless Neglect. (48.)*
*Stout Resolution. (49.)*
*Sat fuisse. (62.)*
*A living Monument. (55.)*
*Familiarity breeds Contempt. (52.)*
*Patiens Armatus. (61.)*
*A Valediction. (71, 72, 74.)*
*Nil magnis Invidia. (70.)*
*Love-sick. (80, 81.)*
*The Picture of true Love. (116.)*
*In Praise of his Love. (82, 83, 84, 85.)*
*A Resignation. (86, 87.)*
*A Request to his Scornful Love. (88, 89, 90, 91.)*
*A Lover's Affection, though his Love prove Unconstant. (92, 93, 94, 95.)*
*Complaint for his Lover's Absence. (97, 98, 99.)*
*An Invocation to his Muse. (100, 101.)*
*Constant Affection. (104, 105, 106.)*
*Amazement. (102, 103.)*
*A Lover's Excuse for his long Absence. (109, 110.)*
*A Complaint. (111, 112.)*
*Self-flattery of her Beauty. (113, 114, 115.)*
*A Trial of Love's Constancy. (117, 118, 119.)*
*A good Construction of his Love's Unkindness. (120.)*
*Error in Opinion. (121.)*
*Upon the Receipt of a Table Book from his Mistress. (122.)*
*A Vow. (123.)*
*Love's Safety. (124.)*
*An Entreaty for her Acceptance. (125.)*
*Upon her playing upon the Virginals. (128.)*
*Immoderate Lust. (129.)*
*In praise of her Beauty, though Black. (127, 130, 131, 132.)*
*Unkind Abuse. (133, 134.)*
*Love-suit. (136.)*
*His Heart wounded by her Eye. (137, 139, 140.)*
*A Protestation. (141, 142.)*
*An Allusion. (143.)*
*Life and Death. (145.)*
*A Consideration of Death. (146.)*
*Immoderate Passion. (147.)*
*Love's powerful Subtilty. (148, 149, 150.)*
*Retaliation. (78, 79.)*
*Sunset. (73, 77.)*
*A Monument to Fame. (107, 108.)*
*Perjury. (151, 152.)*
*Cupid's Treachery. (153, 154.)*

Als ein Anhang zu Shakspere's Sonnets ist in Thorpe's Ausgabe zuerst A Lover's Complaint gedruckt, mit der Ueberschrift A Louers Complaint. By William Shakespeare, ohne dass jedoch auf dem oben erwähnten Titelblatte der Ausgabe dieses unzweifelhaft ächte Gedicht, zu dessen chronologischer Bestimmung uns jede Notiz fehlt, noch besonders namhaft gemacht wäre.

## I.

From fairest creatures we desire increase,[1]
That thereby beauty's rose might never die,
But as the riper should by time decease,
His tender heir might bear his memory:
But thou, contracted to thine own bright eyes,
Feed'st thy light's flame with self-substantial[2] fuel,
Making a famine where abundance lies,
Thyself thy foe, to thy sweet self too cruel.
Thou that art now the world's fresh ornament,
And only[3] herald to the gaudy spring,
Within thine own bud buriest thy content,
And, tender churl, mak'st waste in niggarding.[4]
  Pity the world, or else this[5] glutton be,
  To eat the world's due, by the grave and thee.

## II.

When forty winters shall besiege thy brow,
And dig deep trenches in thy beauty's field,
Thy youth's proud livery, so gaz'd on now,
Will be a tatter'd[6] weed, of small worth held:
Then being ask'd where all thy beauty lies,
Where all the treasure of thy lusty days,
To say, within thine own deep-sunken eyes,
Were an all-eating shame, and thriftless[7] praise.
How much more praise deserv'd thy beauty's use,
If thou couldst answer, — »This fair child of mine
Shall sum my count, and make my old excuse,«[8] —
Proving his beauty by succession thine!
  This were to be new-made, when thou art old,
  And see thy blood warm, when thou feel'st it cold.[9]

## III.

Look in thy glass, and tell the face thou viewest,
Now is the time that face should form another;
Whose fresh repair if now thou not renewest,
Thou dost beguile the world, unbless[10] some mother.
For where is she so fair, whose unear'd[11] womb
Disdains the tillage of thy husbandry?
Or who is he so fond,[12] will be the tomb
Of his self-love, to stop posterity?
Thou art thy mother's glass, and she in thee
Calls back the lovely April of her prime:[13]
So thou through windows of thine age shalt see,
Despite of wrinkles, this thy golden time.
  But if thou live, remember'd not to be,
  Die single, and thine image dies with thee.

## IV.

Unthrifty loveliness, why dost thou spend
Upon thyself thy beauty's legacy?
Nature's bequest gives nothing, but doth lend;
And, being frank, she lends to those are free.[14]
Then, beauteous niggard, why dost thou abuse
The bounteous largess given thee to give?
Profitless usurer, why dost thou use
So great a sum of sums,[15] yet canst not live?
For, having traffic with thyself alone,
Thou of thyself thy sweet self dost deceive.
Then how, when nature calls thee to be gone,
What acceptable audit[16] canst thou leave?
  Thy unus'd beauty must be tomb'd with thee,
  Which, used, lives th' executor[17] to be.

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1) Die ersten neunzehn Sonette sind Variationen über ein Thema, das Sh. schon in Venus and Adonis behandelt hatte, wo es u. A. heisst: *Upon the earth's increase why shouldst thou feed,* || *Unless the earth with thy increase be fed?* || *By law of nature thou art bound to breed,* || *That thine may live, when thou thyself art dead;* || *And so in spite of death thou dost survive,* || *In that thy likeness still is left alive.* 2) *self-substantial* = dem eigenen Selbst angehörig oder entlehnt. Das eigene Selbst verzehrt sich, um die Flamme seines Lichtes zu nähren. 3) *only* = unvergleichlich, auserlesen. 4) *churl*, das die Begriffe des Unfreundlichen und des Geizigen, Habsüchtigen vereinigt, steht so im Gegensatze zu *tender*, wie *to make waste* zu *to niggard* = geizen, sparen. 5) *this* bezieht sich auf das Folgende: ein solcher Schlemmer, dass Du, vermittelst des Grabes und Deiner selbst, das aufzehrst, was der Welt zukommt. 6) *totter'd*, in der Q., ist die alte Schreibung des Wortes. — *weed* = Gewand. 7) *thriftless* = nutzlos, ungedeihlich, steht im Gegensatz zu dem folgenden *thy beauty's use:* die nützliche Verwerthung Deiner Schönheit, wobei an Vermehrung des Capitals gedacht wird. 8) *my old excuse* = meine Entschuldigung, wann ich, oder, dass ich alt bin. — Hazlitt liest *my whole excuse.* 9) Du siehst Dein Blut warm in Deinem Kinde, wenn Du es kalt in Deinen Adern fühlst. 10) *to unbless* = eine Mutter des ihr bestimmten Segens berauben. — Ebenso ist *to beguile* = die Welt um das bringen, worauf sie ein Anrecht hat. 11) *uneared* = ungepflügt, uncultivirt. 12) *fond* erklärt Malone auch hier mit *foolish.* Es ist vielleicht eher = blind verliebt, d. h. in sich selbst, in Beziehung auf das folgende *self-love.* 13) Sie erinnert sich ihrer Jugend, indem sie sich in Dir spiegelt. 14) Wie die Natur selbst freigebig ist, so leiht sie nur Denen, die auch freigebig sind. — *frank* und *free* sind Synonyme. 15) *sum of sums* = eine Summe, welche aus so vielen Summen besteht. 16) *acceptable audit* = gültige, annehmbare Rechnungsablage. 17) So die Q.; die meisten Hgg. ändern *thy executor.* 18) *hours* ist in der Q. *howres*, zur Bezeichnung der zweisylbigen Aussprache. Es ist die Zeit im Fortschritte ihrer Stunden gemeint. 19) *gaze* = Gegenstand des Anschauens und Anstaunens. 20) *to unfair* = der Schönheit berauben. Das Wort scheint von Sh. gebildet.

## V.

Those hours,[18] that with gentle work did frame
The lovely gaze[19] where every eye doth dwell,
Will play the tyrants to the very same,
And that unfair[20] which fairly doth excel:
For never-resting time leads summer on
To hideous winter, and confounds him there;
Sap[21] check'd with frost, and lusty leaves quite gone,
Beauty o'ersnow'd, and bareness[22] every where:
Then, were not summer's distillation left,
A liquid prisoner pent in walls of glass,
Beauty's effect with beauty were bereft,
Nor it, nor no remembrance what it was:[23]
  But flowers distill'd, though they with winter meet,
  Leese[24] but their show; their substance still lives sweet.

## VI.

Then let not winter's ragged hand deface
In thee thy summer, ere thou be distill'd:
Make sweet some vial; treasure[25] thou some place
With beauty's treasure, ere it be self-kill'd.
That use[26] is not forbidden usury,
Which happies[27] those that pay the willing loan;
That 's for thyself to breed another thee,
Or ten times happier, be it ten for one:
Ten times thyself were happier than thou art,
If ten of thine ten times refigur'd thee.
Then what could death do if thou shouldst depart,
Leaving thee living in posterity?
  Be not self-will'd,[28] for thou art much too fair
  To be death's conquest, and make worms thine heir.

## VII.

Lo! in the orient when the gracious light
Lifts up his burning head, each under eye[29]
Doth homage to his new-appearing sight,
Serving with looks his sacred majesty;
And having climb'd the steep-up heavenly hill,
Resembling strong youth in his middle age,
Yet mortal looks adore his beauty still,
Attending on his golden pilgrimage:
But when from high-most pitch with weary car,
Like feeble age, he reeleth from the day,
The eyes, 'fore duteous, now converted are
From his low tract, and look another way.
  So thou, thyself out-going in thy noon,
  Unlook'd on diest, unless thou get a son.

## VIII.

Music to hear,[30] why hear'st thou music sadly?
Sweets with sweets war not, joy delights in joy.
Why lov'st thou that which thou receiv'st not gladly,
Or else receiv'st with pleasure thine annoy?
If the true concord of well-tuned sounds,
By unions married, do offend thine ear,
They do but sweetly chide thee, who confounds
In singleness the parts that thou shouldst bear.
Mark, how one string, sweet husband to another,
Strikes each in each, by mutual ordering;[31]
Resembling sire and child and happy mother,
Who, all in one, one pleasing note do sing:
  Whose speechless song, being many, seeming one,[32]
  Sings this to thee, — »thou single wilt prove none.«

## IX.

Is it for fear to wet a widow's eye,
That thou consum'st thyself in single life?
Ah! if thou issueless shalt hap to die,
The world will wail thee, like a makeless[33] wife;
The world will be thy widow, and still weep,
That thou no form of thee hast left behind,
When every private widow well may keep,
By children's eyes, her husband's shape in mind.
Look, what an unthrift in the world doth spend,
Shifts but his place, for still the world enjoys it;[34]
But beauty's waste hath in the world an end,
And, kept unus'd, the user so destroys it.
  No love toward others in that bosom sits,
  That on himself such murderous shame commits.

## X.

For shame! deny that thou bear'st love to any,[35]
Who for thyself art so unprovident.
Grant, if thou wilt, thou art belov'd of many,
But that thou none lov'st is most evident;
For thou art so possess'd with murderous hate,
That 'gainst thyself thou stick'st not to conspire,
Seeking that beauteous roof[36] to ruinate,
Which to repair should be thy chief desire.
O, change thy thought, that I may change my mind![37]
Shall hate be fairer lodg'd than gentle love?
Be, as thy presence[38] is, gracious and kind,
Or to thyself, at least, kind-hearted prove:
  Make thee another self, for love of me,
  That beauty still may live in thine or thee.

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21) *sap* = Pflanzensaft, und *leaves* bezieht sich auf das vorhergehende *summer*. 22) Für *bareness* steht in manchen Ausgg. *barrenness*. 23) *Nor it etc.* steht ganz absolut: so würde die Frucht der Schönheit zugleich mit der Schönheit selbst hinweggenommen sein, so dass weder sie, noch eine Erinnerung von dem, was sie war, übrig bliebe. 24) *to leese* veraltet für *to lose*, zu Sh.'s Zeit gewöhnlich nur noch des Reims wegen gebraucht. — Das folgende Sonett schliesst sich unmittelbar an dieses an und setzt das Bild von dem Destilliren der Blumen zur Erhaltung ihres Wohlgeruches fort. 25) *to treasure* = zur Schatzkammer machen, mit einem Schatze füllen. 26) *use* = Verzinsung, Zins, im Gegensatz zu *usury* = Wucher. 27) *to happy* = beglücken. 28) Für *self-will'd* wäre vielleicht *self-kill'd* zu lesen, in Wiederanknüpfung an das vorhergehende *ere it be self-kill'd* 29) Jedes niedere Auge, jedes irdische Auge. 30) Du, den zu hören selbst Musik ist. 31) *mutual ordering* hier von der Aneinanderreihung der Töne des Saiteninstruments gebraucht. 32) Der wortlose Klang des Saiteninstruments, der aus vielen Tönen besteht, erscheint doch nur als einer. 33) *makeless* = des Gatten beraubt. 34) Der Gegensatz ist zwischen dem Verbrauch des Geldes, das doch immer in der Welt, im Besitze und Genuss seiner wechselnden Inhaber bleibt, und zwischen dem Verbrauche der Schönheit, welche unbenutzt, d. h. nicht fortgepflanzt, für die Welt verloren geht. 35) Dieses Sonett schliesst sich eng an das vorige an: Schäme Dich und gestehe nur, dass Du Niemanden liebst u. s. w. 36) *roof* wird auch sonst im weiteren Sinne = Behausung, gebraucht. So in As you like it (A. 2, Sc. 3). 37) Hier zuerst spricht der Dichter von sich in der ersten Person, oder vielmehr in der ersten Person von Demjenigen, in dessen Geist diese Ermahnungen zum Heirathen an den

## XI.

As fast as thou shalt wane, so fast thou grow'st
In one of thine, from that which thou departest;[39]
And that fresh blood which youngly[40] thou bestow'st,
Thou may'st call thine, when thou from youth convertest.[41]
Herein lives wisdom, beauty, and increase;
Without this,[42] folly, age, and cold decay:
If all were minded so, the times should cease,
And threescore year[43] would make the world away.
Let those whom Nature hath not made for store,[44]
Harsh, featureless, and rude, barrenly perish:
Look, whom she best endow'd, she gave thee[45] more;
Which bounteous gift thou shouldst in bounty cherish.
She carv'd thee for her seal, and meant thereby,
Thou shouldst print more, not let that copy[46] die.

## XII.

When I do count the clock that tells the time,
And see the brave day sunk in hideous night;
When I behold the violet past prime,
And sable curls all[47] silver'd o'er with white;
When lofty trees I see barren of leaves,
Which erst from heat did canopy the herd,
And summer's green all girded up in sheaves,
Borne on the bier with white and bristly beard;[48]
Then of thy beauty do I question make,[49]
That thou among the wastes of time must go,
Since sweets and beauties do themselves forsake,
And die as fast as they see others grow;
And nothing 'gainst Time's scythe can make defence,
Save breed,[50] to brave him, when he takes thee hence.

## XIII.

O, that you were yourself! but, love, you are
No longer yours, than you yourself here live:
Against this coming end you should prepare,
And your sweet semblance to some other give:
So should that beauty which you hold in lease
Find no determination;[51] then you were
Yourself again, after yourself's decease,
When your sweet issue your sweet form should bear.
Who lets so fair a house fall to decay,
Which husbandry[52] in honour might uphold
Against the stormy gusts of winter's day,
And barren rage of death's eternal cold?
O! none but unthrifts. Dear my love, you know,
You had a father: let your son say so.

## XIV.

Not from the stars do I my judgment pluck,
And yet, methinks, I have astronomy,[53]
But not to tell of good or evil luck,
Of plagues, of dearths, or seasons' quality;
Nor can I fortune to brief minutes tell,
Pointing to each his thunder, rain, and wind;
Or say with princes if it shall go well,
By oft predict[54] that I in heaven find:
But from thine eyes my knowledge I derive,
And, constant stars, in them I read such art,
As truth and beauty shall together thrive,
If from thyself to store[55] thou wouldst convert;
Or else of thee this I prognosticate,
Thy end is truth's and beauty's doom and date.

## XV.

When I consider every thing that grows
Holds in perfection but a little moment;
That this huge stage[56] presenteth nought but shows,
Whereon the stars in secret influence comment;
When I perceive that men as plants increase,
Cheered and check'd even by the self-same sky,
Vaunt in their youthful sap, at height decrease,
And wear their brave state out of memory;[57]
Then the conceit of this inconstant stay
Sets you most rich in youth before my sight,
Where wasteful Time debateth with Decay,
To change your day of youth to sullied night;
And, all in war with Time, for love of you,
As he takes from you, I engraft you new.[58]

## XVI.

But wherefore do not you a mightier way
Make war upon this bloody tyrant, Time,
And fortify yourself in your decay
With means more blessed than my barren[59] rhyme?

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jungen Freund gerichtet sind. 38) *presence* = Erscheinung. 39) *from that etc.* = von dem, wovon Du scheidest, bezieht sich auf *shalt wane* und auf *grow'st* gemeinschaftlich. 40) *youngly* = in der Jugend. 41) Wenn Du von der Jugend Dich abwendest, wenn Du alterst. 42) *without this* = ausserhalb dieses, steht im Gegensatz zu *herein*. 43) *year* in der Q., von manchen Hggn. in *years* verwandelt: die Welt würde in sechszig Jahren aussterben. 44) Welche die Natur nicht geschaffen hat zur Aufbewahrung, zur Erhaltung in einer Nachkommenschaft. 45) *thee* verbesserte Sewell das *the* der alten Ausgg.: sieh, wen die Natur auch am besten ausstattete, sie gab Dir doch mehr als Dem. 46) *copy* ist = Vorbild, Abbild. Hier im ersteren Sinne. 47) *all* emendirt Malone das *or* der Q., wofür Sewell *are* lesen wollte. So in Hamlet (A. 1, Sc. 2) *It was, as I have seen it in his life,* || *A sable silver'd.* 48) Indem die Einfahrt der Ernte mit einem Leichenbegängnisse verglichen wird, werden die Grannen an der Aehre mit dem Bart eines Todten verglichen. Dasselbe Bild kehrt wieder in Midsummer-Night's Dream (A. 2, Sc. 2) *and the green corn* || *Hath rotted, ere his youth attain'd a beard.* 49) Dann beschäftige ich mich in Gedanken mit Deiner Schönheit, dass auch Du unter den Verwüstungen der Zeit dahingehen musst. 50) Nur eine Nachkommenschaft kann der Zeit Trotz bieten, wenn sie Dich wegrafft. 51) *lease* = Pachtzeit, Pacht; *determination* = Ablauf derselben. 52) *husbandry* = wirthschaftliche Umsicht. 53) *astronomy* gebraucht Sh. im Sinne von Astrologie, Sterndeuterei. In diesem Sinne ist auch das folgende *to tell* = prophezeien, deuten aus den Sternen. 54) *by oft predict* = nach einer häufigen, gewöhnlichen Vorhersagung. Sewell las *by aught predict.* 55) Vgl. oben Anm. 44. 56) Malone u. A. setzen stillschweigend *state* für *stage*. — Die Welt ist eine Bühne, zu deren Spiele der Einfluss der Gestirne erst die rechte Erklärung liefert. 57) Und ihren stattlichen Prunk abtragen, bis dass er in Vergessenheit geräth. 58) In demselben Masse, wie die Zeit den Freund altern lässt und beraubt, schafft der Dichter in seiner Vorstellung ihn neu. — Das folgende Sonett schliesst sich eng an dieses an, daher *a mightier way* = auf eine wirksamere Weise, als durch die Dar-

Now stand you on the top of happy hours,
And many maiden gardens, yet unset,
With virtuous wish would bear your[60] living flowers,
Much liker than your painted counterfeit:
So should the lines of life that life repair,
Which this, Time's pencil, or my pupil pen,[61]
Neither in inward worth, nor outward fair,[62]
Can make you live yourself in eyes of men.
To give away yourself keeps yourself still,[63]
And you must live, drawn by your own sweet skill.

## XVII.

Who will believe my verse in time to come,
If it were fill'd with your most high deserts?
Though yet, heaven knows, it is but as a tomb
Which hides your life, and shows not half your parts.
If I could write the beauty of your eyes,
And in fresh numbers number[64] all your graces,
The age to come would say, »This poet lies;
Such heavenly touches ne'er touch'd earthly faces.«
So should my papers, yellow'd with their age,
Be scorn'd, like old men of less truth than tongue,
And your true rights be term'd a poet's rage,
And stretched metre of an antique song:[65]
But were some child of yours alive that time,
You should live twice, — in it, and in my rhyme.

## XVIII.

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date.
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance, or nature's changing course, untrimm'd;[66]
But thy eternal summer shall not fade,
Nor lose possession of that fair thou owest;[67]
Nor shall Death brag thou wander'st in his shade,
When in eternal lines to time thou growest.[68]
So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee.

## XIX.

Devouring Time, blunt thou the lion's paws,
And make the earth devour her own sweet brood;
Pluck the keen teeth from the fierce tiger's jaws,
And burn the long-liv'd phœnix in her blood;
Make glad and sorry seasons as thou fleets,[69]
And do whate'er thou wilt, swift-footed Time,
To the wide world, and all her fading sweets;
But I forbid thee one most heinous crime:
O! carve not with thy hours my love's fair brow,
Nor draw no lines there with thine antique pen;
Him in thy course untainted do allow,
For beauty's pattern to succeeding men.
Yet, do thy worst, old Time: despite thy wrong,
My love shall in my verse ever live young.[70]

## XX.

A woman's face, with Nature's own hand painted,
Hast thou, the master-mistress[71] of my passion;
A woman's gentle heart, but not acquainted
With shifting change, as is false women's fashion;
An eye more bright than theirs, less false in rolling,
Gilding the object whereupon it gazeth;
A man in hue, all hues in his controlling,[72]
Which steals men's eyes, and women's souls amazeth;
And for a woman wert thou first created;
Till Nature, as she wrought thee, fell a-doting,
And by addition me of thee defeated,
By adding one thing to my purpose nothing.
But since she prick'd[73] thee out for women's pleasure,
Mine be thy love, and thy love's use their treasure.

## XXI.

So is it not with me, as with that Muse,
Stirr'd by a painted beauty to his verse,[74]
Who heaven itself for ornament doth use,
And every fair with his fair doth rehearse;
Making a couplement[75] of proud compare,
With sun and moon, with earth and sea's rich gems,
With April's first-born flowers, and all things rare
That heaven's air in this huge rondure[76] hems.
O! let me, true in love, but truly write,

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stellung des Dichters. 59) *blessed* steht im Gegensatz zu *barren;* Beides doppelsinnig. 60) *your* änderte Lintot unnöthiger Weise in *you* um. — *living flowers* = lebendige Blumen, ist dem *painted counterfeit* = dem bloss gemalten Abbild, gegenübergestellt. Dazu gehört auch das folgende *lines of life* = die lebendigen Züge, die Züge oder Linien, wie sie in den Kindern fortleben. 61) *my pupil pen* = meine ungeübte Feder. 62) *fair* = Schönheit. 63) Dass Du Dich weggiebst an Andere, Kinder erzeugst, das erhält Dich dauernd. 64) *numbers* und *number* sind hier so zusammengestellt im Wortspiel, wie zwei Zeilen weiter *touches* und *touched.* 65) Und das, was Dir mit Recht gebührt, würde als Ekstase des Dichters gelten und als der übertriebene oder gespreizte poetische Ausdruck eines Liedes aus alter Zeit. 66) *to untrim* = des Putzes entkleiden. 67) Dein Sommer soll die Schönheit nicht verlieren, die Du besitzest. 68) Wenn Du in ewig dauernden Zeilen Dich der Zeit einverleibst, bei der Zeit festwächsest. 69) Die Q. hat *fleet'st.* Umgekehrt steht in den alten Drucken, bei einer Häufung der Consonanten, häufig die zweite Person des Singulars mit *s* statt mit *st.* — In der vorigen Zeile geht *in her blood* darauf, dass der altgewordene Phönix sich selbst verbrennt, während er noch lebendiges Blut hat. 70) Wie dieses Sonett nur mit den beiden vorhergehenden Sonetten, nicht aber mit dem ganzen vorhergehenden Cyklus zusammengehört, so hat das folgende Sonett mit den bisherigen nichts gemein. 71) *master* geht auf das wirkliche Geschlecht des angeredeten Freundes, *mistress* auf sein mädchenhaftes Ansehen, welches bewirkt, dass der Dichter ihm wie einer Geliebten seine Leidenschaft widmet. 72) Ein Mann an Farbe, der alle andern Farben in der seinigen übertrifft. — Das folgende *Which steals etc.* bezieht sich auf *in his* scil. *hue.* — Vgl. Einleitung pag. 752 über eine vermeintliche Anspielung auf den Namen des Freundes, die Tyrwhitt hier finden wollte. 73) *to prick* = bezeichnen, bestimmen für Etwas. 74) *his verse* steht, weil unter *that Muse* die Muse eines Dichters verstanden wird. — *painted beauty* = geschminkte Schönheit, die nicht ächt ist und die daher äusserlichen Schmuckes bedarf. 75) *couplement* = Paarung, Verbindung. 76) *rondure* = Rund, Erdenrund. 77) Der Dichter citirt hier ironisch eine anderen Dichtern sehr geläufige Vergleichung. Damit in Verbindung steht auch das Folgende: Diejenigen, welche nur von Hörensagen lieben, die nicht wirklich verliebt sind, mögen mehr von dem Gegenstande

And then believe me, my love is as fair
As any mother's child, though not so bright
As those gold candles fix'd in heaven's air:[77]
Let them say more that like of hearsay well;
I will not praise, that purpose not to sell.

## XXII.

My glass shall not persuade me I am old,
So long as youth and thou are of one date;
But when in thee time's furrows I behold,
Then look I death my days should expiate.[78]
For all that beauty that doth cover thee
Is but the seemly raiment of my heart,
Which in thy breast doth live, as thine in me:
How can I then be elder than thou art?
O! therefore, love, be of thyself so wary,
As I, not for myself, but for thee will,
Bearing thy heart, which I will keep so chary
As tender nurse her babe from faring ill.
Presume not on thy heart, when mine is slain;
Thou gav'st me thine, not to give back again.

## XXIII.

As an unperfect[79] actor on the stage,
Who with his fear is put besides his part,
Or some fierce thing replete with too much rage,
Whose strength's abundance weakens his own heart;
So I, for fear of trust,[80] forget to say
The perfect ceremony of love's rite,
And in mine own love's strength seem to decay,
O'ercharg'd with burden of mine own love's might.
O! let my books[81] be then the eloquence
And dumb presagers[82] of my speaking breast,
Who plead for love, and look for recompense,
More than that tongue that more hath more express'd.[83]
O! learn to read what silent love hath writ:
To hear with eyes belongs to love's fine wit.

## XXIV.

Mine eye hath play'd the painter, and hath stell'd[84]
Thy beauty's form in table[85] of my heart:
My body is the frame wherein 't is held,
And perspective[86] it is best painter's art;
For through the painter must you see his skill,
To find where your true image pictur'd lies,
Which in my bosom's shop is hanging still,
That hath his windows glazed with thine eyes.
Now see what good turns eyes for eyes have done:
Mine eyes have drawn thy shape, and thine for me
Are windows to my breast, where-through the sun
Delights to peep, to gaze therein on thee;
Yet eyes this cunning want to grace their art,
They draw but what they see, know not the heart.

## XXV.

Let those who are in favour with their stars
Of public honour and proud titles boast,
Whilst I, whom fortune of such triumph bars,
Unlook'd for[87] joy in that I honour most.
Great princes' favourites their fair leaves spread
But as the marigold at the sun's eye;[88]
And in themselves their pride lies buried,
For at a frown they in their glory die.
The painful warrior, famoused for fight,[89]
After a thousand victories once foil'd,
Is from the book of honour razed quite,
And all the rest forgot for which he toil'd:
Then happy I, that love and am belov'd,
Where I may not remove, nor be remov'd.

## XXVI.

Lord of my love, to whom in vassalage
Thy merit hath my duty strongly knit,
To thee I send this written embassage,
To witness duty,[90] not to show my wit:
Duty so great, which wit so poor as mine
May make seem bare, in wanting words to show it,
But that I hope some good conceit of thine
In thy soul's thought, all naked,[91] will bestow it;
Till whatsoever star that guides my moving
Points on me graciously with fair aspect,
And puts apparel on my tatter'd loving,
To show me worthy of thy sweet respect:[92]
Then may I dare to boast how I do love thee;
Till then, not show my head where thou may'st prove me.

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ihrer Liebe rühmen; ich will ihn nicht herausstreichen, wie ein Verkäufer seine Waare herausstreicht. 78) *to expiate*, eigentlich = abbüssen, scheint hier = erfüllen, zur Vollendung bringen, gebraucht. 79) *unperfect* = seiner Sache nicht gewiss, nicht fest in Etwas, hier von der Rolle, aus welcher der Schauspieler in seiner Bangigkeit fällt. 80) Aus Mangel an Selbstvertrauen. 81) Für *books* setzte Sewell *looks*. Doch scheint die alte Lesart richtig und das Sonett als Widmung einer Büchersendung beigegeben zu sein. 82) *presager* = Vorherverkündiger, Erklärer, wie etwa der Chorus auf dem Sh.'schen Theater. 83) *more* ist zuerst Object zu *express'd*, dann Adverbium: meine Zunge, welche mehr gesagt hat und dieses Mehr deutlicher. 84) Die Q. hat *steeld*. Indess zeigt der Reim auf *held*, sowie die Vergleichung mit einem Verse in Lucrece: *To find a face where all distress is stell'd* im Reim auf *dwell'd*, dass *stell'd* zu lesen sei. — *to stell* erklären die Hgg. mit *to fix;* es ist vielleicht = zur Schau stellen, ausstellen. 85) *table* = Tafel oder Platte, auf die das Bild aufgetragen wird. 86) *perspective* = Optik, optische Täuschung, betont Sh. auf der ersten Sylbe. 87) *unlook'd for* = unbeachtet. 88) Wie die Sonnenblume welk wird, wenn die Sonne nicht mehr scheint, so geht es auch mit den Günstlingen grosser Fürsten, sobald die Sonne der Gunst ihnen entzogen wird. 89) *fight* schlug Theobald vor für *worth* der Q., um den nöthigen Reim auf *quite* zu gewinnen, und ebenso schlug er *forth* für *quite* vor, falls *worth* beibehalten werden sollte. — *famoused*, das die Lexikographen nur als Adjectiv verzeichnen, kommt von *to famous* = berühmt machen, das sich in Lodge's Rosalynde findet: *to famous that house that never hath been found without men approved in chivalry.* — *painful* = der viele Mühsal, viele Anstrengung zu bestehen hat. 90) Um meine Ergebenheit zu bezeugen. — Das Gedicht scheint ein Widmungssonett an einen Höherstehenden zu sein. 91) *all naked* geht wie das vorhergehende synonyme *bare* auf *duty*, auf das sich das folgende *it* bezieht: Deine günstige Auffassung wird die von mir dargebrachte arme und nackte Huldigung in Deiner Seele bergen oder unterbringen, bis mein Leitstern mir günstig ist und meine zerlumpt erscheinende Anhänglichkeit anständig bekleidet. 92) *their sweet respect* in der Q., von Malone verbessert. — *respect* = Beachtung. 93) *to work my mind* =

## XXVII.

Weary with toil I haste me to my bed,
The dear repose for limbs with travel tired;
But then begins a journey in my head,
To work my mind, when body's work 's[93] expired:
For then my thoughts (from far where I abide)[94]
Intend a zealous pilgrimage to thee,
And keep my drooping eyelids open wide,
Looking on darkness which the blind do see:
Save that my soul's imaginary sight
Presents thy shadow[95] to my sightless view,
Which, like a jewel hung in ghastly night,
Makes black night beauteous, and her old face new.
Lo! thus by day my limbs, by night my mind,
For thee, and for myself,[96] no quiet find.

## XXVIII.

How can I then return in happy plight,
That am debarr'd the benefit of rest?
When day's oppression is not eas'd by night,
But day by night, and night by day, oppress'd?
And each, though enemies to either's reign,
Do in consent shake hands to torture me;
The one by toil, the other to complain
How far I toil, still farther off from thee.[97]
I tell the day, to please him thou art bright,
And dost him grace when clouds do blot the heaven:
So flatter I the swart-complexion'd[98] night,
When sparkling stars twire not, thou gild'st the even.[99]
But day doth daily draw my sorrows longer,
And night doth nightly make grief's strength[100] seem stronger.

## XXIX.

When, in disgrace with fortune and men's eyes,
I all alone beweep my outcast state,
And trouble deaf heaven with my bootless cries,
And look upon myself, and curse my fate,
Wishing me like to one more rich in hope,
Featur'd like him, like him with friends possess'd,
Desiring this man's art, and that man's scope,
With what I most enjoy contented least;
Yet in these thoughts myself almost despising,
Haply I think on thee, and then my state
(Like to the lark at break of day arising[101]
From sullen earth) sings hymns at heaven's gate:
For thy sweet love remember'd[102] such wealth brings,
That then I scorn to change my state with kings.

## XXX.

When to the sessions of sweet silent thought
I summon up remembrance of things past,
I sigh the lack of many a thing I sought,
And with old woes new wail my dear time's waste:
Then can I drown an eye, unus'd to flow,
For precious friends hid in death's dateless[103] night,
And weep afresh love's long since cancell'd woe,
And moan the expense of many a vanish'd sight.[104]
Then can I grieve at grievances foregone,
And heavily from woe to woe tell o'er
The sad account of fore-bemoaned moan,
Which I new pay, as if not paid before:[105]
But if the while I think on thee, dear friend,
All losses are restor'd, and sorrows end.

## XXXI.

Thy bosom is endeared with all hearts,
Which I by lacking have supposed dead,
And there reigns love, and all love's loving parts,
And all those friends which I thought buried.
How many a holy and obsequious[106] tear
Hath dear religious love stol'n from mine eye,
As interest of the dead, which now appear
But things remov'd, that hidden in thee lie![107]
Thou art the grave where buried love doth live,
Hung with the trophies of my lovers[108] gone,
Who all their parts of me to thee did give;
That due of many now is thine alone:
Their images I lov'd I view in thee,[109]
And thou (all they)[110] hast all the all of me.

## XXXII.

If thou survive my well-contented day,
When that churl Death my bones with dust shall cover
And shalt by fortune once more re-survey
These poor rude lines of thy deceased lover,
Compare them with the bettering of the time,[111]
And though they be outstripp'd by every pen,
Reserve[112] them for my love, not for their rhyme.

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beschäftigen, steht dem *body's work* gegenüber. 94) Aus der Entfernung, in der ich von Dir wohne. 95) *their shadow* in der Q., von Malone verbessert. 96) *for thee* bezieht sich auf *by night my mind*, und *for myself* auf *by day my limbs*. — Mit diesem Sonett steht das folgende in engster Verbindung. 97) Der Eine, der Tag, durch seine Arbeit, und die Andere, die Nacht, dadurch, dass ich dann klage, wie ich bei aller Arbeit doch immer weiter von Dir weg bin. 98) *swart-complexioned* = von schwärzlicher, dunkler Hautfarbe. 99) *to twire* = blinzeln, verstohlen blicken. So in Beaumont und Fletcher's Women Pleased: *I saw the wench that twired and twinkled at thee.* — Für *gild'st*, in alter Orthographie *guild'st*, hat die Q. *guil'st*. 100) *strength* schlug Collier vor für *length* der Q., das offenbar durch das vorhergehende *longer* veranlasst war. — Dieselbe Steigerung hat Sh. in K. Henry IV. Second Part (A. 2, Sc. 3) *Then join you with them, like a rib of steel,* || *To make strength stronger.* 101) Die Q. schliesst die Parenthese hinter *arising* ab; vielleicht sollte der Schluss vor *arising* stehen. 102) Die Erinnerung an Deine Liebe macht mich so reich. 103) *dateless* = ohne Termin des Ablaufs oder Verfalles, endlos. 104) Ich beklage, was mir manches jetzt verschwundene Bild gekostet hat. — Malone nimmt, sehr unwahrscheinlich, an, dass *sight* des Reimes wegen für *sigh* gesetzt sei. — Vielleicht ist *expense* auch = das Verschwinden. 105) Die traurige Rechnung eines schon früher geklagten Leides, die ich auf's Neue bezahle, als ob ich sie nicht schon einmal bezahlt hätte. — An dieses Sonett schliesst sich das folgende eng an. 106) *obsequious* = den Todten gewidmet oder gebührend. 107) Die Q. hat *in there lie*, von Gildon verbessert: die Todten sind nicht wirklich todt, sondern erscheinen nur als Wesen, die, aus dem Verkehr entrückt, in dem Freunde verborgen liegen. 108) *lover* = Freund, wie *love* bei Sh. und seinen Zeitgenossen überall = Freundschaft. 109) Das Bild Derer, die ich liebte, schaue ich nun in Dir an. 110) Du, der Du sie Alle in Dir vereinst, der Du sie Alle bist. 111) Wenn Du meine Verse dann mit dem Fortschritt vergleichst, den die Poesie

Exceeded by the height of happier[113] men.
O! then vouchsafe me but this loving thought:
»Had my friend's Muse grown with this growing age,
A dearer birth than this his love had brought,
To march in ranks of better equipage:
  But since he died, and poets better prove,
  Theirs for their style I 'll read, his for his love.«

## XXXIII.

Full many a glorious morning have I seen
Flatter the mountain-tops with sovereign eye,
Kissing with golden face the meadows green,
Gilding pale streams with heavenly alchymy;[114]
Anon permit the basest clouds to ride
With ugly rack[115] on his celestial face,
And from the forlorn world his visage hide,
Stealing unseen to west with this disgrace.
Even so my sun one early morn did shine,
With all-triumphant splendour on my brow;
But out, alack! he was but one hour mine,
The region cloud[116] hath mask'd him from me now.
  Yet him for this my love no whit disdaineth;
  Suns of the world may stain, when heaven's sun staineth.[117]

## XXXIV.

Why didst thou promise such a beauteous day,
And make me travel forth without my cloak,
To let base clouds o'ertake me in my way,
Hiding thy bravery in their rotten[118] smoke?
'T is not enough that through the cloud thou break,
To dry the rain on my storm-beaten face,
For no man well of such a salve can speak,
That heals the wound, and cures not the disgrace:
Nor can thy shame give physic to my grief;
Though thou repent, yet I have still the loss:
The offender's sorrow lends but weak relief
To him that bears the strong offence's cross.[119]
  Ah! but those tears are pearl, which thy love sheds,
  And they are rich and ransom all ill deeds.

## XXXV.

No more be griev'd at that which thou hast done;
Roses have thorns, and silver fountains mud;
Clouds and eclipses stain both moon and sun,
And loathsome canker lives in sweetest bud.
All men make faults, and even I in this,
Authorizing[120] thy trespass with compare;
Myself corrupting, salving thy amiss,[121]
Excusing thy sins more than thy sins are:[122]
For to thy sensual fault I bring in sense,[123] —
Thy adverse party is thy advocate, —
And 'gainst myself a lawful plea commence.
Such civil war is in my love and hate,
  That I an accessary needs must be
  To that sweet thief which sourly[124] robs from me.

## XXXVI.

Let me confess that we two must be twain,[125]
Although our undivided[126] loves are one:
So shall those blots that do with me remain,
Without thy help by me be borne alone.
In our two loves there is but one respect,
Though in our lives a separable spite,[127]
Which though it alter not love's sole[128] effect,
Yet doth it steal sweet hours from love's delight.
I may not evermore acknowledge thee,
Lest my bewailed guilt should do thee shame:
Nor thou with public kindness honour me,
Unless thou take that honour from thy name:[129]
  But do not so; I love thee in such sort,
  As, thou being mine, mine is thy good report.

## XXXVII.

As a decrepit father takes delight
To see his active[130] child do deeds of youth,
So I, made lame by fortune's dearest spite,
Take all my comfort of thy worth and truth;
For whether beauty, birth, or wealth, or wit,
Or any of these all, or all, or more,
Entitled in thy parts[131] do crowned sit,
I make my love engrafted to this store:
So then I am not lame, poor, nor despis'd,
Whilst that this shadow doth such substance give,
That I in thy abundance am suffic'd,
And by a part of all thy glory live.
  Look, what is best, that best I wish in thee:
  This wish I have; then ten times happy me!

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mittlerweile gemacht hat. 112) *to reserve* = bewahren. 113) *happier* = talentvoller, begabter. 114) *alchymy* = Goldmacherkunst. Dasselbe Bild von den vergoldenden Strahlen der Sonne kehrt wieder in K. John (A. 3, Sc. 1) *To solemnize this day, the glorious sun || Stays in his course, and plays the alchymist.* — Im vorigen Verse ist *green* mit *kissing* zu verbinden: die Wiesen werden erst grün von dem Kuss des goldenen Antlitzes der Morgensonne. 115) *rack* = Zug der Wolken am Himmel, Wolkendunst. 116) *region cloud* = die Wolke in der Luftregion. So in Hamlet (A. 2, Sc. 2) *I should have fatted all the region kites || With this slave's offal.* 117) *to stain* = Flecken haben, sich trüben. — Mit diesem Sonette stehen die beiden folgenden in genauem Zusammenhange. 118) *rotten* = schmutzig. — *bravery* = Pracht. 119) *cross* ist Malone's evidente Verbesserung für *loss* der Q., offenbar irrthümlich wiederholt aus dem vorhergehenden *loss.* 120) *to authorize* ist hier auf der zweiten Sylbe betont. 121) *amiss* = Fehler, Vergehen. 122) Die Q. hat zweimal *their sins:* indem meine Entschuldigung Deiner Sünden weiter ging, als Deine Sünden selbst. 123) Zur Vertheidigung Deines sinnlichen Vergehens lasse ich vor Gericht meinen Sinn, meine Vernunft auftreten. Zwischen *sensual* und *sense* besteht eine Antithese. 124) *sourly* = kränkend empfindlich, steht im Gegensatz zu *sweet thief* = holder Dieb. 125) *twain* = zwei, entzweit. 126) *undivided* = unzertrennlich, nach der gewöhnlichen Sh.'schen Bedeutung der mit *un-* zusammengesetzten Participien. 127) *separable spite* = eine Tücke, geeignet uns zu trennen. Wie hier *separable*, gebraucht Sh. auch *dividable* in activem Sinne in Troilus and Cressida (A. 1, Sc. 3). — *lives* ist dem *loves* so entgegengestellt, wie *spite* dem *respect.* 128) *sole* = einzig, unvergleichlich. 129) Die Ehre, die der Freund dem Dichter öffentlich erweisen würde, müsste der Freund seinem eigenen Namen rauben oder entziehen. — Die beiden folgenden Schlussverse bilden auch den Schluss des 96. Sonetts. 130) *active*, von körperlicher Gewandtheit, steht im Gegensatz zu dem folgenden *made lame* = gelähmt durch den tiefgehendsten Hass des Geschickes. 131) *entitled in thy parts* = in Deinen Gaben mit dem Rechte

## XXXVIII.

How can my Muse want subject to invent, [132]
While thou dost breathe, that pour'st into my verse
Thine own sweet argument, too excellent
For every vulgar paper to rehearse?
O! give thyself the thanks, if aught in me
Worthy perusal stand against thy sight;
For who 's so dumb that cannot write to thee,
When thou thyself dost give invention light?
Be thou the tenth Muse, ten times more in worth
Than those old nine which rhymers invocate;
And he that calls on thee, let him bring forth
Eternal numbers to outlive long date.
If my slight Muse do please these curious days, [133]
The pain be mine, but thine shall be the praise.

## XXXIX.

O! how thy worth with manners may I sing,
When thou art all the better part of me?
What can mine own praise to mine own self bring?
And what is 't but mine own, when I praise thee?
Even for this let us divided live,
And our dear love lose name of single one,
That by this separation I may give
That due to thee which thou deserv'st alone.
O absence, what a torment wouldst thou prove,
Were it not thy sour leisure gave sweet leave
To entertain the time with thoughts of love,
Which time and thoughts so sweetly doth deceive, [134]
And that thou teachest how to make one twain,
By praising him here, who doth hence remain! [135]

## XL.

Take all my loves, my love, yea, take them all:
What hast thou then more than thou hadst before?
No love, my love, that thou may'st true love call:
All mine was thine before thou hadst this more.
Then, if for my love thou my love receivest,
I cannot blame thee for [136] my love thou usest;
But yet be blam'd, if thou thyself [137] deceivest
By wilful taste of what thyself refusest.
I do forgive thy robbery, gentle thief,
Although thou steal thee [138] all my poverty;
And yet love knows, it is a greater grief
To bear love's wrong, than hate's known injury.
Lascivious grace, in whom all ill well shows,
Kill me with spites; yet we must not be foes.

## XLI.

Those petty wrongs that liberty [139] commits,
When I am sometime absent from thy heart,
Thy beauty and thy years full well befits,
For still temptation follows where thou art.
Gentle thou art, and therefore to be won,
Beauteous thou art, therefore to be assail'd;
And when a woman wooes, what woman's son
Will sourly leave her till she [140] have prevail'd?
Ah me! but yet thou mightst my seat [141] forbear,
And chide thy beauty and thy straying youth,
Who lead thee in their riot even there
Where thou art forc'd to break a two-fold truth;
Hers, by thy beauty tempting her to thee,
Thine, by thy beauty being false to me.

## XLII.

That thou hast her, it is not all my grief,
And yet it may be said, I lov'd her dearly;
That she hath thee, is of my wailing chief,
A loss in love that touches me more nearly.
Loving offenders, thus I will excuse ye: —
Thou dost love her, because thou know'st I love her;
And for my sake even so doth she abuse me,
Suffering my friend for my sake to approve her.
If I lose thee, my loss is my love's gain, [142]
And losing her, my friend hath found that loss;
Both find each other, and I lose both twain,
And both for my sake lay on me this cross:
But here 's the joy; my friend and I are one;
Sweet flattery! then she loves but me alone.

## XLIII.

When most I wink, then do mine eyes best see,
For all the day they view things unrespected; [143]
But when I sleep, in dreams they look on thee,
And darkly bright are bright in dark directed.
Then thou, whose shadow shadows doth make bright,
How would thy shadow's form [144] form happy show
To the clear day with thy much clearer light,
When to unseeing eyes thy shade shines so?
How would, I say, mine eyes be blessed made
By looking on thee in the living day,
When in dead night thy [145] fair imperfect shade
Through heavy sleep on sightless eyes doth stay?
All days are nights to see, [146] till I see thee,
And nights bright days, when dreams do show thee me. [147]

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des Besitzes ansässig. — Die Q. hat *in their parts.* 132) *to invent* steht geradezu = dichten, wie *invention* = Dichtung, Dichtkunst. 133) *curious* = schwer zu befriedigen, kritisch. — *pain* = dichterische Anstrengung, Mühe des Dichtens. — Mit diesem Sonett steht das folgende in enger Verbindung. 134) *which* bezieht sich auf *To entertain etc.* = die Zeit hinbringen mit u. s. w. — Für *doth* hat die Q. *dost*, auf *absence* bezüglich. — *time and thoughts* ist Object zu *deceive.* 135) *here* = hier, im Gegensatz von *hence* = fern von hier. — Die drei folgenden Sonette knüpfen wieder an das 36. Sonett an. 136) *for* = weil. 137) *this self* in der Q., von Gildon verbessert. 138) *steal thee* = zu Deinem Nutzen oder Gebrauch raubst. 139) *liberty* = Ungebundenheit, Ausgelassenheit. — Die Einschiebung dieses Singulars hat veranlasst, dass *befits* statt *befit*, von *petty wrongs* abhängig, gesetzt ist. 140) *she* verbessert Tyrwhitt das *he* der Q. 141) *seate* in der Q. ist vielleicht *state* zu lesen. Doch citirt Boaden zur Rechtfertigung der alten Lesart aus Othello (A. 2, Sc. 1) *For that I do suspect the lusty Moor || Hath leap'd into my seat.* — Malone ändert *thou mightst, my sweet, forbear.* 142) So gewinnt meine Geliebte, was ich verliere. — Drei Zeilen vorher setzen manche Hgg. willkürlich *knew'st* für *know'st.* 143) *unrespected* = unbeachtet, nicht beachtenswerth. 144) *thy shadow's form* resümirt das vorhergehende *thou* in sich. 145) *their* in der Q. für *thy*, von Malone verbessert. 146) Alle Tage sind wie Nächte anzusehen, erscheinen wie Nächte. — Malone schlug *to me* für *to see* vor. 147) scil. *show thee to me.* — Die Umstellung ist wohl vorgenommen, um die beiden Verse nicht auf *thee* reimen zu lassen. 148) *thought* doppelsinnig =

## XLIV.

If the dull substance of my flesh were thought,
Injurious distance should not stop my way;
For then, despite of space, I would be brought,
From limits far remote, where thou dost stay.
No matter then, although my foot did stand
Upon the farthest earth remov'd from thee:
For nimble thought can jump both sea and land,
As soon as think the place where he would be.
But, ah! thought [148] kills me, that I am not thought,
To leap large lengths of miles when thou art gone,
But that, so much of earth and water wrought, [149]
I must attend time's leisure with my moan;
  Receiving nought by elements so slow
  But heavy tears, badges of either's [150] woe.

## XLV.

The other two, slight air and purging fire,
Are both with thee, wherever I abide;
The first my thought, the other my desire,
These present-absent with swift motion slide:
For when these quicker elements are gone
In tender embassy of love to thee,
My life, being made of four, with two alone
Sinks down to death, oppress'd with melancholy;
Until life's composition be recur'd
By those swift messengers return'd from thee,
Who even but now come back again, assur'd
Of thy [151] fair health, recounting it to me:
  This told, I joy; [152] but then, no longer glad,
  I send them back again, and straight grow sad.

## XLVI.

Mine eye and heart are at a mortal war,
How to divide the conquest of thy sight;
Mine eye my heart thy picture's sight would bar,
My heart mine eye the freedom of that right.
My heart doth plead that thou in him dost lie,
(A closet never pierc'd with crystal eyes,)
But the defendant doth that plea deny,
And says in him thy fair appearance lies.
To 'cide [153] this title is impannelled
A quest of thoughts, all tenants to the heart;
And by their verdict is determined
The clear eye's moiety, [154] and the dear heart's part:
  As thus; mine eye's due is thine outward part,
  And my heart's right thine inward love of heart.

## XLVII.

Betwixt mine eye and heart a league is took,
And each doth good turns now unto the other.
When that mine eye is famish'd for a look,
Or heart in love with sighs himself doth smother,
With my love's picture then my eye doth feast,
And to the painted banquet bids [155] my heart:
Another time mine eye is my heart's guest,
And in his thoughts of love doth share a part:
So, either by thy picture or my love,
Thyself away art [156] present still with me;
For thou not farther than my thoughts canst move,
And I am still with them, and they with thee;
  Or, if they sleep, thy picture in my sight
  Awakes my heart to heart's and eye's delight.

## XLVIII.

How careful was I, when I took my way,
Each trifle under truest bars to thrust;
That to my use it might unused stay
From hands of falsehood, [157] in sure wards of trust!
But thou, to whom [158] my jewels trifles are,
Most worthy comfort, now my greatest grief,
Thou, best of dearest, and mine only care,
Art left the prey of every vulgar thief.
Thee have I not lock'd up in any chest,
Save where thou art not, though I feel thou art,
Within the gentle closure of my breast,
From whence at pleasure thou may'st come and part;
  And even thence thou wilt be stol'n, I fear,
  For truth proves thievish for a prize so dear. [159]

## XLIX.

Against that time, if ever that time come,
When I shall see thee frown on my defects,
Whenas [160] thy love hath cast his utmost sum,
Call'd to that audit by advis'd respects;
Against that time, when thou shalt strangely [161] pass,
And scarcely greet me with that sun, thine eye;
When love, converted from the thing it was,
Shall reasons find of settled gravity; [162]
Against that time do I ensconce me here
Within the knowledge of mine own desert, [163]
And this my hand against myself uprear,
To guard the lawful reasons on thy part:
  To leave poor me thou hast the strength of laws,
  Since why to love I can allege no cause.

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Schwermuth, und = Gedanke. 149) Da ich so sehr aus den beiden schwereren Elementen, aus Erde und Wasser, geschaffen bin. — Die beiden leichteren Elemente der Menschenbildung, Luft und Feuer, werden dann in dem folgenden Sonett erwähnt, das mit diesem und dem vorhergehenden ein Ganzes bildet. So in K. Henry V. (A. 3, Sc. 7) *he is pure air and fire; and the dull elements of earth and water never appear in him.* 150) *either* = die beiden erwähnten Elemente, Erde und Wasser. 151) *their* in der Q. für *thy;* ebenso im folgenden Sonette *their picture* und *their fair appearance.* 152) Wenn mir das berichtet ist, so frohlocke ich. 153) *to side* in der Q.; *'cide* ist abgekürzt aus *decide.* — Im Folgenden ist das Bild von einem Geschwornengerichte *(quest)*, das diese streitige Rechtsfrage zu entscheiden hat. 154) *moiety* = entsprechender Theil eines Ganzen. — *clear* und *dear* sind lautlich einander gegenübergestellt. — Dieses Sonett, zu welchem das folgende den Gegensatz liefert, erinnert an das 24. Sonett, zu dem es vielleicht gehört. 155) *to bid* = entbieten, einladen. 156) *art* verbesserte Malone das *are* der Q.: Du selbst, wenn Du auch entfernt bist, bist doch stets bei mir gegenwärtig. 157) Vor unrechtlichen Händen bewahrt. — Wie *falsehood* = Unehrlichkeit, ist nachher *truth* = Ehrlichkeit. 158) *to whom* = verglichen mit dem. 159) So in Venus and Adonis: *rich preys make true men thieves.* — Dieses Sonett steht im Zusammenhange mit Sonett 50—52. 160) *whenas* für *when:* wenn Deine Liebe zu mir, durch überlegte Berücksichtigung der Verhältnisse veranlasst, ihre Rechnung abgeschlossen haben wird. 161) *strangely* = in fremdthuender Haltung. 162) Gründe zu einer gesetzten Gravität in Deinem Benehmen. 163) *desert* ist hier entweder nach dem Zusammenhange = geringes Verdienst, Mangel an Verdienst; oder der Sinn ist: ich verschanze mich hinter dem Bewusstsein, wie ich es selbst verdient habe, dass Du mich meidest. Erstere Deutung

L.

How heavy do I journey on the way,
When what I seek (my weary travel's end)
Doth teach that ease and that repose to say,
»Thus far the miles are measur'd from thy friend!«
The beast that bears me, tired with my woe,
Plods dully [164] on, to bear that weight in me,
As if by some instinct the wretch did know,
His rider lov'd not speed, being made from thee. [165]
The bloody spur cannot provoke him on
That sometimes anger thrusts into his hide,
Which heavily he answers with a groan,
More sharp to me than spurring to his side;
For that same groan doth put this in my mind,
My grief lies onward, and my joy behind.

LI.

Thus can my love excuse the slow offence [166]
Of my dull bearer, when from thee I speed:
From where thou art why should I haste me thence?
Till I return, of posting is no need.
O! what excuse will my poor beast then find,
When swift extremity can seem but slow?
Then should I spur, though mounted on the wind;
In winged speed no motion shall I know:
Then can no horse with my desire keep pace;
Therefore desire (of perfect'st [167] love being made)
Shall neigh (no dull flesh) in his fiery race;
But love, for love, thus shall excuse my jade;
Since from thee going he went wilful-slow,
Towards thee I 'll run, and give him leave to go.

LII.

So am I as the rich, whose blessed key
Can bring him to his sweet up-locked treasure,
The which he will not every hour survey,
For blunting [168] the fine point of seldom pleasure.
Therefore are feasts [169] so solemn and so rare,
Since seldom coming, in the long year set
Like stones of worth, they thinly placed are,
Or captain jewels [170] in the carcanet.
So is the time that keeps you as my chest,
Or as the wardrobe which the robe [171] doth hide,
To make some special instant special-blest,
By new unfolding his imprison'd pride.
Blessed are you, whose worthiness gives scope,
Being had, to triumph, being lack'd, to hope.

LIII.

What is your substance, whereof are you made,
That millions of strange shadows on you tend?
Since every one hath, every one, one shade,
And you, but one, can every shadow lend. [172]
Describe Adonis, and the counterfeit
Is poorly imitated after you;
On Helen's cheek all art of beauty set,
And you in Grecian tires are painted new:
Speak of the spring, and foison [173] of the year,
The one doth shadow of your beauty show,
The other as your bounty doth appear;
And you in every blessed shape we know.
In all external grace you have some part,
But you like none, none you, for constant heart.

LIV.

O, how much more doth beauty beauteous seem
By that sweet ornament which truth doth give!
The rose looks fair, but fairer we it deem
For that sweet odour which doth in it live.
The canker-blooms [174] have full as deep a dye
As the perfumed tincture of the roses;
Hang on such thorns, and play as wantonly
When summer's breath their masked buds discloses;
But, for their virtue only is their show, [175]
They live unwoo'd, and unrespected fade;
Die to themselves. Sweet roses do not so;
Of their sweet deaths are sweetest odours made:
And so of you, beauteous and lovely youth,
When that shall vade, by verse distils your truth. [176]

LV.

Not marble, nor the gilded monuments
Of princes, shall outlive this powerful rhyme;
But you shall shine more bright in these contents
Than unswept stone, besmear'd with sluttish time.
When wasteful war shall statues overturn,
And broils root out the work of masonry,
Nor Mars his sword, [177] nor war's quick fire shall burn
The living record of your memory.

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erscheint als die natürlichere. 164) *dully* steht in der Ausg. von 1640 für *duly* der Q. — So in dem folgenden, an dieses sich anschliessenden, Sonett *my dull bearer*. 165) Da die Reise von Dir weg geht. — *speed* = Eile, und = rasche Fahrt. 166) *the slow offence* = der Fehler der Langsamkeit. — So ist im Folgenden *swift extremity* = der äusserste Grad der Schnelligkeit. 167) *perfects* in der Q. hält Dyce mit Recht für abgeschliffen aus *perfect'st*. Vgl. oben Anm. 69. Die andern Hgg. lesen *perfect* dafür. — Das Verlangen, das aus der vollkommensten Liebe besteht, soll dann dem Dichter als Ross dienen und auf seiner feurigen Laufbahn wiehern, statt des trägen Pferdes von Fleisch und Knochen *(no dull flesh)*. 168) Damit er nicht die feine Spitze eines seltenen Vergnügens abstumpfe. — *for blunting* ist in diesem Sinne eine gewohnte Sh.'sche Construction; so in Pericles (A. 1, Sc. 1) *for going on death's net*. — *seldom* findet sich adjectivisch wie hier in K. Henry IV. First Part (A. 3, Sc. 2) *my state, || Seldom, but sumptuous, showed like a feast, || And wan by rareness such solemnity*. 169) *feast* = hoher Festtag, Kirchenfest. 170) Vor *captain* ist aus dem Vorhergehenden *like* zu suppliren: oder wie vorzüglich grosse Edelsteine in einem Halsbande nicht dicht neben einander gereiht stehen, sondern in Zwischenräumen zwischen kleineren Steinen oder Perlen. — *captain* steht adjectivisch wie *chief*. 171) *robe* ist hier collectiv = Kleiderstaat. 172) Und wie Du, der Du doch nur Einer bist, so viele Schatten werfen oder gewähren kannst. 173) *foison of the year* = die Fülle des Jahres, der Herbst, der dann als ein Geschenk *(as your bounty)* des Freundes erscheint. 174) *canker-blooms* = die Blüthen der wilden Hagerose. 175) Weil ihr Vorzug nur in ihrem Aussehen besteht, weil sie nicht duften. — Im Gegensatz dazu steht dann *sweet roses* = wohlriechende Rosen. 176) Gildon setzt *fade* für das veraltete *vade* = verschwinden, und Malone ändert *my verse* für *by verse* der Q., da doch *to distil* sich hier als intransitives Verbum fassen lässt. — An dieses Sonett schliesst sich das folgende an. 177) *Mars his sword* für *Mars's sword*. Diese euphonische Umschreibung des Genitivs von

'Gainst death and all-oblivious enmity[178]
Shall you pace forth: your praise shall still find room
Even in the eyes of all posterity,
That wear this world out to the ending doom.
So, till the judgment that yourself arise,[179]
You live in this, and dwell in lovers' eyes.

## LVI.

Sweet love, renew thy force: be it not said,
Thy edge should blunter be than appetite,
Which but to-day by feeding is allay'd,
To-morrow sharpen'd in his former might:
So, love, be thou; although to-day thou fill
Thy hungry eyes, even till they wink with fulness,
To-morrow see again, and do not kill
The spirit of love with a perpetual dulness.
Let this sad interim[180] like the ocean be
Which parts the shore, where two contracted-new[181]
Come daily to the banks, that, when they see
Return of love, more blest may be the view;
Or call it winter,[182] which, being full of care,
Makes summer's welcome thrice more wish'd, more rare.

## LVII.

Being your slave, what should I do but tend
Upon the hours and times of your desire?
I have no precious time at all to spend,
Nor services to do, till you require.
Nor dare I chide the world-without-end hour,[183]
Whilst I, my sovereign, watch the clock for you,
Nor think the bitterness of absence sour,
When you have bid your servant once adieu;
Nor dare I question with my jealous thought,
Where you may be, or your affairs suppose;
But, like a sad[184] slave, stay and think of nought,
Save, where you are how happy you make those.
So true a fool is love, that in your will
(Though you do anything) he thinks no ill.[185]

## LVIII.

That god forbid, that made me first your slave,
I should in thought control your times of pleasure,
Or at your hand the account of hours to crave,[186]
Being your vassal, bound to stay your leisure!
O! let me suffer (being at your beck)
The imprison'd absence[187] of your liberty;
And patience, tame to sufferance, bide each check,
Without accusing you of injury.
Be where you list; your charter is so strong,
That you yourself may privilege your time
To[188] what you will; to you it doth belong
Yourself to pardon of self-doing crime.
I am to wait,[189] though waiting so be hell,
Not blame your pleasure, be it ill or well.

## LIX.

If there be nothing new, but that which is
Hath been before, how are our brains beguil'd,
Which, labouring for invention, bear amiss
The second burden of a former child?
O! that record could with a backward look,
Even of five hundred courses of the sun,
Show me your image in some antique book,
Since mind at first in character was done;[190]
That I might see what the old world could say
To this composed wonder of your frame;
Whether we are mended, or whe'r[191] better they,
Or whether revolution be the same.[192]
O! sure I am, the wits of former days
To subjects worse have given admiring praise.

## LX.

Like as the waves make towards the pebbled shore,
So do our minutes hasten to their end;
Each changing place with that which goes before,
In sequent toil all forwards do contend.
Nativity, once in the main of light,[193]
Crawls to maturity, wherewith being crown'd,
Crooked eclipses 'gainst his glory fight,
And Time, that gave, doth now his gift confound.[194]
Time doth transfix the flourish set on youth,
And delves the parallels[195] in beauty's brow;
Feeds on the rarities of nature's truth,
And nothing stands but for his scythe to mow:
And yet to times in hope[196] my verse shall stand,
Praising thy worth, despite his cruel hand.[197]

## LXI.

Is it thy will thy image should keep open
My heavy eyelids to the weary night?
Dost thou desire my slumbers should be broken,
While shadows, like to thee, do mock my sight?
Is it thy spirit that thou send'st from thee

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*Mars* hat Sh. in Troilus and Cressida (A. 4, Sc. 5 u. A. 5, Sc. 2). 178) *all-oblivious enmity* = die Feindseligkeit des Vergessens. Vgl. oben Anm. 166. 179) Bis zum jüngsten Gericht, wo Du selbst auferstehst. 180) *interim* ist bei Sh. meistens zweisylbig *(int'rim)* zu lesen. 181) *contracted-new* für *new-contracted*, des Reimes wegen, wie es scheint. 182) *or* ist Tyrwhitt's Emendation für *as* der Q. — *or call it winter* bezieht sich auf *Let this sad interim like the ocean be etc.* 183) *world-without-end* = ohne Ende, wie die Welt: die Stunde, die kein Ende nimmt. So in Love's Labour's Lost (A. 5, Sc. 2) *a time, methinks, too short || To make a world-without-end bargain in.* 184) *sad* = von ernster Stimmung oder Haltung. 185) Die Liebe ist eine so treue Närrin, dass sie in der Richtung Deines Gelüstes oder Triebes, was Du auch thun magst, nie etwas Böses voraussetzt. — An dieses Sonett schliesst sich unmittelbar das folgende an. 186) *to crave* hängt noch von *I should* ab, wie Sh. oft auf den Infinitiv ohne *to* den Infinitiv mit *to* folgen lässt. 187) *imprisoned* ist locker mit *absence* verbunden: lass es mich dulden, dass mir Gefangenem die Freiheit fehlt, die Du giebst oder besitzest. 188) Für *to* setzt Malone *do* und beginnt damit einen neuen Satz. 189) *to wait* doppelsinnig = warten, und = aufwarten, dienen. 190) Seitdem zuerst der Gedanke in Schriftzeichen dargestellt wurde. 191) *whe'r* abgekürzt aus *whether;* scil. *or whether they were better than we are.* — Die Q. hat *where.* 192) Oder ob der Umschwung derselbe geblieben ist, ob die Welt in ihrem Umschwunge auf denselben Stand zurückgekehrt ist. 193) Die Geburt, wenn sie einmal in der Fülle des Lichtes ist, wenn sie am Tage ist. — Auf *nativity* bezieht sich *his glory.* 194) *to confound* = vernichten. 195) *parallels* = die parallel laufenden Linien, die Runzeln auf der Stirn oder im Angesicht. 196) *times in hope* = künftige Zeiten. 197) scil. *Time's cruel hand.* — Das

So far from home, into my deeds to pry;
To find out shames and idle hours in me,
The scope and tenour of thy jealousy?
O no! thy love, though much, is not so great:
It is my love that keeps mine eye awake;
Mine own true love that doth my rest defeat,
To play the watchman ever for thy sake:
For thee watch I, whilst thou dost wake elsewhere,
From me far off, with others all-too-near.[198]

## LXII.

Sin of self-love possesseth all mine eye,
And all my soul, and all my every part;
And for this sin there is no remedy,
It is so grounded inward in my heart.
Methinks no face so gracious[199] is as mine,
No shape so true, no truth of such account;
And for myself mine own worth do define,[200]
As I all other in all worths surmount.
But when my glass shows me myself indeed,
Beated and chopp'd with tann'd antiquity,[201]
Mine own self-love quite contrary I read;
Self so self-loving were iniquity.
'T is thee (myself) that for myself I praise,
Painting my age[202] with beauty of thy days.

## LXIII.

Against[203] my love shall be, as I am now,
With Time's injurious hand crush'd and o'erworn,
When hours have drain'd his blood, and fill'd his brow
With lines and wrinkles; when his youthful morn
Hath travell'd on to age's steepy night;[204]
And all those beauties, whereof now he 's king,
Are vanishing, or vanish'd out of sight,
Stealing away the treasure of his spring;
For such a time do I now fortify
Against confounding age's cruel knife,
That he shall never cut from memory
My sweet love's beauty, though my lover's life:[205]
His beauty shall in these black[206] lines be seen,
And they shall live, and he in them still green.

## LXIV.

When I have seen by Time's fell hand defac'd
The rich-proud cost of outworn buried age;
When sometime lofty towers I see down-raz'd,
And brass eternal,[207] slave to mortal rage:
When I have seen the hungry ocean gain
Advantage on the kingdom of the shore,
And the firm soil win of the watery main,
Increasing store with loss, and loss with store:[208]
When I have seen such interchange of state,
Or state itself confounded to decay,
Ruin hath taught me thus to ruminate, —
That Time will come and take my love away.
This thought is as a death, which cannot choose[209]
But weep to have that which it fears to lose.

## LXV.

Since brass, nor stone, nor earth, nor boundless sea,[210]
But sad mortality o'ersways their power,
How with this rage[211] shall beauty hold a plea,
Whose action is no stronger than a flower?
O! how shall summer's honey breath hold out
Against the wrackful siege of battering days,
When rocks impregnable are not so stout,
Nor gates of steel so strong, but Time decays?[212]
O fearful meditation! where, alack,
Shall Time's best jewel from Time's chest lie hid?[213]
Or what strong hand can hold his swift foot back?
Or who his spoil of beauty can forbid?
O, none, unless this miracle have might,
That in black ink[214] my love may still shine bright.

## LXVI.

Tir'd with all these,[215] for restful death I cry; —
As, to behold desert a beggar born,
And needy nothing[216] trimm'd in jollity,
And purest faith unhappily[217] forsworn,
And gilded honour shamefully misplac'd,
And maiden virtue rudely strumpeted,
And right perfection wrongfully disgrac'd,
And strength by limping sway disabled,[218]
And art[219] made tongue-tied by authority,

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folgende Sonett schliesst sich an das 43. an. 198) Mit Andern, als mit mir, die Dir nur allzu nahe sind, mit denen Du in allzu inniger Verbindung stehst. — Die folgenden zwölf Sonette stehen wieder unter sich in genauem Zusammenhange und bilden ein Ganzes. 199) *gracious* = anmuthig. 200) scil. *I do define*, wenn nicht etwa in Beziehung auf das folgende *As etc.* für *do* eher *so* zu lesen ist: ich bestimme für mich selbst meinen Werth so, dass ich alle Andern in jedem ihnen eigenthümlichen Werthe übertreffe. 201) Da *beated* als Particip von *to beat* sonst kaum vorkommt, so vermuthete Malone *bated* und Steevens *blasted* dafür. — *tanned antiquity* = das Alter, mit dürrer und fahler Haut. 202) *age* = Greisenalter. 203) *against* = gegen die Zeit dass. — Darauf bezieht sich das folgende *for such a time.* 204) *steepy* = steil, abschüssig: die Nacht, in die es jäh hinuntergeht. 205) Vgl. oben Anm. 108. 206) *black* = schwarz, von der Tinte, und = hässlich, steht in doppelter Antithese zu *green* und *beauty.* 207) *brass eternal* = Erz, das ewig dauern sollte, ist entgegengesetzt dem *mortal rage* = tödtliche, oder auch vergängliche Wuth. 208) So dass, was das Land verliert, das Meer gewinnt, und umgekehrt. 209) *which etc.* bezieht sich auf *this thought.* — Das folgende Sonett ist die unmittelbare Fortsetzung dieses Gedichtes. 210) Der Satz ist elliptisch: da es weder Erz noch Stein u. s. w. giebt, deren Macht nicht von der traurigen Vergänglichkeit überwältigt wird. 211) *with this rage* = solcher Zerstörungswuth gegenüber. 212) *to decay* = in Verfall bringen: dass die Zeit sie nicht verfallen lässt. 213) Wo soll das beste Kleinod, das die Zeit besitzt, d. h. der schöne Freund, verborgen bleiben vor der Schatzkiste, in welche die Zeit Alles wegrafft und birgt. — Auf *Time* geht auch das folgende *his swift foot* und *his spoil of beauty*, wo die Q. *or* für *of* liest. 214) Vgl. oben Anm. 206. 215) *all these* verweist auf das Folgende, also *tired to behold desert etc.* — Im Gegensatze zu *tired* steht *restful*, das in Coles' Latin-English Dictionary mit *otiosus, quietus* erklärt wird. 216) *needy nothing* = eine dürftige Null, steht im Gegensatz zu *desert.* 217) *unhappily* = in ungerathener, böser Weise. 218) *disabled* ist viersylbig *(disabeled)* als Reim auf *strumpeted* zu lesen: die Kraft, die gelähmt wird durch schwache Leitung. 219) *art* = Wissenschaft, Kenntniss. 220) *simple*

And folly (doctor-like) controlling skill,
And simple truth miscall'd simplicity, [220]
And captive good attending captain ill: [221]
  Tir'd with all these, from these would I be gone,
  Save that, to die, [222] I leave my love alone.

## LXVII.

Ah! wherefore with infection should he live,
And with his presence grace impiety,
That sin by him advantage should achieve,
And lace itself [223] with his society?
Why should false painting imitate his cheek,
And steal dead seeing [224] of his living hue?
Why should poor beauty indirectly seek
Roses of shadow, since his rose is true?
Why should he live, now Nature bankrupt is,
Beggar'd of blood to blush through lively veins?
For she hath no exchequer now but his,
And, proud of many, lives upon his gains.
  O! him she stores, to show what wealth she had
  In days long since, before these last so bad.

## LXVIII.

Thus is his cheek the map of days outworn,
When beauty liv'd and died as flowers do now,
Before these bastard signs of fair were born,
Or durst inhabit on a living brow; [225]
Before the golden tresses of the dead,
The right of sepulchres, were shorn away,
To live a second life on second head;
Ere beauty's dead fleece made another gay.
In him those holy antique hours are seen,
Without all ornament, itself, [226] and true,
Making no summer of another's green,
Robbing no old [227] to dress his beauty new;
  And him as for a map doth Nature store,
  To show false Art what beauty was of yore.

## LXIX.

Those parts of thee that the world's eye doth view,
Want nothing that the thought of hearts can mend;
All tongues (the voice of souls) give thee that due, [228]
Uttering bare truth, even so as foes commend.
Thy [229] outward thus with outward praise is crown'd;
But those same tongues that give thee so thine own,
In other accents do this praise confound,
By seeing farther than the eye hath shown.
They look into the beauty of thy mind,
And that, in guess, they measure by thy deeds;
Then (churls) their thoughts, although their eyes were kind,
To thy fair flower add the rank smell of weeds:
  But why thy odour matcheth not thy show,
  The soil [230] is this, — that thou dost common grow.

## LXX.

That thou art blam'd shall not be thy defect,
For slander's mark was ever yet the fair;
The ornament of beauty is suspect, [231]
A crow that flies in heaven's sweetest air.
So thou be good, slander doth but approve
Thy worth [232] the greater, being woo'd of time;
For canker vice the sweetest buds doth love,
And thou present'st a pure unstained prime.
Thou hast pass'd by the ambush of young days, [233]
Either not assail'd, or victor being charg'd;
Yet this thy praise cannot be so thy praise,
To tie up envy, evermore enlarg'd:
  If some suspect of ill mask'd not thy show,
  Then thou alone kingdoms of hearts shouldst owe. [234]

## LXXI.

No longer mourn for me when I am dead,
Than you shall hear the surly sullen bell
Give warning to the world that I am fled
From this vile world, with vilest worms to dwell:
Nay, if you read this line, remember not
The hand that writ it; for I love you so,
That I in your sweet thoughts would be forgot,
If thinking on me then should make you woe.
O! if (I say) you look upon this verse,
When I perhaps compounded am with clay, [235]
Do not so much as my poor name rehearse,
But let your love even with my life decay;
  Lest the wise world should look into your moan,
  And mock you with me after I am gone.

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*truth* = einfache, schlichte Ehrlichkeit. — *simplicity* = Einfalt, Dummheit. 221) *captive* und *captain* entsprechen sich schon im Klange. 222) *to die* = indem ich sterbe. 223) *to lace itself* = sich verbrämen, sich schmücken. 224) Für *seeing* vermuthete Farmer das synonyme *seeming*: warum sollte falsche Schminke seine Wange nachahmen und von seiner lebendigen Farbe einen todten Schein entlehnen? — Auf diese Schminke bezieht sich auch das folgende *roses of shadow* = Schattenrosen, gemalte, unächte Rosen, im Gegensatze zu dem ächten Roth der Wange *(since his rose is true)*. — *indirectly* = auf falschem, krummem Wege. 225) Zu dem erwähnten unächten Aushängeschilde der Schönheit *(bastard signs of fair)*, zu der Schminke, kommt im Folgenden noch ein zweiter falscher Schmuck der damaligen Zeit: blonde Perrücken, die in ähnlichen Worten in Merchant of Venice (A. 3, Sc. 2) charakterisirt werden: *So are those crisped snaky golden locks, — — || Upon supposed fairness, often known || To be the dowry of a second head, || The skull that bred them, in the sepulchre.* 226) So in K. Lear (A. 3, Sc. 4) *here's three on's are sophisticated: thou art the thing itself.* 227) scil. *no old beauty.* 228) *due* ist Tyrwhitt's von Reim und Sinn geforderte Emendation für *end* der Q. 229) *thy* setzte Malone für *their* der Q.: Deine Aussenseite wird geschmückt mit äusserlichem, oberflächlichem Lobe. 230) *solye* in der ersten Q., *soyle* in der Ausg. von 1640, wofür Malone *solve* = Lösung, setzte. Da, wie die Cambridge Edd. nachweisen, *to soil* im Altenglischen im Sinne von *to solve* vorkommt, so mag Sh. dasselbe Wort hier substantivisch in dem entsprechenden Sinne setzen. 231) Die Schönheit hebt sich durch den Contrast der Verdächtigung, welche sie trifft, wie die reine Himmelsluft durch eine schwarze Krähe, welche vorbeifliegt. 232) *their worth* in der Q.: wenn Du gut bist, so erweist die Verläumdung Deinen Werth als um so grösser, da Du von der Welt umworben wirst, da die Welt sich um Dich bemüht, Dich zu verführen sucht. — Vielleicht ist aber *woo'd* verdruckt aus *weigh'd*. 233) Die Nachstellungen, die der Jugend gemacht werden. 234) *to owe* = besitzen, zu eigen haben. 235) *to compound* = mischen mit Etwas. So in K. Henry IV. Second Part (A. 4, Sc. 4) *Only compound me with forgotten dust.* 236) Dass Du aus Liebe unwahr gut von mir sprächest.

## LXXII.

O! lest the world should task you to recite
What merit liv'd in me, that you should love
After my death, — dear love, forget me quite,
For you in me can nothing worthy prove;
Unless you would devise some virtuous lie,
To do more for me than mine own desert,
And hang more praise upon deceased I,
Than niggard truth would willingly impart.
O! lest your true love may seem false in this,
That you for love speak well of me untrue,[236]
My name be buried where my body is,
And live no more to shame nor me nor you.
For I am sham'd by that which I bring forth,
And so should you, to love things nothing worth.

## LXXIII.

That time of year thou may'st in me behold,
When yellow leaves, or none, or few, do hang
Upon those boughs which shake against the cold,
Bare ruin'd choirs,[237] where late the sweet birds sang.
In me thou seest the twilight of such day,
As after sunset fadeth in the west,
Which by and by black night doth take away,
Death's second self, that seals up all in rest:
In me thou seest the glowing of such fire,
That on the ashes of his youth doth lie,
As the death-bed whereon it must expire,
Consum'd with that which it was nourish'd by.
This thou perceiv'st, which makes thy love more strong,
To love that well which thou must leave ere long:

## LXXIV.

But be contented: when that fell arrest
Without all bail shall carry me away,
My life hath in this line some interest,
Which for memorial still with thee shall stay.
When thou reviewest this, thou dost review
The very part was consecrate to thee.
The earth can have but earth, which is his due;
My spirit is thine, the better part of me:[238]
So then thou hast but lost the dregs of life,
The prey of worms, my body being dead;
The coward conquest of a wretch's knife,
Too base of thee to be remembered.
The worth of that is that which it contains,
And that is this, and this with thee remains.

## LXXV.

So are you to my thoughts, as food to life,
Or as sweet-season'd showers are to the ground;
And for the peace of you I hold such strife[239]
As 'twixt a miser and his wealth is found:
Now proud as an enjoyer, and anon
Doubting the filching age will steal his treasure;
Now counting best to be with you alone,
Then better'd[240] that the world may see my pleasure:
Sometime all full[241] with feasting on your sight,
And by and by clean starved for a look;
Possessing or pursuing no delight,
Save what is had or must from you be took.
Thus do I pine and surfeit day by day;
Or gluttoning on all, or all away.[242]

## LXXVI.

Why is my verse so barren of new pride,
So far from variation or quick change?
Why, with the time, do I not glance aside
To new-found methods[243] and to compounds strange?
Why write I still all one, ever the same,
And keep invention in a noted weed,[244]
That every word doth almost tell my name,
Showing their birth, and where they did proceed?
O! know, sweet love, I always write of you,
And you and love are still my argument;
So, all my best is dressing old words new,
Spending again what is already spent:
For as the sun is daily new and old,
So is my love, still telling what is told.

## LXXVII.

Thy glass will show thee how thy beauties wear,
Thy dial how thy precious minutes waste;
The vacant leaves thy mind's imprint will bear,
And of this book[245] this learning may'st thou taste:
The wrinkles which thy glass will truly show,
Of mouthed graves[246] will give thee memory;
Thou by thy dial's shady stealth may'st know
Time's thievish progress[247] to eternity.
Look, what thy memory cannot contain,
Commit to these waste blanks,[248] and thou shal find
Those children nurs'd, deliver'd from thy brain,
To take a new acquaintance of thy mind.
These offices, so oft as thou wilt look,
Shall profit thee, and much enrich thy book.

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237) *ruin'd choirs* — in der Q. *rn'wd quiers* — sind die Chorgewölbe einer verfallenen Kirche, welche mit den herbstlich entlaubten Baumgängen verglichen werden. 238) *the better part of me* = mein besserer, unsterblicher Theil, im Gegensatze zu dem vergänglichen, körperlichen. 239) *peace* ist wohl nur des Gegensatzes wegen zu *strife* gesetzt; sonst würde *for the love of you* dem Sinne völlig entsprechen. 240) Dann fühle ich mich dadurch in einer günstigeren Lage, dass u. s. w. 241) *all full* = ganz satt, steht dem *clean starved* = schier verschmachtet, gegenüber. 242) Indem ich entweder schwelgerisch zehre von Allem, oder indem Alles fort ist, indem Alles mir fehlt. — Die folgenden Sonette, 76—87, mit Ausnahme der isolirten Sonette 77 und 81, stehen wieder unter sich im engeren Zusammenhange. 243) *new-found method* = neumodischer Styl. — *compounds strange* = auffallende Phrasen oder Wortbildungen. — *with the time* = wie es die Zeit, die Mode mit sich bringt. 244) *noted weed* = ein Gewand, das man schon kennt. — Die Muse des Dichters erscheint in einem so bekannten Costüm, dass fast jedes Wort in seinem Gedichte den Dichter verräth. — Für *tell* hat die Q. *fel*, von Malone emendirt. 245) Dieses Sonett diente, wie es scheint, einem Notizbuche, wie solche damals zur Aufzeichnung von Memoranden, Denksprüchen u. s. w. sehr gebräuchlich waren, als Geleit. 246) *mouthed graves* = Gräber, die mit einem Munde versehen sind, klaffende Gräber. 247) *thievish progress* = ein Gang, leise schleichend wie der eines Diebes. 248) *blanks* emendirte Theobald für *blacks* der Q. — *these waste blanks* ist dasselbe, was vorher *the vacant leaves* hiess. 249) *a better spirit* ist von verschiedenen Commentatoren auf verschiedene

## LXXVIII.

So oft have I invok'd thee for my Muse,
And found such fair assistance in my verse,
As every alien pen hath got my use,
And under thee their poesy disperse.
Thine eyes that taught the dumb on high to sing,
And heavy ignorance aloft to fly,
Have added feathers to the learned's wing,
And given grace a double majesty.
Yet be most proud of that which I compile,
Whose influence is thine, and born of thee:
In others' works thou dost but mend the style,
And arts with thy sweet graces graced be;
  But thou art all my art, and dost advance
  As high as learning my rude ignorance.

## LXXIX.

Whilst I alone did call upon thy aid,
My verse alone had all thy gentle grace:
But now my gracious numbers are decay'd,
And my sick Muse doth give another place.
I grant, sweet love, thy lovely argument
Deserves the travail of a worthier pen;
Yet what of thee thy poet doth invent,
He robs thee of, and pays it thee again.
He lends thee virtue, and he stole that word
From thy behaviour; beauty doth he give,
And found it in thy cheek; he can afford
No praise to thee but what in thee doth live.
  Then thank him not for that which he doth say,
  Since what he owes thee thou thyself dost pay.

## LXXX.

O! how I faint when I of you do write,
Knowing a better spirit[249] doth use your name,
And in the praise thereof spends all his might,
To make me tongue-tied, speaking of your fame:
But since your worth (wide as the ocean is)
The humble as the proudest sail doth bear,
My saucy bark, inferior far to his,
On your broad main doth wilfully appear.
Your shallowest help will hold me up afloat,
Whilst he upon your soundless deep doth ride;
Or, being wrack'd, I am a worthless boat,
He of tall building, and of goodly pride:
  Then, if he thrive, and I be cast away,
  The worst was this, — my love was my decay.

## LXXXI.

Or[250] I shall live your epitaph to make,
Or you survive when I in earth am rotten:
From hence your memory death cannot take,
Although in me each part will be forgotten.
Your name from hence immortal life shall have,
Though I, once gone, to all the world must die:
The earth can yield me but a common grave,
When you entombed in men's eyes[251] shall lie.
Your monument shall be my gentle verse,
Which eyes not yet created shall o'erread;
And tongues to be your being[252] shall rehearse,
When all the breathers of this world[253] are dead;
  You still shall live (such virtue hath my pen),
  Where breath most breathes, even in the mouths of men.

## LXXXII.

I grant thou wert not married to my Muse,
And therefore may'st without attaint o'erlook
The dedicated words[254] which writers use
Of their fair subject, blessing every book.
Thou art as fair in knowledge as in hue,
Finding thy worth a limit past my praise;
And therefore art enforc'd to seek anew
Some fresher stamp of the time-bettering[255] days.
And do so, love; yet when they have devis'd
What strained touches rhetoric can lend,
Thou, truly fair, wert truly sympathiz'd
In true plain words, by thy true-telling friend;
  And their gross painting might be better us'd
  Where cheeks need blood: in thee it is abus'd.[256]

## LXXXIII.

I never saw that you did painting need,
And therefore to your fair no painting set;
I found, or thought I found, you did exceed
The barren tender of a poet's debt:
And therefore have I slept in your report,[257]
That you yourself, being extant, well might show
How far a modern[258] quill doth come too short,
Speaking of worth, what worth in you doth grow.
This silence for my sin you did impute,
Which shall be most my glory, being dumb;
For I impair not beauty being mute,
When others would give life, and bring a tomb.
  There lives more life in one of your fair eyes,
  Than both your poets can in praise devise.

## LXXXIV.

Who is it that says most? which can say more
Than this rich praise, that you alone are you?
In whose confine immured is the store,
Which should example where your equal grew.
Lean penury within that pen[259] doth dwell,

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dichterische Zeitgenossen, auf Spenser, auf Drayton, oder auf Daniel, gedeutet worden, ohne dass jedoch eine dieser Hypothesen sich auf eine andere Thatsache stützen könnte, als dass die genannten drei Dichter Sonette in derselben Manier wie Sh. verfasst haben, darunter aber, soviel wir wissen, keine, die an einen jungen Freund gerichtet wären. 250) *or—or* = entweder—oder. — Dieses Sonett schliesst sich an das 19. Sonett und an ähnliche an. 251) d. h. in den Augen, welche diese Sonette lesen. 252) *tongues to be* = künftige Zungen, steht dem *your being* = Dein Dasein, gegenüber. 253) So in As you like it (A. 3, Sc. 2) *I will chide no breather in the world, but myself.* — Das Wort wird dann noch geflissentlich wiederholt in *where breath most breathes.* 254) Die Dir und Deinem Preise gewidmeten Worte. 255) *time-bettering* ist entweder = die Zeit verbessernd, sie übertreffend, oder = mit der Zeit besser werdend. 256) Der natürliche, ächte Reiz des Freundes, das natürliche Roth seiner Wange, bedarf nicht des falschen dichterischen Anstrichs, bedarf nicht der Schminke. — Das Bild wird in dem folgenden Sonette fortgeführt. 257) Und deshalb bin ich lässig gewesen in dem Berichte von Dir. 258) *modern* = alltäglich, gewöhnlich. — Der Satz ist nicht vollständig, da hinter *doth come too short* aus *speaking* ein Verbum zu suppliren ist: wie weit eine gewöhnliche Feder zurückbleibt, wenn sie vom Werthe spricht

That to his subject lends not some small glory;
But he that writes of you, if he can tell
That you are you, so dignifies his story,
Let him but copy what in you is writ,
Not making worse what nature made so clear,
And such a counterpart shall fame his wit,
Making his style admired every where.
You to your beauteous blessings add a curse,
Being fond on praise, which makes your praises worse.[260]

## LXXXV.

My tongue-tied Muse in manners[261] holds her still,
While comments of your praise, richly compil'd,
Reserve[262] their character with golden quill,
And precious phrase by all the Muses fil'd.
I think good thoughts, whilst others write good words,
And, like unletter'd clerk, still cry »Amen«[263]
To every hymn that able spirit affords,
In polish'd form of well-refined pen.
Hearing you prais'd, I say, »'T is so, 't is true,«
And to the most of praise add something more;
But that is in my thought, whose love to you,
Though words come hindmost, holds his rank before:
Then others for the breath of words respect,
Me for my dumb thoughts, speaking in effect.

## LXXXVI.

Was it the proud full sail of his great verse,
Bound for the prize of all-too-precious you,[264]
That did my ripe thoughts in my brain inhearse,
Making their tomb the womb[265] wherein they grew?
Was it his spirit, by spirits[266] taught to write
Above a mortal pitch, that struck me dead?
No, neither he, nor his compeers by night
Giving him aid, my verse astonished.[267]
He, nor that affable familiar ghost,
Which nightly gulls him with intelligence,
As victors of my silence cannot boast.
I was not sick of any fear from thence;
But when your countenance fil'd up[268] his line,
Then lack'd I matter; that enfeebled mine.

## LXXXVII.

Farewell! thou art too dear for my possessing,
And like enough thou know'st thy estimate:
The charter of thy worth gives thee releasing;
My bonds in thee are all determinate.[269]
For how do I hold thee but by thy granting?
And for that riches where is my deserving?
The cause of this fair gift in me is wanting,
And so my patent back again is swerving.
Thyself thou gav'st, thy own worth then not knowing,
Or me, to whom thou gav'st it, else mistaking;
So thy great gift, upon misprision growing,
Comes home again, on better judgment making.
Thus have I had thee, as a dream doth flatter,
In sleep a king, but waking no such matter.

## LXXXVIII.

When thou shalt be dispos'd to set me light,
And place my merit in the eye of scorn,
Upon thy side against myself I 'll fight,
And prove thee virtuous, though thou art forsworn:
With mine own weakness being best acquainted,
Upon thy part I can set down a story
Of faults conceal'd, wherein I am attainted,
That thou, in losing me, shalt win much glory:
And I by this will be a gainer too;
For bending all my loving thoughts on thee,
The injuries that to myself I do,
Doing thee vantage, double-vantage[270] me.
Such is my love, to thee I so belong,
That for thy right[271] myself will bear all wrong.

## LXXXIX.

Say that thou didst forsake me for some fault,
And I will comment upon that offence;
Speak of my lameness,[272] and I straight will halt,
Against thy reasons making no defence.
Thou canst not, love, disgrace me half so ill,
To set a form upon desired change,
As I 'll myself disgrace: knowing thy will,
I will acquaintance strangle, and look strange;[273]
Be absent from thy walks; and in my tongue
Thy sweet-beloved name no more shall dwell,
Lest I (too much profane) should do it wrong,
And haply of our old acquaintance tell.
For thee, against myself I 'll vow debate,
For I must ne'er love him whom thou dost hate.

---

und sagen will, welcher Werth in Dir wächst. 259) Wortspiel zwischen *penury* und *pen*. 260) Indem Du zu gern ein Lob hörst, das Deinen Vorzügen nicht entspricht. — *fond on*, das die Hgg. mit *fond of* erklären, ist vielleicht construirt wie *to dote on*, oder das verbale *to fond* in Twelfth-Night (A. 2, Sc. 2) *And I, poor monster, fond as much on him.* 261) Meine Muse verhält sich bescheiden still. 262) Vgl. oben Anm. 112. 263) Der Küster, der in der Kirche das Amen zu sprechen hat, kommt so vergleichsweise auch in K. Richard II. (A. 4, Sc. 1) vor: *Will no man say, amen?* || *Am I both priest and clerk? well then, amen.* 264) Die Poesie des Rivalen wird mit einem stolzen Schiffe verglichen, das auf der Fahrt zur Erbeutung des Freundes begriffen ist. — Die Q. schreibt *of (all too precious) you, etc.* 265) *womb* und *tomb* entsprechen sich schon dem Klange nach. 266) *spirit* = Geist, einsylbig; *spirits* = höhere Wesen, Geister, zweisylbig. 267) Weder er noch seine Gefährten, die ihm nächtlicher Weile, heimlich, beim Dichten halfen, haben meine Poesie so betäubt, dass sie stillschweigt. — Dieser poetische Helfershelfer des Nebenbuhlers wird dann im Folgenden ironisch als ein zuthulicher Hausgeist bezeichnet, der ihm nächtlich seine Kunde zuträgt und ihn damit äfft. 268) Als Eure Gunst, Eure Schätzung ihm sein Gedicht zurechtfeilte. — Malone liest das *fild* der Q. als *fill'd*. — *countenance* ist die Haltung oder Vertretung, welche ein Höherstehender dem Niedrigergestellten gewährt. 269) *determinate* = abgelaufen, von Schuldverpflichtungen und sonstigen Vertragsdocumenten. — Eben so gerichtlich sind die folgenden Vergleichungen von einer ungültigen Schenkungsacte. — Die Sonette 87—93 stehen wieder in einem gewissen Zusammenhange. 270) *to double-vantage* = Jemandem zwiefach zu Gute kommen, ist dem vorhergehenden substantivischen *vantage* gegenübergestellt. 271) *for thy right* = um Dir gerecht zu werden, um Dir zu Deinem Rechte zu verhelfen. 272) Vgl. oben Anm. 130. 273) Da ich Deinen Wunsch kenne, so will ich meine Vertraulichkeit mit Dir vernichten und Dich fremd anblicken. So in Antony and Cleopatra (A. 2, Sc. 6) *the band*

## XC.

Then hate me when thou wilt; if ever, now:
Now, while the world is bent my deeds to cross,
Join with the spite of fortune, make me bow,
And do not drop in for an after-loss.[274]
Ah! do not, when my heart hath scap'd this sorrow,
Come in the rearward of a conquer'd woe;
Give not a windy night a rainy morrow,
To linger out a purpos'd overthrow.
If thou wilt leave me, do not leave me last,
When other petty griefs have done their spite,
But in the onset come: so shall I taste
At first the very worst of fortune's might;
And other strains of woe, which now seem woe,
Compar'd with loss of thee, will not seem so.

## XCI.

Some glory in their birth, some in their skill,
Some in their wealth, some in their body's force,
Some in their garments, though new-fangled ill,
Some in their hawks and hounds, some in their horse;[275]
And every humour hath his adjunct pleasure,
Wherein it finds a joy above the rest;
But these particulars are not my measure:
All these I better in one general best.
Thy love is better than high birth to me,
Richer than wealth, prouder than garments' cost,
Of more delight than hawks or horses be;
And having thee, of all men's pride I boast:
Wretched in this alone, that thou may'st take
All this away, and me most wretched make.

## XCII.

But do thy worst to steal thyself away,
For term of life thou art assured mine;
And life no longer than thy love will stay,
For it depends upon that love of thine.
Then need I not to fear the worst of wrongs,
When in the least of them my life hath end.
I see a better state to me belongs
Than that which on thy humour doth depend.
Thou canst not vex me with inconstant mind,
Since that my life on thy revolt doth lie.
O! what a happy title[276] do I find,
Happy to have thy love, happy to die:
But what 's so blessed-fair that fears no blot?
Thou may'st be false, and yet I know it not:

## XCIII.

So shall I live, supposing thou art true,
Like a deceived husband; so love's face
May still seem love to me, though alter'd-new;
Thy looks with me, thy heart in other place;
For there can live no hatred in thine eye;
Therefore in that I cannot know thy change.
In many's looks the false heart's history
Is writ in moods, and frowns, and wrinkles strange;
But heaven in thy creation did decree,
That in thy face sweet love should ever dwell;
Whate'er thy thoughts or thy heart's workings be,
Thy looks should nothing thence but sweetness tell.
How like Eve's apple doth thy beauty grow,
If thy sweet virtue answer not thy show!

## XCIV.

They that have power to hurt, and will do none,[277]
That do not do the thing they most do show,
Who, moving others, are themselves as stone,
Unmoved, cold, and to temptation slow;
They rightly do inherit heaven's graces,
And husband nature's riches from expense;[278]
They are the lords and owners of their faces,
Others but stewards of their excellence.
The summer's flower is to the summer sweet,
Though to itself it only live and die;
But if that flower with base infection meet,
The basest weed outbraves his dignity;
For sweetest things turn sourest by their deeds:
Lilies that fester smell far worse than weeds.[279]

## XCV.

How sweet and lovely dost thou make the shame,
Which, like a canker in the fragrant rose,
Doth spot the beauty of thy budding name?
O, in what sweets dost thou thy sins enclose!
That tongue that tells the story of thy days,
(Making lascivious[280] comments on thy sport,)
Cannot dispraise but in a kind of praise;
Naming thy name blesses an ill report.
O! what a mansion have those vices got,
Which for their habitation chose out thee,
Where beauty's veil doth cover every blot,
And all things turn to fair that eyes can see!
Take heed, dear heart, of this large privilege;
The hardest knife ill-us'd doth lose his edge.

## XCVI.

Some say, thy fault is youth, some wantonness;
Some say, thy grace is youth, and gentle sport;
Both grace and faults are lov'd of more and less:[281]
Thou mak'st faults graces that to thee resort.
As on the finger of a throned queen
The basest jewel will be well esteem'd,
So are those errors that in thee are seen
To truths translated, and for true things deem'd.
How many lambs might the stern wolf betray,
If like a lamb he could his looks translate![282]
How many gazers mightst thou lead away,
If thou wouldst use the strength of all thy state!
But do not so; I love thee in such sort,
As, thou being mine, mine is thy good report.[283]

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*that seems to tie their friendship together will be the very strangler of their amity.* 274) Komme nicht späterhin mit Deiner Lossagung von mir als einem nachträglichen Verluste, sondern jetzt zugleich mit den andern Verlusten. 275) *horse* ist collectiv und pluralisch zu verstehen. Vgl. Anm. 171. 276) *happy title* = Besitztitel zu einem Glücke. 277) scil. *will do no hurt*, indem aus dem verbalen *hurt* das substantivische zu suppliren ist. 278) *from expense* = ohne sie zu verschwenden. 279) Dieser Vers findet sich in dem Pseudo-Sh.'schen Drama K. Edward III., das im Jahre 1596 gedruckt wurde, und scheint aus dem Sonette für das Drama, nicht aber umgekehrt, entlehnt zu sein. — Die Sonette 94—96 bilden ein Ganzes. 280) *lascivious* = leichtfertig. 281) *more and less* = Gross und Klein. 282) Wenn er sein Aussehen so verändern könnte, dass er einem Lamme gliche. — *to translate* = umdeuten, und = verwandeln. 283) Vgl. oben Anm. 129. — Die drei

XCVII.

How like a winter hath my absence been
From thee, the pleasure of the fleeting year!
What freezings have I felt, what dark days seen,
What old December's bareness[284] every where!
And yet this time remov'd[285] was summer's time;
The teeming autumn, big with rich increase,
Bearing the wanton burden of the prime,[286]
Like widow'd wombs after their lords' decease:
Yet this abundant issue seem'd to me
But hope of orphans, and unfather'd fruit;
For summer and his pleasures wait on thee,
And, thou away, the very birds are mute;
Or, if they sing, 't is with so dull a cheer,
That leaves look pale, dreading the winter 's near.

XCVIII.

From you have I been absent in the spring,
When proud-pied[287] April, dress'd in all his trim,
Hath put a spirit of youth in every thing,
That heavy Saturn laugh'd and leap'd with him:
Yet nor the lays of birds, nor the sweet smell
Of different flowers in odour and in hue,
Could make me any summer's story[288] tell,
Or from their proud lap pluck them where they grew:
Nor did I wonder at the lily's white,[289]
Nor praise the deep vermilion in the rose;
They were but sweet, but figures of delight,
Drawn after you,[290] you pattern of all those.
Yet seem'd it winter still, and, you away,
As with your shadow I with these did play:

XCIX.

The forward violet thus did I chide: —
Sweet thief, whence didst thou steal thy sweet that smells,
If not from my love's breath? The purple pride
Which on thy soft cheek for complexion dwells,
In my love's veins thou hast too grossly dy'd.
The lily I condemned for thy hand,[291]
And buds of marjoram had stol'n thy hair:
The roses fearfully on thorns did stand,
One[292] blushing shame, another white despair;
A third, nor red nor white, had stol'n of both,
And to this robbery had annex'd thy breath;
But, for his theft, in pride of all his growth
A vengeful canker eat him up to death.
More flowers I noted, yet I none could see,
But sweet or colour it had stol'n from thee.[293]

C.

Where art thou, Muse, that thou forgett'st so long
To speak of that which gives thee all thy might?
Spend'st thou thy fury[294] on some worthless song,
Darkening thy power to lend base subjects light?
Return, forgetful Muse, and straight redeem
In gentle numbers time so idly spent:
Sing to the ear that doth thy lays esteem,
And gives thy pen both skill and argument.
Rise, resty[295] Muse, my love's sweet face survey,
If Time have any wrinkle graven there;
If any, be a satire[296] to decay,
And make Time's spoils despised every where.
Give my love fame faster than Time wastes life;
So thou prevent'st his scythe and crooked knife.

CI.

O truant Muse! what shall be thy amends
For thy neglect of truth in beauty dy'd?
Both truth and beauty on my love depends;
So dost thou too, and therein dignified.
Make answer, Muse: wilt thou not haply say,
»Truth needs no colour, with his colour fix'd,[297]
Beauty no pencil, beauty's truth to lay;
But best is best, if never intermix'd«?
Because he needs no praise, wilt thou be dumb?
Excuse not silence so; for 't lies in thee
To make him much outlive a gilded tomb,
And to be prais'd of ages yet to be.
Then do thy office, Muse: I teach thee how
To make him seem long hence as he shows now.

CII.

My love is strengthen'd, though more weak in seeming;
I love not less, though less the show appear:
That love is merchandiz'd, whose rich esteeming
The owner's tongue doth publish every where.[298]

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folgenden Sonette stehen wieder unter sich in engerer Verbindung. 284) *bareness* = Kahlheit, motivirt das Epitheton *old* zu *December's*. — Der Monat wird, wie sonst der Winter, als ein kahlköpfiger Greis gedacht. 285) *this time removed* = diese Zeit, da ich einsam, von Dir getrennt war. Vgl. oben Anm. 187. — *removed* = abgesondert, einsam. 286) *prime* = Frühling, der hier männlich personificirt wird, wie *autumn* weiblich. 287) *proud-pied* = in bunter Pracht. 288) *summer's story* = heitere, lustige Erzählung, wie sie sich für den Sommer schickt. So in Cymbeline (A. 3, Sc. 4) *if it be summer news, smile to 't before.* Der Gegensatz ist in Winter's Tale (A. 2, Sc. 1) *A sad tale 's best for winter.* 289) *lillies white* in der Q., weshalb manche Hgg. *lilies white* lesen. 290) Sie waren nur hold, nur Bilder der Wonne, insofern sie nach Deinem Vorbilde gezeichnet waren. Wenn *sweet* = duftig, aufgefasst wird, so ist vor *drawn* noch ein entsprechendes anderes Particip zu suppliren. Vgl. den Schluss des folgenden Sonettes. 291) *for thy hand* ist in Verbindung mit dem Folgenden aufzufassen: ich verdammte die Lilie, weil sie Deiner Hand ihre Weisse geraubt. 292) Für *one* hat die Q. *our*, was Sewell änderte. 293) Ich konnte keine Blume entdecken, die nicht ihren Duft oder ihre Farbe von Dir entlehnt hätte. — Um für dieses Sonett die regelmässige Form der Vierzeilen und Verszahl zu gewinnen, muss die erste Zeile als ausserhalb derselben stehend betrachtet werden. — Die folgenden Sonette 100—108, die ein Ganzes bilden, behandeln ein schon in einzelnen früheren Sonetten angedeutetes Thema, scheinen jedoch aus späterer Zeit als jene zu sein. 294) *fury* = poetische Ekstase. 295) *resty* = stumpf, was sich nicht aus der gewohnten Ruhe bringen lässt. — Manche Hgg. setzen *restive* dafür. — *resty* wird in Coles' Latin-English Dictionary mit *piger, lentus* erklärt. 296) Die Muse soll zur Satyre werden und ein Spottgedicht auf den Verfall, den die Zeit vollbringt, dichten. 297) Die Wahrheit bedarf der dichterischen Färbung nicht, da sie ihre natürliche, feste, nicht aufgetragene Farbe hat. 298) Die Liebe wird zur Waare gemacht, deren hohen Preis, deren reiche Abschätzung der Besitzer überall ausposaunt, als wolle er damit Käufer anlocken. 299) *in summer's front* = vor a

Our love was new, and then but in the spring,
When I was wont to greet it with my lays;
As Philomel in summer's front[299] doth sing,
And stops her pipe[300] in growth of riper days:
Not that the summer is less pleasant now,
Than when her mournful hymns did hush the night,
But that wild music burdens every bough,
And sweets grown common lose their dear delight.
Therefore, like her, I sometime hold my tongue,
Because I would not dull you with my song.

## CIII.

Alack, what poverty my Muse brings forth,
That having such a scope to show her pride,
The argument, all bare, is of more worth,
Than when it hath my added praise beside!
O! blame me not, if I no more can write:
Look in your glass, and there appears a face,
That over-goes my blunt invention quite,
Dulling my lines, and doing me disgrace.
Were it not sinful then, striving to mend,
To mar the subject that before was well?[301]
For to no other pass my verses tend,
Than of your graces and your gifts to tell;
And more, much more, than in my verse can sit,[302]
Your own glass shows you, when you look in it.

## CIV.

To me, fair friend, you never can be old,
For as you were when first your eye I ey'd,
Such seems your beauty still. Three winters cold
Have from the forests shook three summers' pride;
Three beauteous springs to yellow autumn turn'd
In process of the seasons have I seen;
Three April perfumes in three hot Junes burn'd,
Since first I saw you fresh, which yet are green.
Ah! yet doth beauty, like a dial-hand,
Steal from his figure,[303] and no pace perceiv'd;
So your sweet hue, which methinks still doth stand,
Hath motion, and mine eye may be deceiv'd:
For fear of which, hear this, thou age unbred,[304] —
Ere you were born was beauty's summer dead.

## CV.

Let not my love be call'd idolatry,
Nor my beloved as an idol show,
Since all alike my songs and praises be,
To one, of one, still such, and ever so.
Kind is my love to-day, to-morrow kind,
Still constant in a wondrous excellence;
Therefore my verse to constancy confin'd,
One thing expressing, leaves out difference.
Fair, kind, and true, is all my argument,
Fair, kind, and true, varying to other words;[305]
And in this change is my invention spent,
Three themes in one, which wondrous scope affords.
Fair, kind, and true, have often liv'd alone,
Which three, till now, never kept seat in one.

## CVI.

When in the chronicle of wasted time
I see descriptions of the fairest wights,[306]
And beauty making beautiful old rhyme,
In praise of ladies dead, and lovely knights,
Then, in the blazon[307] of sweet beauty's best,
Of hand, of foot, of lip, of eye, of brow,
I see their antique pen would have express'd
Even such a beauty as you master now.[308]
So all their praises are but prophecies
Of this our time, all you prefiguring;
And for they look'd but with divining eyes,
They had not skill[309] enough your worth to sing:
For we, which now behold these present days,
Have eyes to wonder, but lack tongues to praise.

## CVII.

Not mine own fears, nor the prophetic soul
Of the wide world, dreaming on things to come,
Can yet the lease of my true love control,
Suppos'd as forfeit to a confin'd doom.[310]
The mortal moon hath her eclipse endur'd,
And the sad augurs mock their own presage;[311]
Incertainties now crown themselves assur'd,
And peace proclaims olives of endless age.
Now, with the drops of this most balmy time
My love looks fresh, and death to me subscribes,[312]
Since, spite of him, I 'll live in this poor rhyme,
While he insults[313] o'er dull and speechless tribes:
And thou in this shalt find thy monument,
When tyrants' crests and tombs of brass[314] are spent.

## CVIII.

What 's in the brain that ink may character,
Which hath not figur'd to thee my true spirit?

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im Sommer, im Anfange des Sommers. So in Winter's Tale (A. 4, Sc. 3) *no shepherdess, but Flora peering in April's front.* 300) *his pipe* in der Q., welche doch gleich nachher *her mournful hymns* und *therefore, like her* hat. 301) So in K. Lear (A. 1, Sc. 4) *Striving to better, oft we mar what 's well.* 302) Wie in den alten Drucken das lange *s* von *f* oft kaum zu unterscheiden ist, so ist auch vielleicht hier *fit* für *sit* zu lesen: viel mehr, als sich in meinen Vers fügen oder schicken kann. 303) *figure* doppelsinnig = Ziffer des Zifferblatts, in Bezug auf *dial-hand*, und = Gestalt, in Bezug auf *beauty: his figure* = die der Schönheit angehörige, mit der Schönheit geschmückte Gestalt. 304) *age unbred* = die noch ungeborne, zukünftige Zeit, wird auch collectiv und pluralisch angeredet in dem folgenden *Ere you were born etc.* 305) In andern Worten variirend, die aber dasselbe bedeuten, nämlich *fair, kind, and true,* und in diesem Wechsel des Ausdrucks *(change)* erschöpft sich meine ganze Poesie. 306) *wight* = Geschöpf, wird von Sh. und seinen Zeitgenossen von beiden Gesehlechtern gebraucht, wie hier, wo sowohl *ladies dead* als *lovely knights* darunter verstanden sind. 307) *blazon* = lobende Verkündigung, rühmende Hervorhebung. 308) Die Feder der alten Dichter wollte gerade solche Schönheit schildern, wie Du sie jetzt Dein eigen nennst. So in K. Henry V. (A. 2, Sc. 4) *Between the promise of his greener days,* || *And these he masters now.* 309) *still* in der Q., von Tyrwhitt verbessert. 310) *a confin'd doom* = ein Urtheil, das eine Schranke in sich enthält, ein Urtheil, das der Frist meiner Liebe eine bestimmte Schranke setzt. 311) Nachdem der Mond, dem schon mit seiner Verfinsterung sein Ende prophezeit war, diese Verfinsterung glücklich überstanden hatte, machen die ernsten Wahrsager sich über ihre eigenen Prophezeiungen lustig. — *augurs* steht im uneigentlichen Sinne. 312) *to subscribe* = sich Jemandem beugen, seine Unterwerfung unter ihn kund thun.

What 's new to speak, what new[315] to register,
That may express my love, or thy dear merit?
Nothing, sweet boy; but yet, like prayers divine,
I must each day say o'er the very same,
Counting no old thing old, thou mine, I thine,
Even as when first I hallow'd thy fair name.
So that eternal love, in love's fresh case,
Weighs not the dust and injury of age;[316]
Nor gives to necessary[317] wrinkles place,
But makes antiquity for aye his page;
Finding the first conceit of love there bred,
Where time and outward form would show it dead.

## CIX.

O! never say that I was false of heart,
Though absence seem'd my flame to qualify.
As easy might I from myself depart,
As from my soul, which in thy breast doth lie.
That is my home of love: if I have ranged,
Like him that travels, I return again,
Just to the time, not with the time exchanged, —
So that myself bring water for my stain.
Never believe, though in my nature reign'd.
All frailties that besiege all kind of blood,
That it could so preposterously be stain'd,
To leave for nothing all thy sum of good;
For nothing this wide universe I call,
Save thou, my rose; in it thou art my all.

## CX.

Alas! 't is true, I have gone here and there,
And made myself a motley to the view;[318]
Gor'd mine own thoughts,[319] sold cheap what is most dear,
Made old offences of affections new:[320]
true it is, that I have look'd on truth
Askance and strangely; but, by all above,
These blenches[321] gave my heart another youth,
And worse essays prov'd thee my best of love.
Now all is done, have[322] what shall have no end:
Mine appetite I never more will grind
On newer proof, to try an older friend,
A god in love, to whom I am confin'd.
Then give me welcome, next my heaven the best,
Even to thy pure and most most loving breast.

## CXI.

O! for my sake do you with Fortune chide,[323]
The guilty goddess of my harmful deeds,[324]
That did not better for my life provide,
Than public means, which public manners breeds:[325]
Thence comes it that my name receives a brand;
And almost thence my nature is subdu'd
To what it works in, like the dyer's hand.
Pity me then, and wish I were renew'd,
Whilst, like a willing patient, I will drink
Potions of eisel[326] 'gainst my strong infection;
No bitterness that I will bitter think,
Nor double penance, to correct correction.[327]
Pity me then, dear friend, and I assure ye,
Even that your pity is enough to cure me.[328]

## CXII.

Your love and pity doth the impression fill
Which vulgar scandal stamp'd upon my brow;
For what care I who calls me well or ill,
So you o'er-green my bad, my good allow?[329]
You are my all-the-world, and I must strive
To know my shames and praises from your tongue;
None else to me, nor I to none alive,
That my steel'd sense or changes right or wrong.[330]
In so profound abysm[331] I throw all care
Of others' voices, that my adder's sense[332]
To critic and to flatterer stopped are.

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So in dem alten King Lear: *If you 'll subscribe unto your lawful king.* 313) *to insult* = triumphiren. 314) *tyrants' crests* ist mit *tombs of brass* zu verbinden: der Wappenhelm der Tyrannen auf ihren Grabmälern von Erz. 315) *new* ist Malone's plausible Emendation für *now* der Q., das manche Hgg. jedoch beibehalten. 316) *to weigh* = erwägen, berücksichtigen: die ewige Liebe, in der jugendlichen Hülle der Liebe, bekümmert sich nicht um den Staub und um die Unbill des Alters. 317) *necessary wrinkles* = Runzeln, die im natürlichen Verlauf der Dinge nicht ausbleiben. 318) *motley* für *motley fool* = der Narr in seiner charakteristischen buntscheckigen Tracht. 319) Ich habe meine eigenen Gedanken verletzt, meinen eigenen Ansichten zuwidergehandelt. 320) *old offences* = alte Sünden, sind den *affections new* = neue Neigungen, entgegengesetzt. 321) *blenches* = Abirrungen; dasselbe was gleich darauf *worse essays* = Versuche an Schlimmeren, Versuche, die schlimmer ausgefallen sind. 322) Für *have* setzen manche Hgg. mit Tyrwhitt *save*. Indess ist die alte Lesart verständlich genug: jetzt, da alle diese Abirrungen vorüber sind, sollst Du haben, was kein Ende haben soll. 323) *to chide with* = mit Jemandem grollen, ihn ausschelten. — Für *with* hat die Q. *wish*. 324) scil. *the goddess guilty of my harmful deeds*. 325) Diese Worte, aus welchen Malone eine Abneigung Sh.'s gegen seinen Stand als Schauspieler und Schauspieldichter herausdeutet, sagen nur im Allgemeinen, dass der Dichter aus Erwerbsrücksichten auf den Verkehr mit der Welt angewiesen sei und sich aus diesem, dem Wunsche des eigenen Herzens zum Trotz, nicht zurückziehen könne. 326) *eisel* = Essig, der als Präservativ gegen ansteckende Krankheiten galt. 327) Es soll keine Bitterkeit geben, die ich für bitter halten will, und keine doppelte Busse, um die Züchtigung noch zu überbieten, noch zu züchtigen. 328) An dieses Sonett schliesst sich unmittelbar wieder das folgende an, während die Sonette 109—120 in einer weiteren Verbindung unter einander stehen. 329) Wenn Du mein Schlechtes mit freundlichem Grün zudeckst und mein Gutes gelten lässest. 330) Ausser Dir giebt es Niemanden für mich, und auch ich bin für keinen Lebenden da, der meinen wie Stahl gehärteten Sinn zu Rechtem oder zu Verkehrtem verwandelte. — *or*, das vor *changes* steht, sollte eigentlich vor *right* stehen. — *or—or* für *either—or*. 331) *abysm* für *abyss* kommt auch sonst bei Sh. vor, in Tempest (A. 1, Sc. 2) und in Antony and Cleopatra (A. 3, Sc. 11). 332) Für *sense* schreiben Dyce und Staunton hier, wie zwei Zeilen vorher, *sense'* d. h. *senses*. Indess bezieht sich *adder's sense* nur auf einen Sinn, den Gehörsinn, und es kommt die Verbindung eines Subjectes im Singular mit einem Verbum im Plural, sowie umgekehrt, in Folge eines dazwischentretenden modificirenden Numerus bei Sh. häufig genug vor. Hier ist der Plural *are* veranlasst durch *to critic and to flatterer*. — *critic* = Krittler, Tadler. — Der Volksglaube von der Taubheit der Natter findet sich auch sonst bei Sh., so in

Mark how with my neglect I do dispense: [333] —
You are so strongly in my purpose bred,
That all the world besides methinks they 're dead.[334]

## CXIII.

Since I left you, mine eye is in my mind,
And that which governs me to go about
Doth part his function, [335] and is partly blind,
Seems seeing, but effectually is out;
For it no form delivers to the heart
Of bird, of flower, or shape, which it doth latch: [336]
Of his quick objects hath the mind no part,
Nor his own vision holds what it doth catch;
For if it see the rud'st or gentlest sight,
The most sweet favour, [337] or deformed'st creature,
The mountain or the sea, the day or night,
The crow or dove, it shapes them to your feature:
Incapable of more, replete with you,
My most true mind thus maketh mine untrue. [338]

## CXIV.

Or whether doth my mind, being crown'd with you,
Drink up the monarch's plague, this flattery?
Or whether shall I say, mine eye saith true,
And that your love taught it this alchymy,
To make of monsters and things indigest
Such cherubins as your sweet self resemble,
Creating every bad a perfect best,
As fast as objects to his beams assemble? [339]
O! 't is the first: 't is flattery in my seeing,
And my great mind most kingly drinks it up:
Mine eye well knows what with his gust [340] is 'greeing,
And to his palate doth prepare the cup:
If it be poison'd, 't is the lesser sin
That mine eye loves it, and doth first begin. [341]

## CXV.

Those lines that I before have writ, do lie,
Even those that said I could not love you dearer;
Yet then my judgment knew no reason why
My most full flame should afterwards burn clearer.
But reckoning Time, whose million'd accidents
Creep in 'twixt vows, and change decrees of kings,
Tan [342] sacred beauty, blunt the sharp'st intents,
Divert strong minds to the course of altering things:
Alas! why, fearing of Time's tyranny,
Might I not then say, »Now I love you best,«
When I was certain o'er incertainty,
Crowning the present, doubting of the rest?
Love is a babe; then might I not say so,
To give full growth to that which still doth grow?

## CXVI.

Let me not to the marriage of true minds
Admit impediments. Love is not love [343]
Which alters when it alteration finds,
Or bends with the remover to remove:
O, no! it is an ever-fixed mark,
That looks on tempests, and is never shaken;
It is the star to every wandering bark,
Whose worth 's unknown, although his height be taken.
Love 's not Time's fool, [344] though rosy lips and cheeks
Within his bending sickle's compass come;
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
If this be error, and upon me prov'd,
I never writ, [345] nor no man ever lov'd.

## CXVII.

Accuse me thus: that I have scanted [346] all
Wherein I should your great deserts repay;
Forgot upon your dearest love to call,
Whereto all bonds do tie me day by day;
That I have frequent been with unknown minds,
And given to time your own dear-purchas'd right; [347]
That I have hoisted sail to all the winds
Which should transport me farthest from your sight:
Book both my wilfulness and errors down,
And on just proof surmise accumulate:
Bring me within the level [348] of your frown,
But shoot not at me in your waken'd hate;
Since my appeal says, I did strive to prove
The constancy and virtue of your love.

## CXVIII.

Like as, to make our appetites more keen,
With eager [349] compounds we our palate urge;
As, to prevent our maladies unseen,

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K. Henry VI. Second Part (A. 3, Sc. 2) *What, art thou, like the adder, waxen deaf?* || *Be poisonous too.* 333) Siehe, wie ich mich abfinde mit meiner Vernachlässigung der Meinung Anderer. 334) *y' are dead* in der Q., von Dyce verbessert. Malone setzte *are dead* ohne *they*. 335) Und das Auge, welches mich auf meinen Wegen leitet, verrichtet nur theilweise seinen Dienst. 336) *latch* ist Malone's von Sinn und Reim geforderte Emendation für *lack* der alten Ausgg. — *to latch* = fassen, erfassen, kommt, wie hier vom Auge, so vom Ohr in Macbeth (A. 4, Sc. 3) vor: *I have words,* || *That would be howl'd out in the desert air,* || *Where hearing should not latch them.* 337) *favour* = Miene, Angesicht. — Vielleicht wäre *the most sweet-favour'd* in Verbindung mit *creature* zu lesen. 338) *untrue* steht für *untruth:* mein treues Gemüth, das, von Dir ganz erfüllt, etwas Weiteres in sich aufzunehmen unfähig ist, bewirkt damit meine eigne Unzuverlässigkeit oder Täuschung. — Malone vermuthete einmal *makes mine eye untrue* oder auch *Thy most true mind etc.*, blieb jedoch mit Recht dem alten Texte getreu. — An dieses Sonett schliesst sich unmittelbar das folgende an. 339) So schnell wie sich die Bilder dem Strahle des Auges nur darstellen. 340) *his gust* = sein Geschmack, sein Wohlgefallen, sowie *his palate* bezieht sich auf *my great mind.* 341) Das Auge als Mundschenk und Vorkoster des Gemüths trinkt zuerst aus dem vergifteten Kelche und verringert damit die Sünde. 342) Vgl. oben Anm. 201. 343) Die Liebe ist keine wirkliche Liebe, welche sich ändert, wenn sie andererseits einer Aenderung begegnet, oder die sich zurückzieht, wenn der Andere sich zurückzieht. — So in K. Lear (A. 1, Sc. 1) *Love 's not love,* || *When it is mingled with regards, that stand* || *Aloof from the entire point.* 344) So in K. Henry IV. First Part (A. 5, Sc. 4) *But thought 's the slave of life, and life time's fool.* — Auf *Time* bezieht sich dann *his bending sickle* und *his brief hours and weeks.* 345) So widerrufe ich Alles, was ich von der Liebe geschrieben habe, und glaube an keine Liebe mehr. 346) *to scant* = kargen mit Etwas. 347) Dass ich mit obscuren Leuten viel verkehrt habe und der Welt das preisgebe, was als theuer erkauftes Recht Dir gebührt hätte. 348) *level* =

We sicken to shun sickness, when we purge;[350]
Even so, being full of your ne'er-cloying sweetness,
To bitter sauces did I frame my feeding;
And, sick of welfare, found a kind of meetness
To be diseas'd, ere that there was true needing.
Thus policy in love, to anticipate
The ills that were not, grew to faults assur'd,
And brought to medicine a healthful state,
Which, rank of goodness,[351] would by ill be cur'd;
But thence I learn, and find the lesson true,
Drugs poison him that so fell sick of you.

## CXIX.

What potions have I drunk of Siren tears,
Distill'd from limbecks foul as hell within,
Applying fears to hopes, and hopes to fears,
Still losing when I saw myself to win!
What wretched errors hath my heart committed,
Whilst it hath thought itself so blessed never!
How have mine eyes out of their spheres been fitted,[352]
In the distraction of this madding fever!
O benefit of ill! now I find true,
That better is by evil still made better;
And ruin'd love, when it is built anew,
Grows fairer than at first, more strong, far greater.
So I return rebuk'd to my content,
And gain by ill[353] thrice more than I have spent.

## CXX.

That you were once unkind, befriends me now,
And for that sorrow, which I then did feel,
Needs must I under my transgression bow,
Unless my nerves were brass or hammer'd steel.
For if you were by my unkindness shaken,
As I by yours, you 've pass'd a hell of time;
And I, a tyrant, have no leisure taken
To weigh how once I suffer'd in your crime.
O! that our night of woe might have remember'd[354]
My deepest sense, how hard true sorrow hits;
And soon to you, as you to me, then tender'd
The humble salve which wounded bosoms fits!
But that your trespass now becomes a fee;
Mine ransoms yours, and yours must ransom me.

## CXXI.

'T is better to be vile, than vile-esteem'd,
When not to be[355] receives reproach of being,
And the just pleasure lost, which is so deem'd
Not by our feeling, but by others' seeing.
For why should others' false adulterate eyes
Give salutation to my sportive blood?[356]
Or on my frailties why are frailer spies,
Which in their wills count bad what I think good?
No, I am that I am; and they that level
At my abuses, reckon up their own:
I may be straight, though they themselves be bevel;[357]
By their rank thoughts my deeds must not be shown;
Unless this general evil they maintain, —
All men are bad, and in their badness reign.

## CXXII.

Thy gift, thy tables, are within my brain
Full character'd[358] with lasting memory,
Which shall above that idle rank remain,
Beyond all date, even to eternity;
Or, at the least, so long as brain and heart
Have faculty by nature to subsist;
Till each to raz'd oblivion[359] yield his part
Of thee, thy record never can be miss'd.
That poor retention[360] could not so much hold,
Nor need I tallies, thy dear love to score;
Therefore to give them[361] from me was I bold,
To trust those tables that receive thee more:
To keep an adjunct to remember thee,
Were to import forgetfulness in me.

## CXXIII.

No! Time, thou shalt not boast that I do change:
Thy pyramids, built up with newer might,
To me are nothing novel, nothing strange;
They are but dressings of a former sight.
Our dates are brief, and therefore we admire
What thou dost foist upon us that is old,
And rather make them[362] born to our desire,
Than think that we before have heard them told.
Thy registers and thee I both defy,
Not wondering at the present, nor the past;
For thy records and what we see do lie,
Made more or less by thy continual haste.
This I do vow, and this shall ever be,
I will be true, despite thy scythe and thee:

## CXXIV.

If my dear love were but the child of state,
It might for Fortune's bastard be unfather'd,
As subject to Time's love, or to Time's hate,

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Zielbereich, leitet das Bild vom Schiessen ein, das in der folgenden Zeile fortgeführt wird. Das Geschütz selbst besteht in dem Stirnrunzeln, in dem zornigen Blicke des gekränkten Freundes. 349) *eager* = scharf, pikant. — *eager compounds* ist synonym mit dem folgenden *bitter sauces*. 350) Die Krankheit, der man sich freiwillig unterzieht, um anderen Krankheiten vorzubeugen, ist die Purganz, das Einnehmen abführender Medicin. 351) *rank of goodness* = vom Uebermass des Guten bedrängt, üppig. — Mit diesem Sonette steht das folgende in genauem Zusammenhange. 352) *to be fitted* = vom Fieber durchschauert werden: mir haben meine Augen so gefiebert, dass sie fast aus ihren Höhlen heraussprangen. — *fitted* scheint von Sh. in diesem Sinne gebildet von dem substantivischen *fit* = Fieberanfall. 353) *ills* in der Q.; von Malone stillschweigend verbessert, nach dem Vorhergehenden. 354) *to remember* = Jemanden erinnern, mahnen an Etwas. 355) Zu *to be* wie zu *being* ist aus dem Vorhergehenden *vile* zu suppliren. 356) So in K. Henry VIII. (A. 2, Sc. 3) *'would I had no being, if this salute my blood a jot.* 357) *bevel* = krumm, schief. 358) *full character'd* = vollgeschrieben. — *charactered* ist hier auf der ersten Sylbe betont in Uebereinstimmung mit dem substantivischen *character*, während das Verbum sonst bei Sh. den Ton auf der zweiten Sylbe hat. — Dieses Sonett bezieht sich auf ein Notizenbuch mit Schreibtäfelchen, das der Dichter vom Freunde zum Geschenke erhalten. Vgl. oben Anm. 245. 359) *raz'd oblivion* = die Vergessenheit, in der Alles ausgelöscht ist. — So kommt in Measure for Measure (A. 5, Sc. 1) *razure of oblivion* vor. 360) *retention* = Gewahrsam, Behältniss, ist eben das Notizenbuch. 361) *them* scil. *thy tables*: der Dichter hat die vom Freunde erhaltenen Schreibtafeln weiter verschenkt, weil er

Weeds among weeds, or flowers with flowers gather'd.
No, it was builded far from accident;
It suffers not in smiling pomp, nor falls
Under the blow of thralled discontent,[363]
Whereto the inviting time our fashion calls:
It fears not policy, that heretic,
Which works on leases of short-number'd hours,
But all alone stands hugely politic,
That it nor grows[364] with heat, nor drowns with showers.
To this I witness call the fools of time,
Which die for goodness, who have liv'd for crime.

## CXXV.

Were 't aught to me I bore the canopy,[365]
With my extern the outward honouring,
Or laid great bases for eternity,
Which prove more short than waste or ruining?
Have I not seen dwellers on form and favour
Lose all, and more, by paying too much rent;
For compound sweet forgoing simple savour,
Pitiful thrivers, in their gazing spent?
No, let me be obsequious in thy heart,
And take thou my oblation, poor but free,
Which is not mix'd with seconds, knows no art,[366]
But mutual render, only me for thee.
Hence, thou suborn'd informer! a true soul,
When most impeach'd, stands least in thy control.

## CXXVI.

O thou, my lovely boy, who in thy power
Dost hold Time's fickle glass, his sickle, hour;[367]
Who hast by waning grown, and therein show'st
Thy lovers withering,[368] as thy sweet self grow'st;
If Nature, sovereign mistress over wrack,
As thou goest onwards, still will pluck thee back,
She keeps thee to this purpose, that her skill
May time disgrace, and wretched minutes[369] kill.
Yet fear her, O thou minion of her pleasure!
She may detain, but not still keep her treasure:
Her audit, though delay'd, answer'd must be,
And her quietus is to render thee.[370]

## CXXVII.

In the old age black was not counted fair,[371]
Or if it were, it bore not beauty's name;
But now is black beauty's successive heir,
And beauty slander'd with a bastard shame;
For since each hand hath put on nature's power,
Fairing[372] the foul with art's false borrow'd face,
Sweet beauty hath no name, no holy bower,
But is profan'd, if not lives in disgrace.
Therefore my mistress' eyes are raven black,[373]
Her eyes so suited, and they mourners seem
At such, who, not born fair, no beauty lack,
Slandering creation with a false esteem:
Yet so they mourn, becoming of their woe,
That every tongue says, beauty should look so.[374]

## CXXVIII.

How oft, when thou, my music,[375] music play'st,
Upon that blessed wood, whose motion sounds
With thy sweet fingers, when thou gently sway'st
The wiry concord[376] that mine ear confounds,
Do I envy[377] those jacks, that nimble leap
To kiss the tender inward of thy hand,
Whilst my poor lips, which should that harvest reap,
At the wood's boldness by thee blushing stand!

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sich auf die Erinnerungstafeln in seinem Gehirne verlässt, welche das Gedächtniss des Freundes besser in sich aufnehmen und bewahren. 362) *them* bezieht sich in ungenauer Weise auf das vorhergehende *What thou dost foist etc.* — Für *told* müsste eigentlich *told of* stehen. 363) *thralled discontent* = Missbehagen der Knechtschaft, ist dem *smiling pomp* entgegengesetzt. 364) Für *grows* vermuthete Steevens *glows*. Aber Malone macht richtig darauf aufmerksam, dass Sh. hier das Bild eines Gebäudes mit dem des Pflanzenwuchses vertauscht: meine Liebe steht in selbständiger Klugheit da, insofern sie von jedem günstigen oder ungünstigen Einflusse der Witterung unabhängig ist. — An dieses und an das vorhergehende Sonett schliesst sich das folgende eng an. 365) Das Tragen des Baldachins, etwa über dem Haupte des Königs in feierlichem Zuge, ist als Attribut des vornehmsten Ranges im Dienste gefasst. — Die synonymen Begriffe *extern* und *outward* sind hier substantivisch = Aussenseite, Aeusserlichkeit. 366) Meine arme, aber freiwillige Huldigung, welche nicht mit geringeren Stoffen *(seconds)* vermischt ist und nichts von falscher Kunst oder Verstellung weiss. 367) Der Dichter beabsichtigte einen Gleichklang zwischen *fickle* und *sickle*. — *hour* scheint nur des Reimes wegen von *glass* getrennt, zu dem es eigentlich gehört. 368) Vielleicht wäre *thy lover's withering* zu lesen. 369) *mynuit* in der Q. 370) *her quietus* = die Quittung, auf der die Natur ihre Rechnungsablage *(her audit)* machen muss. — In der Q. ist zum Schlusse dieses zwölfzeiligen Gedichtes, welches von der sonstigen Sonettenform auch in der Reimstellung abweicht, die Lücke von zwei fehlenden Schlussversen angedeutet, obgleich der Sinn auch ohne solche durchaus vollständig ist. — Die nun folgenden Sonette sind, wenn sie auch kein in sich zusammenhängendes Ganze bilden, doch entschieden an ein Weib, nicht mehr an einen Freund, gerichtet. 371) *black* ist doppelsinnig = schwarz, und = hässlich, wie *fair* = blond, und = schön. 372) *to fair* = schön machen. Vgl. oben Anm. 20. — In dem Verbum liegt derselbe Doppelsinn, wie in dem adjectivischen *fair*, da auch hier auf die Mode, sich mit falschen blonden Haaren zu schmücken, angespielt wird (vgl. oben Anm. 225). — In der folgenden Zeile setzt Malone stillschweigend und ohne Grund *hour* für *bower* (*boure* in der Q.). 373) Staunton vermuthet sehr plausibel *my mistress' brows*. Vielleicht schrieb der Dichter *my mistress' hairs*. — Dyce vermeidet die Tautologie in anderer Weise, indem er die folgende Zeile liest: *Her eyes so suited as they mourners seem:* ihre Augen sind so angethan, dass sie wie Leidtragende erscheinen, trauernd über Diejenigen, welche, obgleich nicht schön oder blond geboren, doch diese Schönheit deshalb nicht entbehren, indem sie der Natur durch falschen Schein eine Schmach anthun. 374) Den schwarzen Augen der Geliebten steht diese Trauer so gut, dass Alle sagen, so müsse die Schönheit sich tragen, schwarz, nicht blond. 375) *my music* ist Vocativ. Vgl. oben Anm. 30. — Das Sonett trägt in der Ausg. von 1640 die Ueberschrift *Upon her playing upon the virginals*. — So ist unter *that blessed wood* das Tastbrett dieses musikalischen Instruments, eines Spinetts, und unter *those jacks* die Tasten selbst zu verstehen. 376) *wiry concord* = Einklang der Saiten. 377) *to envy* betont Sh. auf der zweiten Sylbe auch in Coriolanus (A. 3, Sc. 3)

To be so tickled, they would change their state
And situation with those dancing chips,
O'er whom thy fingers [378] walk with gentle gait,
Making dead wood more bless'd than living lips.
  Since saucy jacks [379] so happy are in this,
  Give them thy fingers, me thy lips to kiss.

## CXXIX.

The expense of spirit in a waste of shame
Is lust in action; [380] and till action, lust
Is perjur'd, murderous, bloody, full of blame,
Savage, extreme, rude, cruel, not to trust;
Enjoy'd no sooner but despised straight;
Past reason hunted; and no sooner had,
Past reason hated, as a swallow'd bait,
On purpose laid to make the taker mad:
Mad [381] in pursuit, and in possession so;
Had, having, and in quest to have, extreme; [382]
A bliss in proof, — and prov'd, a very woe; [383]
Before, a joy propos'd; behind, a dream.
  All this the world well knows; yet none knows well
  To shun the heaven that leads men to this hell.

## CXXX.

My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damask'd, red and white,
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound:
I grant I never saw a goddess go;
My mistress, when she walks, treads on the ground:
  And yet, by heaven, I think my love as rare
  As any she belied with false compare.

## CXXXI.

Thou art as tyrannous, so as thou art,
As those whose beauties proudly make them cruel;
For well thou know'st, to my dear-doting heart
Thou art the fairest and most precious jewel.
Yet, in good faith, some say that thee behold,
Thy face hath not the power to make love groan:
To say they err, I dare not be so bold,
Although I swear it to myself alone.
And, to be sure that is not false I swear,
A thousand groans, but thinking on thy face,
One on another's neck, do witness bear,
Thy black is fairest in my judgment's place. [384]
  In nothing art thou black, save in thy deeds,
  And thence this slander, as I think, proceeds.

## CXXXII.

Thine eyes I love, and they, as pitying me,
Knowing thy heart torments [385] me with disdain,
Have put on black, and loving mourners be,
Looking with pretty ruth upon my pain.
And truly not the morning sun of heaven
Better becomes the grey cheeks of the east,
Nor that full star that ushers in the even
Doth half that glory to the sober west,
As those two mourning [386] eyes become thy face.
O! let it then as well beseem thy heart
To mourn for me, since mourning doth thee grace,
And suit thy pity like in every part:
  Then will I swear, beauty herself is black, [387]
  And all they foul that thy complexion lack.

## CXXXIII.

Beshrew that heart that makes my heart to groan
For that deep wound it gives my friend and me!
Is 't not enough to torture me alone,
But slave to slavery my sweet'st friend must be?
Me from myself thy cruel eye hath taken,
And my next self thou harder hast engross'd;
Of him, myself, and thee, I am forsaken;
A torment thrice threefold thus to be cross'd.
Prison my heart in thy steel bosom's ward,
But then my friend's heart let my poor heart bail; [388]
Whoe'er keeps [389] me, let my heart be his guard;
Thou canst not then use rigour in my gaol:
  And yet thou wilt; for I, being pent in thee,
  Perforce am thine, and all that is in me.

## CXXXIV.

So, now I have confess'd that he is thine,
And I myself am mortgag'd to thy will,
Myself I 'll forfeit, so that other mine
Thou wilt restore, to be my comfort still:
But thou wilt not, nor he will not be free,
For thou art covetous, and he is kind;
He learn'd but, surety-like, to write for me, [390]
Under that bond that him as fast doth bind.

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*from time to time envied against the people.* 378) *their fingers* in der Q.; ebenso in der letzten Zeile dieses Sonetts. 379) *jacks* doppelsinnig = Tasten, und = Burschen, Gesellen, als verächtliche Bezeichnung, wie umgestellt *Jack-sauce* in K. Henry V. (A. 4, Sc. 7). 380) *lust in action* = Wollust in der Vollbringung, ist entgegengesetzt dem *till action, lust etc.* = die Wollust, ehe sie zur Vollbringung gelangt u. s. w. 381) *made* in der Q., von Gildon verbessert. 382) Die Wollust ist stürmisch, gewaltsam, wenn sie erlangt ist, während des Erlangens, und wenn man sie zu erlangen sucht. 383) So verbessert Malone den ganz sinnlosen Text der Q. *and proud and very woe.* 384) Und zur Versicherung, dass das, was ich schwöre, nicht falsch ist, legen tausend Seufzer, einer dicht hinter dem andern, wenn ich nur an Dein Angesicht denke, ihr Zeugniss ab, dass Dein Schwarz in meinem Urtheil das Schönste ist. — Der Doppelsinn *black* und *fair* ist hier derselbe, wie im Sonette 127, an welches dieses sich, wie auch das folgende, eng anschliesst. 385) *torment* in der Q., was allenfalls als Infinitiv, von *knowing* abhängig, statthaft wäre, nicht aber, wie die meisten Hgg. interpungiren, als Indicativ zu *they* scil. *thine eyes.* 386) Die Q. hat *morning,* wie denn Sh. offenbar ein Wortspiel zwischen *morning sun of heaven* und *mourning eyes* beabsichtigt. 387) Vgl. oben Anm. 374. 388) Halte Du immerhin mein Herz in dem Gefängnisse Deines harten Busens gefangen, aber lass dann auch mein Herz als Bürgschaft für das Herz meines Freundes dienen; halte nicht zugleich beide Herzen in Deiner Haft. — Für *prison* hat die Q. *poison.* 389) *to keep* = hüten, in seiner Hut halten. — *his guard* bezieht sich auf *my friend's heart.* — An dieses Sonett und seinen Ideengang schliesst sich das folgende an. 390) *to write* von der Unterschrift, mit der man sich contractlich

The statute[391] of thy beauty thou wilt take,
Thou usurer, that putt'st forth all to use,
And sue a friend, came debtor for my sake;
So him I lose through my unkind abuse.
Him have I lost; thou hast both him and me:
He pays the whole, and yet am I not free.

## CXXXV.

Whoever hath her wish, thou hast thy *Will*,[392]
And *Will* to boot, and *Will* in over-plus;
More than enough am I, that vex thee still,
To thy sweet will making addition thus.
Wilt thou, whose will is large and spacious,
Not once vouchsafe to hide my will in thine?
Shall will in others seem right gracious,
And in my will no fair acceptance shine?
The sea, all water, yet receives rain still,
And in abundance addeth to his store;
So thou, being rich in *Will*, add to thy *Will*
One will of mine, to make thy large *Will* more.
Let no unkind, no fair beseechers kill;
Think all but one, and me in that one *Will*.

## CXXXVI.

If thy soul check thee that I come so near,
Swear to thy blind soul that I was thy *Will*,
And will, thy soul knows, is admitted there;
Thus far for love, my love-suit, sweet, fulfil.
*Will* will fulfil the treasure of thy love,
Ay, fill it full with wills, and my will one.
In things of great receipt with ease we prove,
Among a number one is reckon'd none:
Then in the number let me pass untold,
Though in thy stores' account I one must be;
For nothing hold me, so it please thee hold
That nothing me, a something sweet to thee:
Make but my name thy love, and love that still,
And then thou lov'st me, — for my name is *Will*.

## CXXXVII.

Thou blind fool, Love, what dost thou to mine eyes,
That they behold, and see not what they see?
They know what beauty is, see where it lies,
Yet what the best is, take the worst to be.
If eyes, corrupt by over-partial looks,
Be anchor'd in the bay where all men ride,
Why of eyes' falsehood hast thou forged hooks,
Whereto the judgment of my heart is tied?
Why should my heart think that a several plot,[393]
Which my heart knows the wide world's common place?
Or mine eyes seeing this, say, this is not,
To put fair truth upon so foul a face?
In things right-true my heart and eyes have err'd,
And to this false plague are they now transferr'd.

## CXXXVIII.

When my love swears that she is made of truth,
I do believe her, though I know she lies,
That she might think me some untutor'd youth,
Unlearned in the world's false subtleties.
Thus vainly thinking that she thinks me young,
Although she knows my days are past the best,
Simply I credit her false-speaking tongue:
On both sides thus is simple truth suppress'd.
But wherefore says she not, she is unjust?
And wherefore say not I, that I am old?
O! love's best habit is in seeming trust,
And age in love loves not to have years told:
Therefore I lie with her, and she with me,
And in our faults by lies we flatter'd be.[394]

## CXXXIX.

O! call not me to justify the wrong,
That thy unkindness lays upon my heart;
Wound me not with thine eye, but with thy tongue;
Use power with power, and slay me not by art.
Tell me thou lov'st elsewhere; but in my sight,
Dear heart, forbear to glance thine eye aside:
What need'st thou wound with cunning, when thy might
Is more than my o'er-press'd defence[395] can 'bide?
Let me excuse thee: ah! my love well knows
Her pretty looks have been mine enemies,
And therefore from my face she turns my foes,
That they elsewhere might dart their injuries.
Yet do not so; but since I am near slain,
Kill me outright with looks, and rid my pain.

## CXL.

Be wise as thou art cruel; do not press
My tongue-tied patience with too much disdain;
Lest sorrow lend me words, and words express
The manner of my pity-wanting pain.
If I might teach thee wit, better it were,
Though not to love, yet, love, to tell me so;[396]
As testy sick men, when their deaths be near,
No news but health from their physicians know:
For, if I should despair, I should grow mad,
And in my madness might speak ill of thee;
Now this ill-wresting world is grown so bad,
Mad slanderers by mad ears believed be.
That I may not be so, nor thou belied,
Bear thine eyes straight, though thy proud heart go wide.[397]

## CXLI.

In faith, I do not love thee with mine eyes,
For they in thee a thousand errors note;
But 't is my heart that loves what they despise,
Who in despite of view is pleas'd to dote.

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für den Andern verbürgt. 391) *statute* = statutarische Sicherheit durch einen Schuldschein. 392) Schon die Q. hebt in diesem und in dem folgenden, sowie in dem dazu gehörigen 143. Sonette, *Will* durch Cursivdruck hervor, um das Wortspiel zwischen *Will*, abgekürzt aus *William*, dem Vornamen des Dichters, und zwischen *will* = Wille, Gelüst, Testament, zu bezeichnen. 393) *a several plot* = ein Stück des Gemeinlandes, das in Privatbesitz übergegangen ist, steht im Gegensatz zu *common place*. 394) Dieses Sonett steht als erstes Gedicht in der 1599 unter Sh.'s Namen erschienenen Sammlung The Passionate Pilgrim, mit Abweichungen, welche den hier abgedruckten Text als den vorzüglicheren und ächten erscheinen lassen. 395) *my o'er-press'd defence* = meine Gegenwehr, die unterliegen muss, die überwältigt wird. 396) So wäre es besser, wenn nicht mich zu lieben, doch zu sagen, dass Du mich liebst. 397) Richte Deine Augen gerade auf mich, wenn auch Dein stolzes Herz weit davon abweicht. 398) Vor *my five wits* ist *neither* zu dem folgenden *nor* zu suppliren. — Die *five wits* = fünf Seelenkräfte, entsprechend den fünf Sinnen, werden bei Sh. öfter erwähnt. Sie sind *common wit*,

Nor are mine ears with thy tongue's tune delighted;
Nor tender feeling, to base touches prone,
Nor taste, nor smell, desire to be invited
To any sensual feast with thee alone:
But my five wits[399] nor my five senses can
Dissuade one foolish heart from serving thee,
Who leaves[399] unsway'd the likeness of a man,
Thy proud heart's slave and vassal wretch to be:
Only my plague thus far I count my gain,
That she that makes me sin awards me pain.[400]

## CXLII.

Love is my sin, and thy dear virtue hate,
Hate of my sin, grounded on sinful loving.
O! but with mine compare thou thine own state,
And thou shalt find it merits not reproving;
Or, if it do, not from those lips of thine,
That have profan'd their scarlet ornaments,[401]
And seal'd false bonds of love as oft as mine,
Robb'd others' beds' revenues of their rents.[402]
Be it lawful I love thee, as thou lov'st those
Whom thine eyes woo as mine importune thee:
Root pity in thy heart, that when it grows,
Thy pity may deserve to pitied be.
If thou dost seek to have what thou dost hide,
By self-example may'st thou be denied![403]

## CXLIII.

Lo! as a careful housewife runs to catch
One of her feather'd creatures broke away,
Sets down her babe, and makes all swift despatch
In pursuit of the thing she would have stay;
Whilst her neglected child holds her in chase,
Cries to catch her whose busy care is bent
To follow that which flies before her face,
Not prizing[404] her poor infant's discontent:
So runn'st thou after that which flies from thee,
Whilst I, thy babe, chase thee afar behind;
But if thou catch thy hope, turn back to me,
And play the mother's part, kiss me, be kind:
So will I pray that thou may'st have thy *Will*,[405]
If thou turn back, and my loud crying still.

## CXLIV.

Two loves I have of comfort and despair,[406]
Which like two spirits do suggest[407] me still:
The better angel is a man, right fair,
The worser spirit a woman, colour'd ill.
To win me soon to hell, my female evil
Tempteth my better angel from my side,[408]
And would corrupt my saint to be a devil,
Wooing his purity with her foul pride.
And whether that my angel be turn'd fiend,
Suspect I may, yet not directly tell;
But being both from me,[409] both to each friend,
I guess one angel in another's hell:
Yet this shall I ne'er know, but live in doubt,
Till my bad angel fire my good one out.

## CXLV.

Those lips that Love's own hand did make,
Breath'd forth the sound that said, »I hate,«
To me that languish'd for her sake;
But when she saw my woful state,
Straight in her heart did mercy come,
Chiding that tongue, that ever sweet
Was us'd in giving gentle doom,
And taught it thus anew to greet:
»I hate,« she alter'd with an end,
That follow'd it as gentle day
Doth follow night, who, like a fiend,
From heaven to hell is flown away:
»I hate« from hate away she threw,
And sav'd my life, saying — »not you.«[410]

## CXLVI.

Poor soul, the centre of my sinful earth,[411]
Fool'd by these rebel powers that thee array,[412]
Why dost thou pine within, and suffer dearth,
Painting thy outward walls so costly gay?
Why so large cost, having so short a lease,
Dost thou upon thy fading mansion spend?
Shall worms, inheritors of this excess,
Eat up thy charge? is this thy body's end?

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*imagination, fantasy, estimation* und *memory*. — Im Gegensatze zu *five wits* und *five senses* steht das folgende *one foolish heart*. 399) Für *leaves* setzte Boswell stillschweigend und ohne Grund *lives*: das Herz verlässt den Mann, der es regieren sollte, und der dann nur das äussere Bild eines Mannes bleibt. 400) Das folgende Sonett schliesst sich unmittelbar an dieses an. 401) So in dem Pseudo-Sh.'schen Edward III. (1596 gedruckt) *when she grew pale,* || *His cheeks put on their scarlet ornaments.* — Vgl. oben Anm. 279. 402) Manche Hgg. entgehen der Häufung der Genitive, indem sie *beds* lesen für *beds'*, also *to rob* mit doppeltem Accusativ construiren und *revenues of their rents* verbinden. 403) Wenn Du zu erlangen suchst, was Du mir oder Andern vorenthältst, so mögest Du nach Deinem eignen Beispiele Deinen Wunsch Dir verweigert sehen. 404) *to prize* = Werth auf Etwas setzen, sich um Etwas kümmern. 405) Auch hier hat die Q. *Will* in Cursivdruck (vgl. oben Anm. 392). 406) Auch dieses Sonett findet sich in The Passionate Pilgrim, mit geringfügigeren Varianten jedoch als das 138. Sonett (vgl. oben Anm. 394). 407) *to suggest* = Einflüsterungen machen, verführen. 408) *sight* in der Q. — Die richtige Lesart, die der Reim schon ergiebt, fand Malone auch in The Passionate Pilgrim. 409) *from me* ist dem *to me*, der Lesart des Passionate Pilgrim, jedenfalls vorzuziehen: da sie Beide von mir fern, Beide einander befreundet sind. 410) Sie riss die Worte, die sie gesprochen, *I hate*, von dem darin liegenden Begriffe des Hasses ab, indem sie hinzufügte *not you*: ich hasse — nicht Dich. — Dieses Sonett weicht, wie in seinem Tone, so in der Zahl der Versfüsse von den übrigen ab. 411) *earth* ist der aus Staub gebildete Leib des Menschen, *soul* der Mittelpunkt, um den er sich dreht. So in Romeo and Juliet (A. 2, Sc. 1) *Turn back, dull earth, and find thy centre out.* 412) *fool'd by* ist eine Conjectur Malone's. Die Q. liest den Vers mit sinnloser Wiederholung der letzten Worte des vorigen: *My sinful earth these rebel powers that thee array.* — Ueberflüssig ist dagegen Malone's Aenderung *those* für *these*. — Für *fool'd* schlug Steevens *starv'd* vor. Das eigentliche Wort des Dichters wird sich schwerlich jemals bestimmen lassen. 413) *my store* in der Q.; doch fand Collier in einem Exemplar der alten Ausg. bereits das richtige *thy store*. 414) Und ich in meinem verzweifelten Zustande erprobe nun, dass die Begierde, welche die Arznei verwarf, tödtlich ist. 415) Auf das

Then, soul, live thou upon thy servant's loss,
And let that pine to aggravate thy store;[413]
Buy terms divine in selling hours of dross;
Within be fed, without be rich no more:
So shalt thou feed on Death, that feeds on men,
And, Death once dead, there 's no more dying then.

## CXLVII.

My love is as a fever, longing still
For that which longer nurseth the disease;
Feeding on that which doth preserve the ill,
The uncertain-sickly appetite to please.
My reason, the physician to my love,
Angry that his prescriptions are not kept,
Hath left me, and I desperate now approve,
Desire is death, which physic did except.[414]
Past cure I am, now reason is past care,[415]
And frantic-mad with evermore unrest:
My thoughts and my discourse as madmen's are,
At random from the truth[416] vainly express'd;
For I have sworn thee fair, and thought thee bright,
Who art as black as hell, as dark as night.

## CXLVIII.

O me! what eyes hath Love put in my head,
Which have no correspondence with true sight!
Or, if they have, where is my judgment fled,
That censures[417] falsely what they see aright?
If that be fair whereon my false eyes dote,
What means the world to say it is not so?
If it be not, then love doth well denote
Love's eye is not so true as all men's: no,[418]
How can it? O! how can Love's eye be true,
That is so vex'd with watching and with tears?
No marvel then though I mistake my view;
The sun itself sees not, till heaven clears.
O cunning Love! with tears thou keep'st me blind,
Lest eyes well-seeing thy foul faults should find.

## CXLIX.

Canst thou, O cruel! say, I love thee not,
When I, against myself, with thee partake?[419]
Do I not think on thee, when I forgot
Am of myself, all tyrant,[420] for thy sake?
Who hateth thee that I do call my friend?
On whom frown'st thou that I do fawn upon?
Nay, if thou lour'st on me, do I not spend
Revenge upon myself with present moan?
What merit do I in myself respect,
That is so proud thy service to despise,
When all my best doth worship thy defect,
Commanded by the motion of thine eyes?
But, love, hate on, for now I know thy mind:
Those that can see thou lov'st, and I am blind.

## CL.

O! from what power hast thou this powerful might,
With insufficiency my heart to sway?[421]
To make me give the lie to my true sight,
And swear that brightness doth not grace the day?
Whence hast thou this becoming of things ill,[422]
That in the very refuse of thy deeds
There is such strength and warrantise of skill,
That in my mind thy worst all best exceeds?
Who taught thee how to make me love thee more,
The more I hear and see just cause of hate?
O! though I love what others do abhor,
With others thou shouldst not abhor my state:
If thy unworthiness rais'd love in me,
More worthy I to be belov'd of thee.

## CLI.

Love is too young to know what conscience is;
Yet who knows not, conscience is born of love?
Then, gentle cheater, urge not my amiss,[423]
Lest guilty of my faults thy sweet self prove:
For, thou betraying me, I do betray
My nobler part to my gross body's treason;
My soul doth tell my body that he may
Triumph in love; flesh stays no farther reason,[424]
But, rising at thy name, doth point out thee
As his triumphant prize. Proud of this pride,
He is contented thy poor drudge to be,
To stand in thy affairs, fall by thy side.
No want of conscience hold it, that I call
Her love,[425] for whose dear love I rise and fall.

## CLII.

In loving thee thou know'st I am forsworn,
But thou art twice forsworn, to me love swearing
In act thy bed-vow broke, and new faith torn,
In vowing new hate after new love bearing.
But why of two oaths' breach do I accuse thee,
When I break twenty? I am perjur'd most;
For all my vows are oaths but to misuse thee,
And all my honest faith in thee is lost:
For I have sworn deep oaths of thy deep kindness,
Oaths of thy love, thy truth, thy constancy;
And, to enlighten thee, gave eyes to blindness,
Or made them swear against the thing they see;
For I have sworn thee fair: more perjur'd I,[426]
To swear, against the truth, so foul a lie!

## CLIII.

Cupid laid by his brand, and fell asleep:
A maid of Dian's this advantage found,
And his love-kindling fire did quickly steep
In a cold valley-fountain of that ground;

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sprichwörtliche *Things past cure, past care* spielt Sh. oft an. 416) *from the truth* = der Wahrheit zuwider. 417) *to censure* = beurtheilen, abschätzen. 418) Lettsom vermuthete hier, vielleicht zu raffinirt, das Sh.'sche Wortspiel von *eye* und *ay* = Ja! und interpungirte deshalb: *Love's eye (ay) is not so true as all men's no.* 419) *to partake with* = Partei nehmen für Jemanden. 420) *all tyrant* ist Vocativ der Anrede: Du, die Du ganz Tyrannin bist. 421) Von welcher Macht hast Du diese Macht, mein Herz zu regieren, wozu Du doch durch Dich selbst nicht tüchtig oder berechtigt bist? 422) Diese Gabe, dass üble Dinge Dir gut anstehen. 423) *amiss* = Fehler, Unrecht. — *cheater* hält Staunton hier für *escheator*, womit es scherzhaft im Wortspiel zusammengestellt wird in Merry Wives of Windsor (A. 1, Sc. 3), und verwechselt wird in K. Henry IV. Second Part (A. 2, Sc. 4). — Indess reicht hier auch die gewöhnliche Bedeutung von *cheater* aus. 424) Das Fleisch, die fleischliche Begierde achtet auf keine weitere Vernunft. — Der Rest des Sonettes bewegt sich in obscönen Anspielungen, in denen *flesh* als männlich personificirt gedacht wird. 425) Dass ich Diejenige meine Geliebte nenne,

Which borrow'd from this holy fire of Love
A dateless lively heat, still to endure,
And grew a seething bath, which yet men prove
Against strange maladies a sovereign cure.
But at my mistress' eye Love's brand new-fir'd,
The boy for trial needs would touch my breast;
I, sick withal, the help of bath desir'd,
And thither hied, a sad-distemper'd [427] guest,
But found no cure: the bath for my help lies
Where Cupid got new fire, — my mistress' eyes. [428]

## CLIV.

The little Love-god lying once asleep,
Laid by his side his heart-inflaming brand,
Whilst many nymphs, that vow'd chaste life to keep,
Came tripping by; but in her maiden hand
The fairest votary took up that fire
Which many legions of true hearts had warm'd:
And so the general of hot desire
Was, sleeping, by a virgin hand disarm'd.
This brand she quenched in a cool well by,
Which from Love's fire took heat perpetual,
Growing a bath, and healthful remedy
For men diseas'd; but I, my mistress' thrall,
Came there for cure, and this by that I prove,
Love's fire heats water, water cools not love.

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um derentwillen u. s. w. 426) Die Q. druckt *eye* für *I*, von Sewell verbessert. 427) Die meisten Hgg. lesen getrennt *sad distemper'd*. 428) *eye* in der Q., in der Ausg. von 1640 verbessert. — Das folgende Sonett behandelt denselben Stoff in etwas veränderter Fassung.

# A LOVER'S COMPLAINT.

From off a hill whose concave womb re-worded [1]
A plaintful story from a sistering vale, [2]
My spirits to attend this double voice accorded,
And down I laid [3] to list the sad-tun'd tale;
Ere long espied a fickle maid full pale,
Tearing of papers, breaking rings a-twain,
Storming her world with sorrow's wind and rain. [4]

Upon her head a platted hive of straw,
Which fortified her visage from the sun,
Whereon the thought might think sometime it saw
The carcass of a beauty spent and done: [5]
Time had not scythed all that youth begun,
Nor youth all quit; but, spite of heaven's fell rage,
Some beauty peep'd through lattice of sear'd age. [6]

Oft did she heave her napkin [7] to her eyne,
Which on it had conceited characters,
Laundering [8] the silken figures in the brine
That season'd woe had pelleted in tears,
And often reading what content it bears;
As often shrieking undistinguish'd woe
In clamours of all size, both high and low.

Sometimes her levell'd eyes their carriage ride, [9]
As they did battery to the spheres intend;
Sometime, diverted, their poor balls are tied
To the orbed earth; sometimes they do extend
Their view right on; anon their gazes lend
To every place at once, and nowhere fix'd,
The mind and sight distractedly commix'd.

Her hair, nor loose, nor tied in formal plat,
Proclaim'd in her a careless hand of pride; [10]
For some, untuck'd, descended her sheav'd [11] hat,
Hanging her pale and pined cheek beside;
Some in her threaden fillet still did bide,
And, true to bondage, would not break from thence
Though slackly braided in loose negligence.

A thousand favours from a maund [12] she drew
Of amber, crystal, and of beaded [13] jet,
Which one by one she in a river threw,
Upon whose weeping margent she was set;
Like usury, applying wet to wet,
Or monarchs' hands, that let not bounty fall
Where want cries some, [14] but where excess begs all.

Of folded schedules [15] had she many a one,
Which she perus'd, sigh'd, tore, and gave the flood;
Crack'd many a ring of posied gold and bone,
Bidding them find their sepulchres in mud;
Found yet more letters sadly penn'd in blood,
With sleided silk feat and affectedly
Enswath'd, and seal'd to curious secrecy. [16]

These often bath'd she in her fluxive eyes, [17]
And often kiss'd, and often 'gan [18] to tear;
Cried, O false blood, thou register of lies,
What unapproved witness dost thou bear!
Ink would have seem'd more black and damned here.
This said, in top of rage the lines she rents,
Big discontent so breaking their contents. [19]

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1) *to re-word* = wiederholen. — Sh. hat das Wort auch in Hamlet (A. 3, Sc. 4). 2) *sistering vale* = das benachbarte Thal, das Thal, das sich gleichsam schwesterlich dem Hügel anschliesst. — *to sister* als Verbum kommt sonst nur in Pericles (A. 5, Prolog) vor. 3) *laid* scil. *laid myself* verändern manche Hgg. willkürlich in *lay*. 4) Wie die Seufzer und Thränen des Mädchens mit Wind und Regen verglichen werden, so ihre Person selbst mit der Welt, über welche dieser Sturm dahinfährt. 5) *done* = abgethan, ist synonym mit *spent*. 6) Das Alter mit seiner runzelichten und verschrumpften Haut bildet ein Fenstergitter, durch welches die ehemalige Schönheit hindurchblickt. So in Cymbeline (A. 2, Sc. 4) *let her beauty || Look through a casement to allure false hearts, || And be false with them.* 7) *napkin* = Tüchlein, Taschentuch, worin künstlerisch erfundene Figuren *(conceited characters)* gestickt waren. 8) *to launder* = waschen: sie wusch die Stickerei des seidenen Tuchs in dem Salzwasser, welches der damit gewürzte Jammer zu Thränen geballt oder gebildet hatte. — Die Zusammenstellung von *brine* = *tears* und *to season* ist Sh. sehr geläufig. 9) Das Bild ist von dem Auffahren eines Geschützes entlehnt. 10) Eine Hand, die sich um Prunk nicht kümmerte. 11) *sheaved* = aus Stroh verfertigt. 12) *maund* = Handkorb. 13) *bedded* in der Q., was Malone erklärt: *set in some kind of metal.* Indess sind gewiss mit *beaded jet* Kügelchen von Gagat, die eine Schnur bilden, gemeint. — *of amber etc.* bezieht sich auf *favours* = Liebesgeschenke, Andenken. 14) *cries some* erklärt Dyce richtig: *cries for some.* Andere Hgg. fassen *some* als Ausruf und drucken *cries „some“*. 15) *folded schedules* sind hier die Liebesbriefe. 16) *sleided silk* = aufgemachte Seide. — *feat* adverbial = zierlich, geschickt. — *affectedly* = angelegentlich. 17) *fluxive eyes* = Augen, die sich in Thränen auflösen. 18) *'gan* scil. *began* ist Malone's Emendation für *gave (gaue)* der Q. 19) Wortspiel zwischen *discontent* und *contents* = der Inhalt der Briefe. 20) *ruffle* =

A reverend man that graz'd his cattle nigh, —
Sometime a blusterer, that the ruffle[20] knew
Of court, of city, and had let go by
The swiftest hours, observed as they flew,[21] —
Towards this afflicted fancy[22] fastly drew;
And, privileged by age, desires to know
In brief the grounds and motives of her woe.

So slides he down upon his grained bat,[23]
And comely-distant sits he by her side;
When he again desires her, being sat,
Her grievance with his hearing to divide:
If that from him there may be aught applied,
Which may her suffering ecstacy assuage,
'T is promis'd in the charity of age.

Father, she says, though in me you behold
The injury of many a blasting hour,
Let it not tell your judgment I am old;
Not age, but sorrow, over me hath power:
I might as yet have been a spreading flower,
Fresh to myself, if I had self-applied
Love to myself, and to no love beside.

But woe is me! too early I attended
A youthful suit, — it was to gain my grace, —
Of one[24] by nature's outwards so commended,
That maidens' eyes stuck over all his face.
Love lack'd a dwelling, and made him her place;[25]
And when in his fair parts she did abide,
She was new lodg'd, and newly deified.

His browny locks did hang in crooked curls,
And every light occasion of the wind
Upon his lips their silken parcels hurls.
What 's sweet to do, to do will aptly find:[26]
Each eye that saw him did enchant the mind;
For on his visage was in little drawn,
What largeness thinks in Paradise was sawn.[27]

Small show of man was yet upon his chin:
His phœnix down[28] began but to appear,
Like unshorn velvet, on that termless[29] skin,
Whose bare out-bragg'd the web it seem'd to wear;
Yet show'd his visage by that cost most dear,
And nice[30] affections wavering stood in doubt
If best were as it was, or best without.

His qualities were beauteous as his form,
For maiden-tongu'd he was, and thereof free;[31]
Yet, if men mov'd him, was he such a storm
As oft 'twixt May and April is to see,
When winds breathe sweet, unruly though they be.
His rudeness so, with his authoriz'd youth,
Did livery[32] falseness in a pride of truth.

Well could he ride, and often men would say,
»That horse his mettle from his rider takes:
Proud of subjection, noble by the sway,
What rounds, what bounds, what course, what stop he
makes!«
And controversy hence a question takes,
Whether the horse by him became his deed,
Or he his manage by the well-doing steed.[33]

But quickly on this side the verdict went:
His real habitude gave life and grace
To appertainings and to ornament,
Accomplish'd in himself, not in his case:
All aids, themselves made fairer by their place,
Came[34] for additions, yet their purpos'd trim
Piec'd not his grace, but were all grac'd by him.

So on the tip of his subduing tongue
All kind of arguments and question deep,
All replication prompt, and reason strong,
For his advantage still did wake and sleep:
To make the weeper laugh, the laugher weep,
He had the dialect and different skill,
Catching all passions in his craft of will:

That he did in the general bosom[35] reign
Of young, of old, and sexes both enchanted,
To dwell with him in thoughts, or to remain
In personal duty, following where he haunted:[36]
Consents bewitch'd, ere he desire, have granted,
And dialogu'd for him what he would say,
Ask'd their own wills, and made their wills obey.

Many there were that did his picture get,
To serve their eyes, and in it put their mind;
Like fools that in the imagination set
The goodly objects which abroad they find
Of lands and mansions, theirs in thought assign'd;
And labouring in moe pleasures to bestow them,
Than the true gouty landlord which doth owe them.

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Lärm, Getreibe. 21) Er hatte die Stunden beobachtet, wie sie in raschem Fluge dahineilten. 22) *afflicted fancy* = trauernde Liebe. Als solche wird hier das Mädchen selbst personificirt. 23) Er kommt sachte von dem benachbarten Hügel herab, indem er sich dabei auf seinen festen, harten Knotenstock stützt. 24) *of one* verbesserte Tyrwhitt das *O one* der Q., was Gildon *O! one* las. 25) *place* = Wohnsitz. 26) Steevens erklärt diesen seltsam ausgedrückten Satz: *things pleasant to be done will easily find people enough to do them.* — Vielleicht ist *we 'll* für *will* zu lesen. 27) *sawn* für *sown*, wie Boswell plausibler erklärt, als Malone mit *seen*. — Für *largeness thinks* schlägt Lettsom *large, methinks* vor. 28) Der Dichter scheint hier dem Phönix besonders feine Flaumfedern zuzuschreiben. 29) *termless* = wofür der Ausdruck fehlt: die unbeschreibliche Haut, deren Nacktheit das Gewebe übertraf, welches sie zu tragen schien. — *web* geht auf *unshorn velvet*, womit der erste Flaum am Kinn gemeint ist. Eben darauf bezieht sich das folgende *that cost* = Pracht: doch zeigte sich sein Angesicht sehr kostbar durch diesen prächtigen Schmuck, durch diesen Aufwand. 30) *nice* = wählerisch, schwer von Entschluss: man wusste nicht, ob sein Gesicht sich mit diesem zarten Flaum besser ausnehme, oder ohne ihn. 31) Er sprach mädchenhaft und gewandt. — *thereof* steht, als ob *maiden-tongue* statt *maiden-tongued* vorhergegangen wäre. 32) Sein rauhes Wesen, bei seiner dazu berechtigten Jugend, kleidete so die Falschheit in den Glanz der Wahrheit. 33) Die Streitfrage, ob dem Pferde seine Leistungen vermöge des Reiters so gut anständen, oder dem Reiter seine Reitkunst vermöge des gut manœuvrirenden Pferdes. 34) *came* verbessert Sewell das *can* der Q. 35) *general bosom* = Herz des Volkes, Jedermanns Brust. 36) *to haunt* =

So many have, that never touch'd his hand,
Sweetly suppos'd them mistress of his heart.
My woful self, that did in freedom stand,
And was my own fee-simple (not in part),[37]
What with his art in youth, and youth in art,
Threw my affections in his charmed power,
Reserv'd the stalk, and gave him all my flower.

Yet did I not, as some my equals did,
Demand of him, nor, being desired, yielded;
Finding myself in honour so forbid,
With safest distance I mine honour shielded.
Experience for me many bulwarks builded
Of proofs new-bleeding, which remain'd the foil
Of this false jewel, and his amorous spoil.

But, ah! who ever shunn'd by precedent
The destin'd ill she must herself assay?
Or forc'd examples, 'gainst her own content,
To put the by-pass'd perils in her way?
Counsel may stop awhile what will not stay;
For when we rage, advice is often seen
By blunting us to make our wits more keen.

Nor gives it satisfaction to our blood,[38]
That we must curb it upon others' proof;
To be forbod the sweets that seem so good,
For fear of harms that preach in our behoof.
O appetite, from judgment stand aloof!
The one a palate hath that needs will taste,
Though Reason weep, and cry, »It is thy last.«

For further[39] I could say, »This man 's untrue,«
And knew the patterns of his foul beguiling;[40]
Heard where his plants in others' orchards grew,
Saw how deceits were gilded in his smiling;
Knew vows were ever brokers[41] to defiling;
Thought characters, and words, merely but art,[42]
And bastards of his foul adulterate heart.

And long upon these terms I held my city,
Till thus he 'gan besiege me: »Gentle maid,
Have of my suffering youth some feeling pity,
And be not of my holy vows afraid:
That 's to ye sworn, to none was ever said;
For feasts of love I have been call'd unto,
Till now did ne'er invite, nor never woo.[43]

All my offences that abroad you see,
Are errors of the blood, none of the mind;
Love made them not: with acture[44] they may be,
Where neither party is nor true nor kind:
They sought their shame that so their shame did find,
And so much less of shame in me remains,
By how much of me their reproach contains.

Among the many that mine eyes have seen,
Not one whose flame my heart so much as warm'd,
Or my affection put to the smallest teen,
Or any of my leisures ever charm'd:
Harm have I done to them, but ne'er was harm'd;
Kept hearts in liveries, but mine own was free,
And reign'd, commanding in his monarchy.

Look here, what tributes wounded fancies[45] sent me,
Of paled pearls, and rubies red as blood;
Figuring that they their passions likewise lent me
Of grief and blushes, aptly understood
In bloodless white and the encrimson'd mood;
Effects of terror and dear modesty,
Encamp'd in hearts, but fighting outwardly.

And, lo! behold these talents[46] of their hair,
With twisted metal amorously impleach'd,
I have receiv'd from many a several fair
(Their kind acceptance weepingly beseech'd),
With the annexions of fair gems enrich'd,
And deep-brain'd sonnets, that did amplify
Each stone's dear nature, worth, and quality.

The diamond, why, 't was beautiful and hard,
Whereto his invis'd[47] properties did tend;
The deep-green emerald, in whose fresh regard
Weak sights their sickly radiance do amend;
The heaven-hued sapphire, and the opal blend
With objects manifold: each several stone,
With wit well blazon'd, smil'd, or made some moan.[48]

Lo! all these trophies of affections hot,
Of pensiv'd and subdued desires the tender,
Nature hath charg'd me that I hoard them not,
But yield them up where I myself must render;
That is, to you, my origin and ender:
For these, of force, must your oblations be,
Since I their altar, you enpatron me.[49]

O! then advance of yours that phraseless[50] hand,
Whose white weighs down the airy scale of praise;
Take all these similes to your own command,
Hallow'd with sighs that burning lungs did raise;

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ab- und zugehen, verkehren. 37) Ich, die ich mir selbst in ausschliesslichem Besitze angehörte und mit Keinem theilte. 38) *blood* = das Blut als Sitz der Leidenschaft. — Zwei Zeilen weiter hat die Q. *forbod*, die Ausg. von 1640 *forbid*. 39) Staunton vermuthet *For, father, I could say etc.* 40) Ich kannte die Proben und Beispiele seiner schnöden Verführungskunst. 41) Ich wusste, dass Liebesschwüre immer Kuppler waren zur Befleckung der Unschuld. 42) Malone hält *thought* für das Substantiv und setzt demgemäss ein Comma dahinter. Es ist offenbar das Präteritum, dem vorhergehenden *heard, saw, knew* coordinirt: ich hielt seine Schriftzüge und Worte für blosse Verstellung und für unächte Erzeugnisse seines falschen Herzens. 43) Die Q. hat *vow*, wahrscheinlich irrthümlich wiederholt aus dem vorhergehenden *holy vows*. — *woo* setzte Dyce, nach einer Conjectur Capell's, zuerst in den Text. 44) Das seltsame *acture*, das sonst nirgendwo vorkommt, hält Malone für synonym mit *action*, obgleich auch so die Stelle einen höchst gezwungenen Sinn giebt. — Vielleicht schrieb der Dichter *enactures* für *with acture*. 45) Vgl. oben Anm. 22. 46) *talents* = Sachen von Werth und Gewicht. Er meint das in Gold gefasste Haargeflecht der Geliebten. 47) *invised* hält Malone für synonym mit *invisible*. Möglicherweise ist das sonst nicht vorkommende Wort aus *inward* verdruckt. 48) Jedem dieser Steine wurde in den beigefügten sinnreichen Gedichten eine heitere oder melancholische Deutung gegeben. 49) Da ich der Altar bin, auf dem diese Gaben dargebracht wurden, und da Ihr meine Patronin werdet. 50) Vgl. oben Anm. 29.

What me, your minister, for you obeys,
Works under you; and to your audit comes
Their distract parcels in combined sums.

Lo! this device was sent me from a nun,
Or sister[51] sanctified, of holiest note;
Which late her noble suit in court did shun,
Whose rarest havings made the blossoms dote:[52]
For she was sought by spirits of richest coat,[53]
But kept cold distance, and did thence remove,
To spend her living in eternal love.

But O, my sweet! what labour is 't to leave
The thing we have not, mastering what not strives?
Paling[54] the place which did no form receive;
Playing patient sports in unconstrained gyves?
She that her fame so to herself contrives,
The scars of battle scapeth by the flight,
And makes her absence valiant, not her might.

O, pardon me, in that my boast is true!
The accident which brought me to her eye,
Upon the moment did her force subdue,
And now she would the caged cloister fly;
Religious love put out religion's eye:
Not to be tempted, would she be immur'd,[55]
And now, to tempt all, liberty procur'd.

How mighty then you are, O, hear me tell!
The broken bosoms that to me belong
Have emptied all their fountains in my well,
And mine I pour your ocean all among:
I strong o'er them, and you o'er me being strong,
Must for your victory us all congest,
As compound love to physic your cold breast.

My parts had power to charm a sacred nun,[56]
Who, disciplin'd, ay, dieted in grace,
Believ'd her eyes, when they to assail begun,
All vows and consecrations giving place.
O most potential love! vow, bond, nor space,
In thee hath neither sting, knot, nor confine,
For thou art all, and all things else are thine.

When thou impressest, what are precepts worth
Of stale example? When thou wilt inflame,
How coldly those impediments stand forth
Of wealth, of filial fear, law, kindred, fame!
Love's arms are peace,[57] 'gainst rule, 'gainst sense, 'gainst shame;
And sweetens, in the suffering pangs it bears,
The aloes of all forces, shocks, and fears.

Now, all these hearts that do on mine depend,
Feeling it break, with bleeding groans they pine,
And supplicant their sighs to you extend,
To leave the battery that you make 'gainst mine,
Lending soft audience to my sweet design,
And credent soul to that strong-bonded oath,
That shall prefer and undertake my troth.«

This said, his watery eyes he did dismount,
Whose sights till then were levell'd on my face;[58]
Each cheek a river running from a fount
With brinish current downward flow'd apace.
O, how the channel to the stream gave grace!
Who glaz'd with crystal gate the glowing roses
That flame through water which their hue encloses.[59]

O father, what a hell of witchcraft lies
In the small orb of one particular tear!
But with the inundation of the eyes
What rocky heart to water will not wear?
What breast so cold that is not warmed here?
O cleft effect![60] cold modesty, hot wrath,
Both fire from hence and chill extincture hath!

For, lo! his passion, but an art of craft,
Even there resolv'd my reason into tears;
There my white stole of chastity I daff'd;
Shook off my sober guards, and civil fears:[61]
Appear to him, as he to me appears,
All melting;[62] though our drops this difference bore,
His poison'd me, and mine did him restore.

In him a plenitude of subtle matter,
Applied to cautels,[63] all strange forms receives,
Of burning blushes, or of weeping water,
Or swounding[64] paleness; and he takes and leaves,
In either's aptness, as it best deceives
To blush at speeches rank, to weep at woes,
Or to turn white, and swound at tragic shows:

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51) Malone vermuthete *a sister*. 52) *blossoms* erklärt Malone, in Beziehung auf das vorhergehende *noble suit in court* = adlige Bewerber am Hofe, mit *the flower of the young nobility*. — *havings*, eigentlich = Besitzungen, scheint hier = Begabung, Eigenschaften, zu sein. 53) *coat* für *coat of arms* = Wappenrock. 54) *paling* setzt Malone für *playing* der Q., das irrthümlich aus der folgenden Zeile in den Text gerathen ist. — Staunton vermuthet *filling* dafür, und Lettsom schlägt vor: *Salving the place which did no harm receive*. 55) *enur'd* in der Q., die in der folgenden Zeile *procure* liest. 56) Für *nun* hat die Q. *sun*, was manche Hgg. beibehalten. — In der folgenden Zeile hat die Q. in verschiedenen Exemplaren *I died* und *I dieted*, wofür Malone *and dieted* setzte: eine heilige Nonne, die in der Frömmigkeit geübt, ja damit genährt war. 57) Wenn die Lesart der Q. richtig ist, so muss *love's arms* mit *'gainst rule etc.* verbunden werden. — Malone vermuthet *love's arms are proof*, und Dyce *love arms our peace*. — Zu dem folgenden *sweetens* ist aus *love's arms* bloss *love* als Subject zu suppliren. 58) Auch hier ist das Bild von einem Geschütz entlehnt (vgl. oben Anm. 9). 59) Die Wangen werden mit glühenden Rosen, und die darüber hinströmenden Thränen mit einer Thür von Krystall davor verglichen. — Malone fasst das substantivische *gate* als veraltetes Präteritum von *to get*, und das verbale *flame* als das substantivische. Er interpungirt: *Who, glaz'd with crystal, gate the glowing roses || That flame etc.* 60) *or cleft effect* in der Q., von Gildon verbessert. — *cleft effect* = zwiefache, einander widersprechende Wirkung. 61) *sober guards* = ehrbare Zurückhaltung. — *civil fears* = sittsame Scheu. 62) Ich zeige mich ihm eben so aufgelöst in Thränen, wie er sich mir zeigt. 63) *cautel* = Hinterlist, Chicane. 64) *sounding* in der Q. — *to sound* und *to swound* sind alte Formen für *to swoon*. — So hat die Q. am Schlusse dieser Strophe *and sound at tragic shows*. 65) *hail*, wofür Malone *ill* vermuthet, ist, wie *level*

That not a heart which in his level came
Could scape the hail [65] of his all-hurting aim,
Showing fair nature is both kind and tame;
And, veil'd in them, did win whom he would maim:
Against the thing he sought he would exclaim;
When he most burn'd in heart-wish'd luxury,
He preach'd pure maid, [66] and prais'd cold chastity.

Thus merely with the garment of a Grace
The naked and concealed fiend he cover'd;
That the unexperient gave the tempter place,
Which, like a cherubin, above them hover'd.
Who, young and simple, would not be so lover'd? [67]
Ah me! I fell; and yet do question make,
What I should do again for such a sake.

O, that infected moisture of his eye!
O, that false fire, which in his cheek so glow'd!
O, that forc'd thunder from his heart did fly! [68]
O, that sad breath his spongy lungs bestow'd!
O, all that borrow'd motion, seeming ow'd, [69]
Would yet again betray the fore-betray'd,
And new pervert a reconciled maid!

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und *aim* zeigen, von den nach allen Seiten hin sprühenden Kugeln des Geschützes verstanden. 66) Wenn er in der Wollust, die sein Herz begehrte, am meisten entbrannte, so sprach er erbaulich von jungfräulicher Reinheit. 67) Welches Mädchen, jung und arglos, wollte nicht solch einen Liebhaber haben? — Zwei Zeilen vorher setzte Gildon *unexperienc'd* für *unexperient* der Q. 68) So in Twelfth-Night (A. 1, Sc. 5) *With groans that thunder love, with sighs of fire.* 69) *seeming owed* ist dem *borrowed* entgegengesetzt: jene Regung, die nur entlehnt, nur angenommen war, und die doch aussah, als ob er selbst sie besässe oder fühlte.

# THE PASSIONATE PILGRIM.

## Einleitung.

Im Jahre 1599 gab der Verleger W. Jaggard eine kleine Gedichtsammlung von sechszig Seiten heraus unter folgendem Titel: The Passionate Pilgrime. By W. Shakespeare. At London Printed for W. Jaggard and are to be solde by W. Leake, at the Greyhound in Paules Churchyard 1599. — Das Buch führt den Namen Shakspere's als des Verfassers nur zum kleinsten Theile mit irgend welcher Berechtigung; es enthält unter seinen 22 Gedichten solche, die unserm Dichter unzweifelhaft angehören, da sie sich auch sonst in seinen Werken finden; ferner solche, die ihm allenfalls angehören können, neben andern, bei denen Shakspere's Autorschaft aus innern Gründen mehr als zweifelhaft erscheinen muss; solche endlich, die theils mit völliger Sicherheit, theils mit grosser Wahrscheinlichkeit bestimmten andern Dichtern der Zeit zugeschrieben werden. — Das Ganze war lediglich ein betrügerisches Buchhändlerunternehmen, mit welchem Jaggard auf Shakspere's berühmten Namen speculirte. Er setzte diese unrechtmässige Speculation fort in einer vermehrten Auflage, welche im Jahre 1612 mit folgendem Titel erschien: The Passionate Pilgrime, or certeine amorous Sonnets, betweene Venus and Adonis, newly corrected and augmented. By William Shakespere. The third Edition. Where-vnto is newly added two Love-Epistles, the first from Paris to Hellen, and Hellen's answere back againe to Paris. Printed by W. Jaggard. 1612. — Die beiden Liebesepisteln, welche Jaggard der dritten Auflage des Passionate Pilgrim als ein Shakspere'sches Werk einverleibte, sind in der That zwei Heroiden Ovid's, von Thomas Heywood übersetzt und bereits im Jahre 1609 veröffentlicht in dessen Buche Troia Britannica, or Great-Britaine's Troy. — Heywood säumte nicht sein Eigenthum zu reclamiren in einem Briefe an seinen Verleger Nicholas Okes, der seinem noch in demselben Jahre 1612 erscheinenden berühmten Pamphlet An Apology for Actors beigegeben ist. — Der Brief, der uns auch über Shakspere's Missfallen an dem Missbrauch seines Namens durch Jaggard's Veröffentlichung nicht in Zweifel lässt, lautet:

*To my approved good friend, M. NICHOLAS OKES.*

*The infinite faults escaped in my book of Britain's Troy, by the negligence of the printer, as the misquotations, mistaking of syllables, misplacing half-lines, coining of strange and never-heard-of words: these being without number, when I would have taken a particular account of the errata, the printer answered me, he would not publish his own disworkmanship, but rather let his own fault lie upon the neck of the author: and being fearful that others of his quality had been of the same nature and condition, and finding you, on the contrary, so careful and industrious, so serious and laborious, to do the author all the rights of the press, I could not choose but gratulate your honest endeavours with this short remembrance. Here, likewise, I must necessarily insert a manifest injury done me in that work, by taking the two Epistles of Paris to Helen, and Helen to Paris, and printing them in a less volume, under the name of another, which may put the world in opinion I might steal them from him, and he, to do himself right, hath since published them in his own name: but as I must acknowledge my lines not worthy his patronage under whom he hath published them, so the author I know much offended with M. Jaggard, that (altogether unknown to him) presumed to make so bold with his name. These, and the like dishonesties, I know you to be clear of; and I could wish but to be the happy author of so worthy a work as I could willingly commit to your care and workmanship.*

*Yours ever,* *THOMAS HEYWOOD.*

In Folge dessen, wie es scheint, druckte Jaggard ein neues Titelblatt zu der neuen Auflage des Passionate Pilgrim ohne Shakspere's Namen, so dass sich von dem Buche Exemplare mit und ohne denselben finden.

Zu Nr. XI. des Passionate Pilgrim. — Das Sonett lautet in Griffin's Sammlung Fidessa more Chaste than Kinde (1596) folgendermassen:

*Venus, with young Adonis sitting by her,*
*Under a myrtle shade began to woo him;*
*She told the youngling how god Mars did try her,*
*And as he fell to her, so fell she to him.*
*Even thus, quoth she, the wanton god embrac'd me;*
*And thus she clasp'd Adonis in her arms:*
*Even thus, quoth she, the warlike god unlac'd me,*
*As if the boy should use like loving charms.*
*But he, a wayward boy, refus'd her offer,*
*And ran away, the beauteous queen neglecting;*
*Showing both folly to abuse her proffer,*
*And all his sex of cowardice detecting.*
*Oh, that I had my mistress at that bay,*
*To kiss and clip me till I ran away!*

Zu Nr. XX. des Passionate Pilgrim. — Marlowe's Gedicht The Passionate Shepherd to his Love und das dem Raleigh zugeschriebene Gegenstück lautet vollständig in England's Helicon (1600):

THE PASSIONATE SHEPHERD TO HIS LOVE.

*Come live with me, and be my love,*
*And we will all the pleasures prove*
*That valleys, groves, hills, and fields,*
*Woods, or steepy mountains yields.*

*And we will sit upon the rocks,*
*Seeing the shepherds feed their flocks,*
*By shallow rivers, to whose falls*
*Melodious birds sing madrigals.*

*And I will make thee beds of roses,*
*And a thousand fragrant posies,*
*A cap of flowers, and a kirtle*
*Embroider'd all with leaves of myrtle:*

*A gown made of the finest wool,*
*Which from our pretty lambs we pull:*
*Fair lined slippers for the cold,*
*With buckles of the purest gold:*

*A belt of straw, and ivy buds*
*With coral clasps and amber studs.*
*And if these pleasures may thee move,*
*Come live with me, and be my love.*

*The shepherd swains shall dance and sing*
*For thy delights each May-morning;*
*If these delights thy mind may move,*
*Then live with me, and be my love.*

CHR. MARLOW.

THE NYMPH'S REPLY TO THE SHEPHERD.

*If all the world and love were young,*
*And truth in every shepherd's tongue,*
*These pretty pleasures might me move*
*To live with thee, and be thy love.*

*Time drives the flocks from field to fold,*
*When rivers rage, and rocks grow cold;*
*And Philomel becometh dumb;*
*The rest complains of cares to come.*

*The flowers do fade, and wanton fields*
*To wayward winter reckoning yields;*
*A honey tongue, a heart of gall,*
*Is fancy's spring, but sorrow's fall.*

*Thy gowns, thy shoes, thy beds of roses,*
*Thy cap, thy kirtle, and thy posies,*
*Soon break, soon wither, soon forgotten,*
*In folly ripe, in reason rotten.*

*Thy belt of straw, and ivy buds,*
*Thy coral clasps, and amber studs,*
*All these in me no means can move*
*To come to thee, and be thy love.*

*But could youth last, and love still breed,*
*Had joys no date, nor age no need,*
*Then these delights my mind might move*
*To live with thee, and be thy love.*

IGNOTO.

Zu The Phœnix and Turtle. — Chester's Buch führt folgenden Titel: Love's Martyr, or Rosalins Complaint. Allegorically shadowing the Truth of Love, in the constant Fate of the Phœnix and Turtle. A Poem enterlaced with much Varietie and Raretie; now first translated out of the venerable Italian Torquato Caeliano by Robert Chester. With the true Legend of famous King Arthur, the last of the nine Worthies; being the first Essay of a new British Poet: collected out of diverse authentical Records. To these are added some new Compositions of several modern Writers, whose names are subscribed to their several Workes; upon the first Subject, viz. the Phœnix and Turtle. — Dieser poetische Anhang, in welchem sich neben Beiträgen von Ben Jonson, Marston, Chapman u. A. auch Shakspere's Gedicht, mit seinem Namen unterzeichnet, findet, hat noch folgenden besondern Titel: Hereafter follow diverse Poetical Essaies on the former Subject, viz. the Turtle and Phœnix. Done by the best and chiefest of our modern Writers, with their Names subscribed to their particular Workes. Never before extant. And now first consecrated by them all generally to the Love and Merit of the true-noble knight, Sir John Salisburie.

## I.

When my love swears that she is made of truth,[1]
I do believe her, though I know she lies,
That she might think me some untutor'd youth,
Unskilful in the world's false forgeries.
Thus vainly thinking that she thinks me young,
Although I know my years be past the best,
I smiling credit her false-speaking tongue,
Outfacing faults in love with love's ill rest.
But wherefore says my love that she is young?
And wherefore say not I that I am old?
O! love's best habit is a soothing tongue,
And age, in love, loves not to have years told.
Therefore I 'll lie with love, and love with me,
Since that our faults in love thus smother'd be.

## II.

Two loves I have of comfort and despair,[2]
Which like two spirits do suggest me still:
The better angel is a man, right fair,
The worser spirit a woman, colour'd ill.
To win me soon to hell, my female evil
Tempteth my better angel from my side,
And would corrupt a saint to be a devil,
Wooing his purity with her fair pride:
And whether that my angel be turn'd fiend,
Suspect I may, but not directly tell;
For being both to me, both to each friend,
I guess one angel in another's hell.
The truth I shall not know, but live in doubt,
Till my bad angel fire my good one out.

## III.

Did not the heavenly rhetoric of thine eye,[3]
'Gainst whom the world could not hold argument,
Persuade my heart to this false perjury?
Vows for thee broke deserve not punishment.
A woman I forswore; but I will prove,
Thou being a goddess, I forswore not thee:
My vow was earthly, thou a heavenly love;
Thy grace being gain'd cures all disgrace in me.
My vow was breath, and breath a vapour is:
Then thou, fair sun, that on this earth dost shine,
Exhale this vapour vow; in thee it is:
If broken, then it is no fault of mine.
If by me broke, what fool is not so wise
To break an oath, to win a paradise?

## IV.

Sweet Cytherea, sitting by a brook,[4]
With young Adonis, lovely, fresh, and green,
Did court the lad with many a lovely look,
Such looks as none could look but beauty's queen.
She told him stories to delight his ear;[5]
She show'd him favours to allure his eye;
To win his heart, she touch'd him here and there:
Touches so soft still conquer chastity.
But whether unripe years did want conceit,
Or he refus'd to take her figur'd[6] proffer,
The tender nibbler would not touch the bait,
But smile and jest at every gentle offer:
Then fell she on her back, fair queen, and toward:
He rose and ran away; ah, fool too froward!

## V.

If love make me forsworn, how shall I swear to love?[7]
O! never faith could hold, if not to beauty vow'd:
Though to myself forsworn, to thee I 'll constant prove;
Those thoughts, to me like oaks, to thee like osiers bow'd.
Study his bias leaves, and makes his book thine eyes,
Where all those pleasures live, that art can comprehend.
If knowledge be the mark, to know thee shall suffice;
Well learned is that tongue that well can thee commend;
All ignorant that soul that sees thee without wonder,
Which is to me some praise, that I thy parts admire:
Thine eye Jove's lightning seems, thy voice his dreadful thunder,
Which (not to anger bent) is music and sweet fire.
Celestial as thou art, O! do not love that wrong,
To sing heaven's praise with such an earthly tongue.

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1) Dieses Gedicht steht als das 138. in Sh.'s Sonnets. — Vgl. daselbst Anm. 394. — Die bedeutendsten Varianten sind in dem achten Verse und in den Schlussversen. 2) Sh.'s 144. Sonett. Vgl. Sonnets Anm. 406—409. — Die Varianten sind geringfügiger als die des vorhergehenden Gedichtes. 3) Dieses Gedicht war schon vor der Veröffentlichung des Passionate Pilgrim gedruckt in der ersten Quartausg. (1598) von Sh.'s Love's Labour's Lost (A. 4, Sc. 3). — Die Varianten sind geringfügig. 4) Auf dieses Gedicht, sowie auf das 6., 9. und 11., bezieht sich der Titel der zweiten Ausg. (1612) der Sammlung: The Passionate Pilgrime, or certeine amorous Sonnets, betweene Venus and Adonis. — Vielleicht entwarf Sh. diese Sonette, ehe er sein grösseres Gedicht über denselben Gegenstand schrieb. 5) Die alten Ausgg. haben *ears*. 6) *figured* = bildlich angedeutet. — Collier vermuthet *sugar'd* für *figur'd*. 7) Auch dieses Sonett, in der für Sonette ungewöhnlichen Versform der Alexandriner abgefasst, ist aus Love's Labour's Lost (A. 4, Sc. 2) entlehnt. — Die Varianten sind unbedeutend. — In der letzten Zeile setzte Malone *the heavens'* für *heavens* der alten Ausg.

VI.

Scarce had the sun dried up the dewy morn,[8]
And scarce the herd gone to the hedge for shade,
When Cytherea, all in love forlorn,
A longing tarriance for Adonis made,
Under an osier growing by a brook,
A brook, where Adon us'd to cool his spleen:
Hot was the day; she hotter that did look
For his approach, that often there had been.
Anon he comes, and throws his mantle by,
And stood stark naked on the brook's green brim;
The sun look'd on the world with glorious eye,
Yet not so wistly as this queen on him:
He, spying her, bounc'd in, whereas[9] he stood:
O Jove, quoth she, why was not I a flood?

VII.

Fair is my love, but not so fair as fickle;
Mild as a dove, but neither true nor trusty;
Brighter than glass, and yet, as glass is, brittle;
Softer than wax, and yet as iron rusty:[10]
A lily pale, with damask dye to grace her,
None fairer, nor none falser to deface her.

Her lips to mine how often hath she join'd,
Between each kiss her oaths of true love swearing!
How many tales to please me hath she coin'd,
Dreading my love, the loss whereof still fearing!
Yet in the midst of all her pure protestings,
Her faith, her oaths, her tears, and all were jestings.

She burn'd with love, as straw with fire flameth;
She burn'd out love, as soon as straw out-burneth;
She fram'd the love, and yet she foil'd the framing;
She bade love last, and yet she fell a-turning.
Was this a lover, or a lecher whether?
Bad in the best, though excellent in neither.

VIII.

If music and sweet poetry agree,[11]
As they must needs, the sister and the brother,
Then must the love be great 'twixt thee and me,
Because thou lov'st the one, and I the other.
Dowland[12] to thee is dear, whose heavenly touch
Upon the lute doth ravish human sense;
Spenser to me, whose deep conceit is such,
As, passing all conceit, needs no defence.
Thou lov'st to hear the sweet melodious sound
That Phœbus' lute (the queen of music) makes;
And I in deep delight am chiefly drown'd
Whenas[13] himself to singing he betakes.
One god is god of both, as poets feign;
One knight loves both, and both in thee remain.

IX.

Fair was the morn, when the fair queen of love,[14]
* * * * * * * * *
Paler for sorrow than her milk-white dove,
For Adon's sake, a youngster proud and wild;
Her stand she takes upon a steep-up hill:[15]
Anon Adonis comes with horn and hounds;
She, silly queen, with more than love's good will,
Forbade the boy he should not pass those grounds.
Once, quoth she, did I see a fair sweet youth
Here in these brakes deep-wounded with a boar,
Deep in the thigh, a spectacle of ruth!
See, in my thigh, quoth she, here was the sore.
She showed hers; he saw more wounds than one,
And blushing fled, and left her all alone.

X.

Sweet rose, fair flower, untimely pluck'd, soon vaded,[16]
Pluck'd in the bud, and vaded in the spring!
Bright orient pearl, alack, too timely shaded!
Fair creature, kill'd too soon by death's sharp sting!
Like a green plum that hangs upon a tree,
And falls, through wind, before the fall should be.

I weep for thee, and yet no cause I have;
For why[17] thou leftst me nothing in thy will:
And yet thou leftst me more than I did crave;
For why I craved nothing of thee still:
O yes, dear friend, I pardon crave of thee;
Thy discontent thou didst bequeath to me.

XI.

Venus, with young Adonis sitting by her,[18]
Under a myrtle shade, began to woo him:
She told the youngling how god Mars did try her,
And as he fell to her, so she fell to him.
Even thus, quoth she, the warlike god embrac'd me;
And then she clipp'd Adonis in her arms:
Even thus, quoth she, the warlike god unlac'd me,

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8) Vgl. Anm. 4. 9) *whereas* für *where*. 10) *rusty* = rostig, und = ungefügig, mürrisch. 11) Dieses Gedicht erschien zuerst im Jahre 1598 in einer Sammlung von Richard Barnefield, welche betitelt ist: Encomium of Lady Pecunia; or the Praise of Money: the Complaint of Poetrie for the Death of Liberalitie: i. e. The Combat betweene Conscience and Covetousness in the Minde of Man: with Poems in divers Humors. — Das Sonett ist in dieser Sammlung überschrieben: addressed to his friend Master R. L. in praise of Music and Poetry. 12) John Dowland, Lautenspieler der Königin Elisabeth, der gefeiertste Musiker der Zeit in England. 13) *whenas* für *when*. — Die Cambridge Edd. setzen mit den alten Ausgg. *when as* getrennt. 14) Vgl. Anm. 4. — Der zweite Vers des Sonetts ist verloren gegangen. 15) *steep-up* = steil hinangehend. So in den Sonnets (7) *And having climb'd the steep-up heavenly hill.* 16) Malone hält dieses Gedicht für einen Trauergesang der Venus auf den Adonis. — Für das veraltete *vaded*, das sich jedoch auch sonst bei Sh. findet, setzen manche Hgg. stillschweigend hier und in der nächsten Zeile das synonyme *faded*. 17) *for why* = weil. — Manche Hgg. setzen missverständlich *for why?* Ebenso im vierten Verse. Die richtige Interpunction rührt von Dyce her. 18) Vgl. Anm. 4. — Dieses Sonett findet sich in einer Sammlung von 72 Sonetten, die im Jahre 1596 unter dem Titel Fidessa more Chaste than Kinde erschien. Als Verfasser wird B. Griffin genannt. Ueber die bemerkenswerthen Varianten bei Griffin vgl. Einleitung pag. 787. — Das im Passionate Pilgrim vor *Adonis* in der ersten Zeile fehlende *young* ist daher entlehnt,

As if the boy should use like loving charms.
Even thus, quoth she, he seized of my lips,
And with her lips on his did act the seizure;
And as she fetched breath, away he skips,
And would not take her meaning, nor her pleasure.
Ah! that I had my lady at this bay,
To kiss and clip me till I ran away!

XII.

Crabbed age and youth cannot live together:
Youth is full of pleasance, age is full of care;
Youth like summer morn, age like winter weather;
Youth like summer brave, age like winter bare.
Youth is full of sport, age's breath is short;
Youth is nimble, age is lame:
Youth is hot and bold, age is weak and cold;
Youth is wild, and age is tame.
Age, I do abhor thee; youth, I do adore thee;
O, my love, my love is young!
Age, I do defy thee; [19] O, sweet shepherd! hie thee,
For methinks thou stay'st too long.

XIII.

Beauty is but a vain and doubtful good;
A shining gloss that vadeth [20] suddenly;
A flower that dies, when first it 'gins to bud;
A brittle glass, that 's broken presently:
A doubtful good, a gloss, a glass, a flower,
Lost, vaded, broken, dead within an hour.

And as goods lost are seld or never found,
As vaded gloss no rubbing will refresh,
As flowers dead lie wither'd on the ground,
As broken glass no cement can redress,
So beauty blemish'd once 's for ever lost,
In spite of physic, painting, pain, and cost.

XIV.

Good night, good rest. Ah! neither be my share:
She bade good night, that kept my rest away;
And daff'd me [21] to a cabin hang'd with care,
To descant on the doubts of my decay.
Farewell, quoth she, and come again to-morrow:
Fare well [22] I could not, for I supp'd with sorrow.

Yet at my parting sweetly did she smile,
In scorn or friendship, nill I construe whether: [23]
'T may be, she joy'd to jest at my exile,
'T may be, again to make me wander thither:
»Wander,« a word for shadows like thyself,
As take the pain, but cannot pluck the pelf.

XV.

Lord, how mine eyes throw gazes to the east!
My heart doth charge the watch; [24] the morning rise
Doth cite each moving sense from idle rest.
Not daring trust the office of mine eyes,
While Philomela sits and sings, I sit and mark,
And wish her lays were tuned like the lark;

For she doth welcome day-light with her ditty,
And drives away dark dreaming night:
The night so pack'd, I post unto my pretty;
Heart hath his hope, and eyes their wished sight;
Sorrow chang'd to solace, solace mix'd with sorrow:
For why [25] she sigh'd, and bade me come to-morrow.

Were I with her, the night would post too soon;
But now are minutes added to the hours;
To spite me now, each minute seems a moon; [26]
Yet not for me, shine sun to succour flowers!
Pack night, peep day; good day, of night now borrow:
Short, [27] night, to-night, and length thyself to-morrow.

XVI.

It was a lording's daughter, [28] the fairest one of three,
That liked of her master [29] as well as well might be,
Till looking on an Englishman, the fair'st that eye could see,
Her fancy fell a-turning.

Long was the combat doubtful, that love with love did fight,
To leave the master loveless, or kill the gallant knight:
To put in practice either, alas! it was a spite
Unto the silly damsel.

But one must be refused; more mickle was the pain,
That nothing could be used, to turn them both to gain;
For of the two the trusty knight was wounded with disdain:
Alas, she could not help it.

Thus art [30] with arms contending was victor of the day,
Which by a gift of learning did bear the maid away;
Then lullaby, the learned man hath got the lady gay;
For now my song is ended.

---

ebenso in der vierten Zeile *so* vor *she fell*. 19) *to defy* = Jemandem absagen, sich von ihm lossagen. 20) Vgl. Anm. 16. 21) *to daff* = abthun, sich losmachen von Etwas. 22) *fare well* doppelsinnig = lebewohl! und = sich gut nähren. So in Hamlet (A. 3, Sc. 2) *How fares our cousin Hamlet? — Excellent, i' faith; of the chameleon's dish.* 23) Ich will nicht deuten, ob sie höhnisch oder freundlich lachte. 24) Malone erklärt: *enjoins the watch to hasten through their nocturnal duty.* — Vielleicht ist, wie öfter bei Sh., *change* für *charge* zu lesen. 25) Vgl. Anm. 17. 26) *a moon* scil. *a month* ist Steevens' Emendation für *an hour* der alten Ausgg. 27) Zu *short* scil. *shorten* ist aus dem Folgenden *thyself* zu suppliren. 28) Dieses Gedicht bildet mit den folgenden sechs im Passionate Pilgrim eine eigene Abtheilung, betitelt: Sonnets to Sundry Notes of Music. — Wie Oldys sagt, waren sie von John und Thomas Morley in Musik gesetzt. 29) Walker wollte *of a master* lesen, d. h. *a master of arts.* — *her master* ist = ihr Lehrer, ihr Erzieher. 30) *art* = der Gelehrte, *arms* = der Ritter. 31) Dieses Gedicht erschien zuerst in Love's Labour's Lost (1598), und dann mit Sh.'s Namen darunter in England's Helicon (1600), wo es betitelt ist: The Passionate

## XVII.

On a day (alack the day!)[31]
Love, whose month was ever May,
Spied a blossom passing fair,
Playing in the wanton air:
Through the velvet leaves the wind,
All unseen, 'gan passage find;
That the lover (sick to death)
Wish'd himself the heaven's breath.
Air, quoth he, thy cheeks may blow;
Air, would I might triumph so!
But, alas! my hand hath sworn
Ne'er to pluck thee from thy thorn:
Vow, alack! for youth unmeet:
Youth, so apt to pluck a sweet.[32]
Thou for whom Jove would swear
Juno but an Ethiop were;
And deny himself for Jove,
Turning mortal for thy love.

## XVIII.

My flocks feed not,[33]
My ewes breed not,
My rams speed not,
  All is amiss:
Love 's denying,[34]
Faith 's defying,
Heart 's renying,[35]
  Causer of this.
All my merry jigs are quite forgot,
All my lady's love is lost, God wot:
Where her faith was firmly fix'd in love,
There a nay is plac'd without remove.
One silly cross
Wrought all my loss:
  O frowning Fortune, cursed, fickle dame!
For now I see
Inconstancy
  More in women than in men remain.

In black mourn I,
All fears scorn I,
Love hath forlorn me,
  Living in thrall:
Heart is bleeding,
All help needing,
O cruel speeding!
  Fraughted will gall.
My shepherd's pipe can sound no deal,[36]
My wether's bell rings doleful knell;
My curtail dog, that wont to have play'd,
Plays not at all, but seems afraid;
My sighs so deep[37]
Procure to weep,
  In howling wise, to see my doleful plight.
How sighs resound
Through heartless ground,
  Like a thousand vanquish'd men in bloody fight!

Clear wells spring not,
Sweet birds sing not,
Green plants bring not
  Forth their dye;[38]
Herds stand weeping,
Flocks all sleeping,
Nymphs back peeping
  Fearfully:
All our pleasure known to us poor swains,
All our merry meetings on the plains,
All our evening sport from us is fled,
All our love is lost, for Love is dead.
Farewell, sweet lass,[39]
Thy like ne'er was
  For a sweet content, the cause of all my moan:[40]
Poor Corydon
Must live alone,
  Other help for him I see that there is none.

## XIX.

Whenas thine eye hath chose the dame,
And stall'd the deer that thou shouldst strike,
Let reason rule things worthy blame,
As well as fancy, partial wight:[41]
  Take counsel of some wiser head,
  Neither too young, nor yet unwed.

And when thou com'st thy tale to tell,
Smooth not thy tongue with filed talk,
Lest she some subtle practice smell;
A cripple soon can find a halt:
  But plainly say thou lov'st her well,
  And set thy person forth to sell.[42]

What though her frowning brows be bent,
Her cloudy looks will clear[43] ere night;
And then too late she will repent

---

Shepherd's Song. 32) Malone fügt hier zwei Verse aus Love's Labour's Lost ein, die im Passionate Pilgrim fehlen: *Do not call it sin in me,* || *That I am forsworn for thee.* 33) Dieses Gedicht erschien zuerst, mit der dazu gehörigen Musik, in einer Sammlung von Madrigals von Thomas Weelkes (1597), und dann in England's Helicon (1600) unter dem Titel The Unknown Shepherd's Song, mit der Unterschrift Ignoto, mit welcher in der genannten Sammlung gewöhnlich die Gedichte von Raleigh bezeichnet sind. 34) So in England's Helicon. — Im Passionate Pilgrim steht *Love is dying.* 35) So in England's Helicon. — Im Passionate Pilgrim steht *Heart's denying.* 36) *no deal* = gar nicht. 37) *my sighs* bei Weelkes. — Die andern alten Ausgg. haben *with sighs* und in der folgenden Zeile *procures,* wozu *my curtail dog* das Subject ist. — Wie Malone bemerkt, ist hinter *procure* ein *him* scil. *the dog* zu suppliren. — In der vorletzten Zeile dieser Strophe hat Weelkes *harkless* für *heartless.* 38) So im Passionate Pilgrim und in England's Helicon. — Bei Weelkes steht: *Loud bells ring not* || *Cheerfully.* — Für *Forth their dye* setzt Malone *Forth: they die.* 39) *lass* bei Weelkes; die beiden andern Ausgg. haben *love.* 40) *moan* bei Weelkes und in England's Helicon. Im Passionate Pilgrim steht *woe.* 41) So die Cambridge Edd. Die alte Ausg. hat *As well as fancy party all might,* wofür verschiedene Emendationsversuche: *partial might, partial tike* und *martial might* vorgeschlagen sind. 42) So verbessert Malone nach einer alten Handschrift das *And set her person forth to sale* der alten Ausg. 43) *clear* setzt Malone mit der Handschrift für

That thus dissembled her delight;
And twice desire, ere it be day,
That which with scorn she put away.

What though she strive to try her strength,
And ban and brawl, and say thee nay,
Her feeble force will yield at length,
When craft hath taught her thus to say, —
»Had women been so strong as men,
In faith, you had not had it then.«

And to her will frame all thy ways:
Spare not to spend, and chiefly there
Where thy desert may merit praise,
By ringing in thy lady's ear:
The strongest castle, tower, and town,
The golden bullet beats it down.

Serve always with assured trust,
And in thy suit be humble true;
Unless thy lady prove unjust,
Seek never thou to choose anew.[44]
When time shall serve, be thou not slack
To proffer, though she put thee back.

The wiles and guiles that women work,
Dissembled with an outward show,
The tricks and toys that in them lurk,
The cock that treads them shall not know.
Have you not heard it said full oft,
A woman's nay doth stand for nought?

Think, women love to match with men
And not to live so like a saint:
Here is no heaven; they holy then
Begin when age doth them attaint.[45]
Were kisses all the joys in bed,
One woman would another wed.

But, soft! enough, — too much, I fear;
For if[46] my mistress hear my song,
She will not stick to ring[47] my ear,
To teach my tongue to be so long:
Yet will she blush, here be it said,
To hear her secrets so bewray'd.

## XX.

Live with me, and be my love,[48]
And we will all the pleasures prove,
That hills and valleys, dales and fields,
And all the craggy mountains yields.

There will we sit upon the rocks,
And see the shepherds feed their flocks,
By shallow rivers, to whose falls
Melodious birds sing madrigals.

There will I make thee a bed of roses,
With a thousand fragrant posies;
A cap of flowers, and a kirtle
Embroider'd all with leaves of myrtle.

A belt of straw and ivy buds,
With coral clasps and amber studs;
And if these pleasures may thee move,
Then live with me, and be my love.

### LOVE'S ANSWER.

If that the world and love were young,
And truth in every shepherd's tongue,
These pretty pleasures might me move,
To live with thee and be thy love.

## XXI.

As it fell upon a day[49]
In the merry month of May,
Sitting in a pleasant shade,
Which a grove of myrtles made,
Beasts did leap, and birds did sing,
Trees did grow, and plants did spring;
Every thing did banish moan,
Save the nightingale alone:
She, poor bird, as all forlorn,
Lean'd her breast up-till[50] a thorn,
And there sung the dolefull'st ditty,
That to hear it was great pity.
Fie, fie, fie! now would she cry;
Tereu, Tereu! by and by;
That to hear her so complain,
Scarce I could from tears refrain;
For her griefs, so lively shown,
Made me think upon mine own.
Ah! thought I, thou mourn'st in vain,
None takes pity on thy pain:
Senseless trees they cannot hear thee,
Ruthless beasts[51] they will not cheer thee.
King Pandion, he is dead,
All thy friends are lapp'd in lead,
All thy fellow-birds do sing,
Careless of thy sorrowing.[52]

---

*calm* der alten Ausg. 44) Manche Hgg. lesen *a new* getrennt. 45) So stellt Malone diese Verse aus der Handschrift her. Sie lauten in der alten Ausg. ganz unverständlich: *Think women still to strive with men,* || *To sin and never for to saint,* || *There is no heaven by holy then,* || *When time with age shall them attaint.* 46) *for if* in Malone's Handschrift. Die alte Ausg. hat *lest that.* 47) *ring* in Malone's Handschrift. Die alte Ausg. hat *to round me on th' ear.* 48) Dieses Gedicht wird in England's Helicon dem Marlowe, sowie die dazugehörige Antwort, mit Ignoto unterzeichnet, dem Raleigh zugeschrieben. Vgl. die vollständige Fassung beider in der Einleitung pag. 788 und eine verstümmelte, travestirte in Merry Wives of Windsor (A. 3, Sc. 1). 49) Dieses Gedicht erschien zuerst in Richard Barnefield's Encomium of Lady Pecunia (1598) — vgl. oben Anm. 11 — und später in England's Helicon mit der Unterschrift Ignoto. 50) Für *up-till* hat England's Helicon *against.* 51) *beasts* in England's Helicon. Im Passionate Pilgrim steht *bears,* was zu der fünften Zeile des Gedichts weniger passt. 52) England's Helicon schliesst hier das Gedicht mit folgenden Versen ab: *Even so, poor bird, like thee,* || *None alive will pity me.* — Das folgende Gedicht, das letzte in der Sammlung des Passionate Pilgrim, drucken manche Ausgg. in unmittelbarem Zu-

XXII.

Whilst as fickle Fortune smil'd,
Thou and I were both beguil'd:
Every one that flatters thee
Is no friend in misery.
Words are easy, like the wind;
Faithful friends are hard to find:
Every man will be thy friend,
Whilst thou hast wherewith to spend;
But if store of crowns be scant,
No man will supply thy want.
If that one be prodigal,
Bountiful they will him call,
And with such like flattering,
Pity but he were a king.

If he be addict to vice,
Quickly him they will entice;
If to women he be bent,
They have him at commandement:
But if Fortune once do frown,
Then, farewell his great renown;
They that fawn'd on him before
Use his company no more.
He that is thy friend indeed,
He will help thee in thy need:
If thou sorrow, he will weep;
If thou wake, he cannot sleep:
Thus of every grief in heart
He with thee does bear a part.
These are certain signs to know
Faithful friend from flattering foe.

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# THE PHŒNIX AND TURTLE.[53]

Let the bird of loudest lay,
On the sole Arabian tree,
Herald sad and trumpet be,
To whose sound chaste wings obey.

But thou shrieking harbinger,
Foul precurrer of the fiend,
Augur of the fever's end,
To this troop come thou not near.

From this session interdict
Every fowl of tyrant wing,
Save the eagle, feather'd king:
Keep the obsequy so strict.

Let the priest in surplice white,
That defunctive music can,[54]
Be the death-divining swan,
Lest the *requiem* lack his right.

And thou, treble-dated[55] crow,
That thy sable gender mak'st
With the breath thou giv'st and tak'st,
'Mongst our mourners shalt thou go.

Here the anthem doth commence:
Love and constancy is dead;
Phœnix and the turtle fled
In a mutual flame from hence.

So they lov'd, as love in twain
Had the essence but in one;[56]

Two distincts, division none:
Number there in love was slain.

Hearts remote, yet not asunder;
Distance, and no space was seen
'Twixt the turtle and his queen:
But in them[57] it were a wonder.

So between them love did shine,
That the turtle saw his right
Flaming in the phœnix' sight:
Either was the other's mine.

Property[58] was thus appall'd,
That the self was not the same;
Single nature's double name[59]
Neither two nor one was call'd.

Reason, in itself confounded,
Saw division grow together;
To themselves yet either neither,
Simple were so well compounded,

That it cried, how true a twain
Seemeth this concordant one!
Love hath reason, reason none,
If what parts can so remain.

Whereupon it made this threne
To the phœnix and the dove,
Co-supremes and stars of love,
As chorus to their tragic scene.[60]

---

sammenhange mit diesem als ein Gedicht. 53) Dieses Gedicht findet sich nicht im Passionate Pilgrim, sondern, mit Sh.'s Namen unterzeichnet, in dem Anhange zu Chester's Love's Martyr or Rosalin's Complaint (1601). — Wie das Titelblatt angiebt (vgl. Einleitung pag. 788), ist es dem Andenken des Sir John Salisbury gewidmet. 54) *defunctive* = Verstorbenen gewidmet. — *can* = versteht. 55) *treble-dated* = mit dreifacher Lebensfrist begabt. — Der Sinn der folgenden Verse scheint zu sein, dass die Krähe ihren schwarzen Jungen das Leben nicht nur verleiht, sondern auch nimmt, sie selbst umbringt. 56) Sie liebten einander so, als ob die in Beiden getheilte Liebe doch ihr Wesen nur in Einem hätte. 57) Ausgenommen in ihnen, wäre es ein Wunder gewesen; in jedem Andern wäre es ein Wunder. — *turtle* ist das Männchen der Turteltaube, *his queen* der weibliche Phönix. 58) *property* = Bewusstsein der Eigenthümlichkeit, Individualität. 59) Staunton vermuthet *Single natures, double name.* 60) *As chorus etc.* bezieht sich auf *it* (scil. *love*) *made this threne:* die Liebe machte dieses Threnodium auf die Turteltaube und den Phönix, als Chorus ihrer Tragödie, ihres Todes.

## THE PHŒNIX AND TURTLE.

### THRENOS.

Beauty, truth, and rarity,
Grace in all simplicity,
Here inclos'd in cinders lie.

Death is now the phœnix' nest;
And the turtle's loyal breast
To eternity doth rest,

Leaving no posterity:
'T was not their infirmity,
It was married chastity.

Truth may seem, but cannot be;
Beauty brag, but 't is not she;
Truth and beauty buried be.

To this urn let those repair
That are either true or fair;
For these dead birds sigh a prayer.

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# BIOGRAPHISCHE NACHRICHTEN.

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William Shakspere[1] stammt aus einer Familie, welche in Warwickshire, einer Grafschaft des mittleren Englands, nachweislich schon im vierzehnten Jahrhundert in vielfachen Abzweigungen ansässig gewesen ist, ohne dass, so viel sich bisher hat ermitteln lassen, irgend ein Mitglied der Familie vor unserem Dichter sich zu irgend einer höheren Lebensstellung emporgearbeitet hätte. Wo wir Shaksperes irgendwie in städtischen, kirchlichen oder gerichtlichen Documenten verzeichnet finden, da gehören sie entweder dem mittleren Bürgerstande in den Landstädten oder dem Stande der kleineren Pächter und Gutsbesitzer auf dem Lande an. In letzterer Stellung befand sich auch der Grossvater unseres Dichters, Richard Shakspere, ein Pächter des angesehenen und begüterten Robert Arden in dem Dorfe Snitterfield; und auch Richard's Sohn, Henry Shakspere, ist dort wohnen geblieben, während ein zweiter Sohn, John Shakspere, etwa um das Jahr 1551 nach der drei englische Meilen von Snitterfield entfernten, am Flusse Avon gelegenen Stadt Stratford übersiedelte. In dem folgenden Jahre 1552 finden wir ihn daselbst wohnhaft in derselben Strasse (Henley Street), in welcher ihm zwölf Jahre später sein ältester Sohn, unser Dichter, geboren werden sollte. Welches Gewerbe John Shakspere zunächst in Stratford betrieben, ist ungewiss. Aus den verschiedenen, von einander abweichenden und doch theilweise gleichzeitigen Angaben scheint sich nur so viel mit einiger Sicherheit herauszustellen, dass er mit dem wechselnden Betriebe städtischer Hantirungen, in denen er nacheinander sein Glück versucht haben mag, andauernd einen landwirthschaftlichen Betrieb verbunden hat. Nur so lassen sich die Angaben der städtischen Register in Stratford, die ihn im Jahre 1556 als Handschuhmacher *(glover)*[2] und auch als Landbesitzer *(yeoman)*[3] bezeichnen, vermitteln mit den Traditionen Aubrey's,[4] dass er ein Metzger, und mit denjenigen Rowe's[5], dass er ein bedeutender Wollhändler gewesen. Jedenfalls war John Shakspere bereits im Besitze zweier Häuser in Stratford, beide mit einem Garten und das eine auch mit einem Stück Ackerland versehen, als er im Jahre 1557 durch Heirath diesen Grundbesitz nicht unbe-

trächtlich vermehrte. Seine Frau, Mary Arden, Tochter jenes Robert Arden, dessen Pächter Richard Shakspere, John's Vater, gewesen war, stammte aus einer altangesehenen Familie[6] und brachte ihrem Gatten Ländereien und einiges Geld, sowie auch einen Antheil an dem Familienbesitze in Snitterfield zu. Von dem Jahre seiner Verheirathung an bekleidete John Shakspere verschiedene Ehrenämter in der städtischen Corporation von Stratford, deren Höhepunkt er mit dem von 1568 bis 1569 verwalteten Amte eines Amtmanns oder Bailiff erreichte. Im Jahre 1571 wurde er zum ersten Alderman erwählt. Während dieser ganzen Zeit scheint er sich in guten Umständen befunden zu haben, und noch im Jahre 1575 spricht der Ankauf zweier Häuser in Henley Street, ausser demjenigen, das er schon in dieser Strasse besass, für die Fortdauer einer gewissen Wohlhabenheit. Auf eine Abnahme dieser günstigen Verhältnisse in späteren Jahren, etwa seit 1578, scheinen verschiedene Umstände hinzudeuten, welche aus den städtischen Registern sich ergeben: so die Verpfändung und theilweise der Verkauf des von Mary Shakspere eingebrachten Heirathsgutes; die geringere Veranschlagung oder endlich der gänzliche Ausfall des Beitrages, den John Shakspere zu den städtischen Abgaben zu leisten hatte; die Streichung seines Namens aus der Liste der Aldermen, in deren Versammlung er seit längerer Zeit nicht erschienen war;[7] endlich sein Ausbleiben bei dem sonntäglichen Gottesdienst.[8] Indess steht dahin, ob alle diese Notizen nicht auch eine andere Deutung, als die hineingelegte, vertragen, ob John Shakspere nicht aus anderen Gründen, etwa einer augenblicklichen, vorübergehenden Geldverlegenheit, die erwähnten Ländereien hypothekirt und verkauft haben mag, ob er nicht aus anderen, persönlichen Gründen sich von der Betheiligung an städtischen Angelegenheiten zurückgezogen und, von seinen landwirthschaftlichen Interessen in Anspruch genommen, von städtischen Verpflichtungen sich losgemacht. Jedenfalls scheint eine eigentliche Verarmung zu keiner Zeit gedroht zu haben, da laut einer späteren gerichtlichen Erklärung John Shakspere die im Jahre 1578 verpfändeten Ländereien bereits im Jahre 1580 wieder einzulösen versucht hat und da er fortwährend, so viel man weiss, im ungestörten Besitze seiner beiden Häuser in Henley Street geblieben ist.

In dem einen jener Häuser in Henley Street, der Tradition zufolge, ist unser Dichter im April 1564 geboren. Nach dem Taufregister waren ihm zwei Schwestern, Joan und Margaret, getauft im September 1558 und im December 1562, vorangegangen, von denen die ältere wahrscheinlich nur wenige Monate gelebt hat, die jüngere ebenfalls früh gestorben ist. Fünf andere Geschwister folgten auf William: Gilbert, getauft im October 1566, Joan im April 1569, Anne im September 1571, Richard im März 1573—74, Edmund im Mai 1580. Wie von seinen Geschwistern, ist auch von William nur der Tauftag, nicht der Geburtstag, verzeichnet in dem Register der Stratforder Pfarrkirche, und zwar folgendermassen: 1564, April 26, Gulielmus filius Johannes Shakspere. Als seinen Geburtstag giebt die Tradition den 23. April, den Jahrestag seines Todes, an.[9]

Zwischen dem Vermerk seines Tauftages und dem folgenden, auf seine Verheirathung bezüglichen Documente aus dem Jahre 1582 findet sich in dem Leben unseres Dichters eine Lücke, welche sich nur durch Ver-

muthungen nach Massgabe der Ueberlieferung ausfüllen lässt. So ist es wahrscheinlich, was Rowe erzählt, dass der junge William die öffentliche Schule seiner Vaterstadt, welche dort seit der Regierung Eduard's IV. bestand und jedem Stratforder Bürgersohne unentgeltlichen Unterricht ertheilte, besucht und dort so viel Latein, wie er überhaupt verstanden, gelernt habe.[10] Zweifelhafter schon erscheint, was Rowe hinzufügt, dass die beschränkten Verhältnisse des Vaters ihn gezwungen hätten, den Sohn vor der Zeit aus der Schule zu nehmen, damit derselbe ihm zu Hause bei seinen Geschäften zur Hand gehe, also als Wollhändler nach Rowe's Auffassung. Wenn Rowe daraus Shakspere's geringe Kenntniss des Latein herleitet, so steht das im Widerspruch mit Aubrey's Bericht, dass Shakspere ziemlich gut Latein verstanden und in seinen jüngeren Jahren Schullehrer gewesen sei.[11] Derselbe Aubrey will freilich aus einer andern Quelle wissen, dass Shakspere nach seinen Schuljahren eine Zeitlang das Metzgerhandwerk seines Vaters betrieben habe — eine Version, welche in Dowdall's Briefe aus Warwickshire theilweise bestätigt wird.[12] So viel lässt sich mit einiger Sicherheit aus diesen verschiedenen Notizen entnehmen, dass der junge Shakspere, aus der Stratforder Schule entlassen, sich zunächst keine selbständige Existenz begründet, sondern mehrere Jahre lang in dem väterlichen Hause und Geschäfte — welcher Art nun letzteres auch gewesen sein mag — als Gehülfe und Theilhaber fortgelebt hat. In diesem ursprünglich vielleicht provisorischen Verhältnisse scheint auch keine Veränderung eingetreten zu sein durch die Verheirathung des noch minorennen Jünglings im Herbste des Jahres 1582 — ein Datum, das ein neuerdings in Worcester aufgefundenes Document festgestellt hat,[13] wenngleich weder der Hochzeitstag noch der Ort, wo die Feier vor sich ging, sich bisher haben entdecken lassen. Die Frau unseres Dichters, Anne Hathaway, laut der Inschrift ihres Grabsteines acht Jahre älter als er, war die nachgelassene Tochter eines wohlhabenden Landmannes, Richard Hathaway, aus dem Dorfe Shottery in der Nähe von Stratford, der mit Shakspere's Vater befreundet gewesen zu sein scheint. Das älteste Kind dieser Ehe, Susanna, wurde im Mai 1583 in der Kirche zu Stratford getauft.[14] Später folgte noch ein Zwillingspaar, Hamnet und Judith, getauft ebendaselbst im Februar 1584—85.[15]

Nicht lange nach der Geburt dieser beiden jüngeren Kinder muss Shakspere seine Familie und seine Beschäftigung in Stratford verlassen und sich nach London begeben haben. Ueber die Veranlassung zu diesem Schritte, dem entscheidendsten in dem Leben unseres Dichters, hat Rowe, ohne Zweifel nach Betterton's Mittheilungen, eine Version,[16] welche aus einer anderen Quelle bei Davies bekräftigt wird.[17] Ihr zufolge war der junge Shakspere mit anderen jungen Leuten auf Wilddieberei in einem Park des Sir Thomas Lucy bei Stratford ertappt und deshalb strenge bestraft worden. Die Erbitterung des Edelmanns wurde durch ein Spottgedicht[18] des jungen Shakspere auf ihn dermassen gesteigert, dass der Dichter, um weiteren und schlimmeren Verfolgungen zu entgehen, es gerathen fand, mit Zurücklassung seiner Familie, nach London auszuwandern.

Die Glaubwürdigkeit dieser Anekdote leidet einigermassen durch den von Malone gelieferten Nachweis, dass Sir Thomas Lucy in Charlecote damals keinen Park besessen hat. Aber auch davon abgesehen muss es auffallend erscheinen, dass die Macht und der Einfluss eines benachbarten Landedelmannes weit genug ging, um einen in Stratford ansässigen Bürger und Familienvater zu einem so extremen Schritte, wie die Aufgabe aller seiner heimischen Verhältnisse war, und zu einer Flucht auf's Gerathewohl nach London drängen zu können. Wahrscheinlich hat die Tradition zwei oder vielmehr drei gesondert dastehende Thatsachen — irgend eine, immerhin mögliche und circulirende, Wilddiebgeschichte aus Shakspere's Jugendzeit, ein Zerwürfniss zwischen einigen Bürgern in Stratford und dem Sir Thomas Lucy,[19] Shakspere's Uebersiedelung nach London — in einen Causalnexus gebracht, der ursprünglich nicht vorhanden war. Viel grössere innere Glaubwürdigkeit hat Aubrey's Bericht, dass er nach London gegangen sei, weil er eine natürliche Neigung zur Poesie und Schauspielkunst in sich verspürt habe.[20] Solche Neigung in ihm anzuregen und zu entwickeln, bot sich schon in Stratford vielfacher Anlass dar durch die verschiedenen Londoner Schauspielertruppen, welche auf ihren Kunstreisen durch die Provinz auch in Shakspere's Vaterstadt wiederholte Vorstellungen gaben.[21] Zugleich fand er Gelegenheit, mit den Schauspielern[22] solche persönlichen Verbindungen anzuknüpfen, wie sie ihm für sein erstes Auftreten in der Hauptstadt in der doppelten Eigenschaft eines Schauspielers und Schauspieldichters die Wege bahnen und von vornherein eine feste Stellung begründen konnten. Wahrscheinlich schloss sich Shakspere schon sogleich bei seiner Ankunft in London, die sich nicht viel später als 1586 setzen lässt, derjenigen Schauspielertruppe an, als deren Theilhaber er später immer erscheint: der Truppe, welche, unter dem Patronat erst des Grafen Leicester, später der Königin und ihres Oberkammerherrn stehend, im Jahre 1575 unter der Direction des James Burbadge ihr Theater in Blackfriars gebaut hatte. In welcher Eigenschaft Shakspere bei diesem Theater zunächst eintrat, ob, wie die Tradition ziemlich unwahrscheinlich berichtet, in der untergeordneten eines Theaterdieners,[23] ob zuerst als Schauspieler oder Bearbeiter und Zustutzer älterer Dramen für seine Bühne, oder auch sogleich als Verfasser eigener Dramen, darüber fehlt uns jeder Nachweis, wie uns auch die Nachrichten über Shakspere's eigene Leistungen als Schauspieler nur spärlich und widersprechend zufliessen.[24] Jedenfalls muss er sich im Verlauf weniger Jahre[25] zu einer Stellung emporgearbeitet haben, in der er nach dem Zeugnisse des sterbenden Schauspieldichters Robert Greene, im Jahre 1592, alle Nebenbuhler auf dem Gebiete des Dramas überflügelt hatte. Greene's Zeugniss, das bald darauf verstärkt wird durch das von Henry Chettle,[26] ist in dieser Hinsicht für Shakspere's hohe Geltung und Bedeutung schon in der ersten Periode seiner dramatischen Thätigkeit so entscheidend, dass es sich leichter verschmerzen lässt, wenn ein anderes, oft citirtes, gleichzeitiges Zeugniss, von Edmund Spenser in seinen Teares of the Muses, wegfallen muss.[27]

Für das Ansehen, welches Shakspere auch ausserhalb seines Berufskreises genoss, sprechen in den beiden folgenden Jahren 1593 und 1594 die Widmungen der damals im Druck erscheinenden Gedichte Venus and Adonis und Lucrece an den Grafen Southampton, einen grossen Gönner der Poesie und des Schauspiels überhaupt, und Shakspere's insbesondere.[28] Gleichzeitig erhellt der gedeihliche Flor seiner Truppe, ohne Zweifel vornehmlich durch seine Mitwirkung und Betheiligung, aus dem Umstande, dass die Gesellschaft zu dem Blackfriarstheater, das sie bereits besass, ein zweites erbaute: das Globustheater, so benannt von seinem Abzeichen, einem Hercules, der die Weltkugel trägt. Es lag in Bankside, jenseits der Themse, dem eigentlichen London gegenüber,

und diente, nachdem es, jedenfalls vor dem Jahre 1596, fertig geworden war, als Sommertheater, während im Blackfriarstheater im Winter gespielt wurde.[29] In der Nähe dieses Globustheaters in der Vorstadt Southwark soll Shakspere, wenigstens im Jahre 1596, seine Wohnung gehabt haben.[30] Indess scheint sein Aufenthalt in London von jeher nur ein temporärer, durch seine Verbindung mit dem Theater bedingter gewesen, und seine Vaterstadt Stratford, wo seine Familie wohnte, nach wie vor sein eigentliches Domicil geblieben zu sein. Schon Aubrey erzählt, dass Shakspere jährlich einmal in seine Heimath gereist sei;[31] und dass diese Reisen nicht etwa flüchtige Besuche, sondern mit den Interessen einer dauernden Niederlassung in der Heimath für spätere Zeit verknüpft waren, erhellt daraus, dass Shakspere im Jahre 1597 eines der grössten Häuser in Stratford, New Place, ankaufte.[32] Daran schlossen sich in den folgenden Jahren weitere Erwerbungen von Grundbesitz in und bei Stratford, die Shakspere theils beabsichtigte, theils ausführte.[33] In welchem Credit er schon damals bei seinen Landsleuten stand und welchen Einfluss in London man ihm zutraute, ergiebt sich aus dem Briefe eines Stratforder Bürgers, Richard Quiney, dessen Sohn später Shakspere's jüngere Tochter heirathete.[34] Von Shakspere's Ruhm in literarischen Kreisen um dieselbe Zeit liegen einerseits die Zeugnisse von Francis Meres in seinem Werke Palladis Tamia, Wits Treasury, being the Second Part of Wits Commonwealth (1598)[35] und von Weever in einer Epigrammensammlung (1599) vor;[36] andererseits zeugt dafür die wohl zunächst darauf begründete Freundschaft zwischen Shakspere und Ben Jonson, deren Anfang in diese Zeit zu setzen ist.[37] Auch die Erscheinung der Gedichtsammlung The Passionate Pilgrim im Jahre 1599 zeigt, wie berühmt unser Dichter damals sein musste, dass man sich versucht fühlte, eine solche betrügerische Speculation auf das Aushängeschild seines erborgten Namens zu machen.[38]

Nachdem Shakspere's einziger Sohn Hamnet als zwölfjähriger Knabe bereits im August 1596 in Stratford gestorben war, folgte ihm Shakspere's Vater in's Grab im September 1601.

Der Tod der Königin Elisabeth im März 1603 giebt dem Dichter Henry Chettle Gelegenheit, Shakspere zu einem Trauergedichte auf die Gönnerin, die ihn mit ihrem Beifall beehrt habe, aufzufordern.[39] Ein anderes Zeugniss von der Gunst der Elisabeth liegt, abgesehen von einzelnen Notizen seiner vor ihr aufgeführten Dramen,[40] in einem späteren Gedichte Ben Jonson's vor.[41] Grösserer Huld noch scheint unser Dichter sich bei ihrem Nachfolger König Jacob I. erfreut zu haben. Nicht nur erliess derselbe kurz nach seiner Thronbesteigung ein Patent, das die Shakspere'sche Schauspielergesellschaft, welche von nun an das Prädicat The King's Players führte, als königliche besonders privilegirte,[42] sondern auch Shakspere's Dramen wurden, wie aus den Verzeichnissen der Lustbarkeiten bei Hofe erhellt, vorzugsweise häufig vor dem Könige aufgeführt.[43] Auch hat sich die Tradition erhalten von einem freundlichen Briefe, den der König bei irgend einem Anlass an den Dichter gerichtet habe.[44] Indess vermochte weder diese Gunst des Königs noch der glänzende Ruhm und reiche pecuniäre Gewinn, den er von seiner dramatischen Thätigkeit erntete, unsern Dichter lange über diesen Zeitpunkt hinaus in London zu fesseln. Vielmehr scheint er um das Jahr 1604 oder doch nicht viel später den bisher nur zeitweiligen alljährlichen Aufenthalt in seiner Vaterstadt zu einer definitiven Heimkehr und einer bleibenden Ansiedelung daselbst umgewandelt zu haben. Als Schauspieler finden wir Shakspere's Namen zuletzt verzeichnet unter den Darstellern von Ben Jonson's römischer Tragödie Sejanus, die im Jahre 1603 aufgeführt wurde.[45] Von längerer Dauer als diese schauspielerische Thätigkeit war jedenfalls seine Wirksamkeit als Schauspieldichter, welche, nach einem nicht unglaubwürdigen Berichte,[46] sowie nach den inneren Merkmalen seiner späteren Dramen und den überlieferten Notizen über die Zeit ihrer ersten Aufführung, auch noch in seiner Zurückgezogenheit in Stratford geübt sein muss. Neben dieser noch mehrere Jahre lang fortgesetzten dichterischen Thätigkeit für das Londoner Theater, mit welchem er in geschäftlicher Verbindung blieb, wenn er auch muthmasslich bei seiner definitiven Rückkehr nach Stratford sich seines Antheils an dem gemeinsamen Eigenthume der Theatergesellschaft entäussert haben wird,[47] scheinen ihn in Stratford vorzugsweise ökonomische Interessen in Anspruch genommen zu haben, die Bewirthschaftung seiner durch verschiedene Ankäufe gemehrten Grundstücke,[48] die Acquisition des Zehnten in Stratford und Umgegend, die er mit mehreren Landsleuten übernahm und die ihn später sogar in einen Process verwickelte.[49]

Von Familienereignissen, welche in die ersten Jahre der Rückkehr Shakspere's in seine Heimath fallen, sind zu erwähnen: die Vermählung seiner ältesten Tochter Susanna mit John Hall, einem Arzte in Stratford, im Juni 1607; der Tod seines Bruders Edmund, der ebenfalls Schauspieler, wahrscheinlich derselben Gesellschaft angehörig war, im December 1607;[50] endlich der Tod seiner Mutter im September 1608.

Von dem letzten Jahrzehnt seines Lebens, das Shakspere vielleicht mit der geringen Unterbrechung gelegentlicher kürzerer Besuche in London[51] ununterbrochen in Stratford zubrachte, ist uns wenig Thatsächliches überliefert. Rowe erzählt, dass der Dichter diese Zeit in behaglicher Zurückgezogenheit und im Verkehr mit seinen Freunden verlebt habe, im Genusse eines Vermögens, das seinen Bedürfnissen und seinen Wünschen entsprochen; seine Liebenswürdigkeit habe ihm die Bekanntschaft und die Freundschaft der Herren aus der Umgegend von Stratford verschafft.[52] — Seine Lebensweise scheint nach dem bescheideneren Massstabe seiner Mitbürger eine ziemlich glänzende gewesen zu sein, wenn Ward, gewiss einer arg übertreibenden Tradition zufolge, gehört haben will, Shakspere habe jährlich tausend Pfund Sterling ausgegeben.[53] Diese Angabe sowie die bei Ward sich daran schliessende von einem Zechgelage mit Drayton und Ben Jonson und einem dabei geholten Fieber, woran Shakspere gestorben sei, stammt vielleicht aus dem übelwollenden Stadtklatsch der Stratforder, die, mehr und mehr in einer puritanischen Richtung befangen und nachweislich dem früher bei ihnen so beliebten Theaterwesen abhold,[54] ihren grossen Mitbürger wegen seines Zusammenhanges mit demselben scheel ansehen, ihm vielleicht auch seinen ebendaher gewonnenen Wohlstand beneiden mochten. Dass Shakspere den damals in Stratford gangbaren engherzig puritanischen Ansichten widerstrebte und diesen Widerwillen auch in seinem Stratforder Leben nicht verhehlte, darauf scheint die sonst kaum erklärliche Sage, er sei als Katholik gestorben, hinzudeuten,[55] und ebenso noch in späterer Zeit die Grabschrift seiner ältesten Tochter Susanna Hall.[56]

Im Februar 1616 verheirathete sich Shakspere's jüngere Tochter Judith mit einem Weinhändler in Stratford, Thomas Quiney. Schon vorher muss Shakspere an die Errichtung seines Testamentes gedacht haben, denn das Datum dieses Documentes[57] ist ursprünglich Vicesimo quinto die Januarii und später in Vicesimo quinto die Martii umgeändert. Der Erblasser erklärt darin, in vollkommener Gesundheit und Gedächtnisskraft zu sein; indess verrathen die Schriftzüge der drei eigenhändigen Unterschriften Spuren grosser körperlichen Schwäche. Shakspere überlebte die Abfassung dieses Testamentes nur um wenige Wochen; er starb am 23. April 1616. Von der Natur und dem Verlaufe seiner Krankheit ist, wenn wir von der obenerwähnten Anekdote bei Ward absehen, nichts überliefert. Am 25. April wurde Shakspere in der Kirche zu Stratford, und zwar an der Nordseite des Chores, begraben. Die Inschrift auf seinem Grabsteine soll er kurz vor seinem Tode selbst verfasst haben.[58] Ein Monument, bestehend in einer steinernen Büste des Dichters unter einem Bogen, eine Feder in der rechten Hand, die linke Hand auf einem Kissen, wurde ihm zu Ehren später an der nördlichen Wand des Kirchenchores errichtet und muss wenigstens im Jahre 1623 schon vorhanden gewesen sein, da Leonard Digges in seinem Lobgedichte auf Shakspere in der Gesammtausgabe seiner dramatischen Werke in Folio dasselbe als hinlänglich bekannt erwähnt.[59] Shakspere's Wittwe überlebte ihn sieben Jahre und ist an seiner Seite bestattet, wenn auch nicht in demselben Grabe, wie sie, einer Tradition zufolge, dringend gewünscht haben soll.[60] Ebendaselbst hat auch Shakspere's ältere Tochter ihre Ruhestätte gefunden.[61] Sie starb im Jahre 1649 und hinterliess eine einzige Tochter Elisabeth, die in erster Ehe mit Thomas Nash, in zweiter Ehe mit Sir John Barnard vermählt war. Mit deren Tode im Jahre 1670 erlosch Shakspere's directe Nachkommenschaft, da die drei Söhne der jüngeren Tochter Shakspere's schon vor ihrer im Jahre 1662 erblichenen Mutter Judith Quiney gestorben waren.[62]

# ERLÄUTERUNGEN UND BEILAGEN.

1) Der Name wird, nach der schwankenden Orthographie der Zeit, verschieden geschrieben. Für die jetzt gewöhnliche Schreibung *Shakespeare* spricht sowohl die Autorität fast aller zu Lebzeiten des Dichters gedruckten Werke (vgl. die Titel in den Einleitungen zu den Dramen und Gedichten), als auch die Bedeutung des Compositums *Shake-spear* = Speerschüttler, auf welche Shakspere's Zeitgenossen häufig anspielen; für die Schreibung *Shakspere* spricht sowohl der vorherrschende Gebrauch in den Stratforder Documenten als auch, wenigstens nach dem Urtheile anerkannter Paläographen, wie z. B. Sir Frederick Madden, die eigene Handschrift des Dichters in den wenigen uns erhaltenen Autographen seines Namens, drei in seinem Testamente, und zwei in andern gerichtlichen Documenten. Indess gestattet die Undeutlichkeit dieser Autographen zum Theil auch *Shakspeare* zu lesen, wie Andere gethan. Die gewöhnliche Aussprache des Namens in der heimathlichen Grafschaft scheint *Shaxsper* gewesen zu sein, und diese Schreibung findet sich ebenfalls unter den vielen andern in Documenten und Registern.

2) In einer Schuldklage um acht Pfund Sterling: „*Stretford, ss. Cur. Philippi et Mariæ, Dei gratia regis et reginæ Angliæ Hispaniarum, &c. secundo et tercio, ibidem tent. die Marcurii, videlicet* XVij° *die Junii, anno prædicto, coram Johanni Burbage ballivo, &c.*

„*Thomas Siche de Arscotte in com. Wigorn. queritur versus Johannem Shakyspere de Stretford in com. Warwici glover in placito quod redd. ei octo libras, &c.*“

3) *Johannes Shakspere de Stratford upon Avon in comitatu Warwici yoman* heisst er in einer Urkunde vom Jahre 1579. — Viel früher, im Jahre 1564, verkaufte er der Stadt eine Partie Nutzholz laut den städtischen Rechnungen: *Item payd to Shakspeyr for a pec tymbur III s.*, und im Jahre 1566 ist er im Process mit Henry Fyld wegen 18 Malter Gerste, was Alles auf ökonomische Interessen hindeutet.

4) Die Mittheilungen John Aubrey's (1627—1697) über Shakspere, welche wahrscheinlich um das Jahr 1680 gesammelt sind und handschriftlich in Oxford aufbewahrt werden, lauten im Zusammenhange: *Mr. William Shakespear was borne at Stratford upon Avon in the county of Warwick; his father was a butcher, and I have been told heretofore by some of the neighbours that when he was a boy he exercised his father's trade, but when he kill'd a calfe he would doe it in a high style, and make a speech. There was at that time another butcher's son in this towne, that was held not at all inferior to him for a naturall witt, his acquaintance and coetanean, but dyed young. This Wm., being inclined naturally to poetry and acting, came to London I guesse about 18, and was an actor at one of the play-houses, and did act exceedingly well. Now B. Johnson was never a good actor, but an excellent instructor. He began early to make essayes at dramatique poetry, which at that time was very lowe, and his playes tooke well. He was a handsome well shap't man, very good company, and of a very readie and pleasant smooth witt. The humour of ..... the cunstable, in Midsomer Night's Dreame, he happened to take at Grendon in Bucks, which is the roade from London to Stratford, and there was living that constable about 1642, when I first came to Oxon. I thinke it was Midsomer night that he happened to lye there. Mr. Jos. Howe is of that parish, and knew him. Ben: Johnson and he did gather humours of men dayly whereever they came. One time, as he was at the tavern at Stratford super Avon, one Combes, an old rich usurer, was to be buryed, he makes there this extemporary epitaph,*

*Ten in the hundred the devill allowes,*
*But Combes will have twelve he sweares and vowes;*
*If any one askes who lies in this tombe,*
*Hoh! quoth the devill, 'Tis my John o' Combe!*

*He was wont to goe to his native countrey once a yeare. I thinke I have been told that he left 2 or 300 lib. per annum there and thereabout to a sister. I have heard Sir Wm. Davenant and Mr. Thomas Shadwell (who is counted the best comœdian we have now) say that he had a most prodigious witt (v. his Epitaph in Dugdale's Warw.), and did admire his naturall parts beyond all other dramaticall writers. He (Ben Johnsons Underwoods) was wont to say that he never blotted out a line in his life; sayd Ben Johnson, „I wish he had bloted out a thousand.“ His comœdies will remaine witt as long as the English tongue is understood, for that he handles mores hominum: now our present writers reflect so much upon particular persons and coxcombeities, that twenty yeares hence they will not be understood. Though, as Ben Johnson sayes of him that he had but little Latine and lesse Greek, he understode Latine pretty well, for he had been in his younger yeares a schoolmaster in the country. From M. ..... Beeston.*

5) Nicholas Rowe, der im Jahre 1709 die erste — seit den vier Folioausgaben von 1623, 1632, 1664 und 1685 — Ausgabe der Shakspere'schen Dramen unternahm, begleitete dieselbe mit *Some Account of the Life of Mr. William Shakspeare.* Er verdankte, seiner eigenen Erklärung zufolge, den grössten Theil seines immerhin dürftigen biographischen Materials dem Schauspieler Betterton (geboren 1635), der eigens nach Warwickshire gereist war, um Notizen über Shakspere einzusammeln. Rowe erzählt nach einer kurzen Einleitung: *He was the son of Mr. John Shakspeare, and was born at Stratford-upon-Avon, in Warwickshire, in April, 1564. His family, as appears by the register and publick writings relating to that town, were of good figure and fashion there, and are mentioned as gentlemen. His father, who was a considerable dealer in wool, had so large a family, ten children in all, that though he was his eldest son, he could give him no better education than his own employment. He had bred him, it is true, for some time at a free-school, where, it is probable, he acquired what Latin he was master of: but the narrowness of his circumstances, and the want of his assistance at home, forced his father to withdraw him from thence, and unhappily prevented his further proficiency in that language.*

6) Ein Mitglied dieser Familie, Sir John Arden, Grossoheim des genannten Robert Arden, war Schildknappe König Heinrich's VII. gewesen, und auf die Ardens, nicht auf die in der geselligen Hierarchie weniger hoch gestellten Vorfahren väterlicher Seite bezieht sich wahrscheinlich, was später bei der Ertheilung oder angeblichen Erneuerung seines Wappens von dem Wappenamt über John Shakspere ausgesagt wurde: *whose antecessors were for there valeant and faithefull service advaunced and rewarded by the most prudent prince King Henry the Seventh.* Vgl. [28].

7) Aus dem Stratforder Archiv unterm 6. Septbr. 1586. *Stratford Burgus.* *Ad aulam ibidem tent. vj. die Septembris anno regni Domine Elizabethæ, &c. vicesimo octavo.*

*At thys halle William Smythe and Richard Courte are chosen to be aldermen in the places of John Wheler and John Shaxspere; for that Mr. Wheler dothe desyre to be put owt of the companye, and Mr. Shaxpere dothe not come to the halles when they be warned, nor hathe not done of longe tyme.*

Halliwell macht darauf aufmerksam, dass dieses anhaltende Wegbleiben John Shakspere's aus den Sitzungen wohl seinen Wunsch aus der Corporation auszuscheiden verrathe, keineswegs aber seine Verarmung, da er doch im Stande gewesen sein müsse, die jedesmalige Geldstrafe für sein Nichterscheinen zu bezahlen.

8) In einer Liste vom September 1592: *The names of all sutch recusantes as have bene hearetofore presented for not comminge monethlie to the churche according to hir Majesties lawes, and yet are thoughte to forbeare the church for debtt and for feare of processe, or for soom other worse faultes, or for age, sicknes, or impotencye of bodie,* wird auch *Mr. John Shackespere* nebst acht anderen als Nonconformist oder Recusant angeführt, mit der Randbemerkung: *It is sayd that these last coom not to churche for feare of processe for debtte.* — Collier ist der Ansicht, dass solche Verhaftung wegen Schulden an einem Sonntage undenkbar sei. Aber auch sonst konnte die angegebene Besorgniss sehr wohl ein blosser Vorwand sein, um von dem anglikanischen Gottesdienste, der der religiösen Meinung dieser Nonconformisten widerstrebte, wegzubleiben.

9) Die Tradition gründet sich, wie Malone vermuthet, auf die Inschrift von Shakspere's Grabstein: *Obiit ano Do. 1616 Aetates 53, die 23. Ap.*

10) Vgl. oben [5]. — Die Schule hiess, nachdem Eduard VI. ihr im Jahre 1553 einen neuen Freibrief ausgestellt hatte: *The King's New School of Stratford upon Avon.* Da in allen Schulen dieses Ranges Latein gelehrt wurde, so muss auch Shakspere dort das Mass lateinischer Kenntniss sich angeeignet haben, welches Ben Jonson ihm zuschreibt, wenn er sagt: *though thou hadst small Latine, and lesse Greeke.* Vgl. 62 unter den Commendatory Verses.

11) Vgl. oben [4].

12) Dowdall richtete unterm 10. April 1693 einen Brief an einen gewissen Edward Southwell, den der Empfänger bezeichnet als *Description of severall places in Warwickshire.* Darin findet sich folgende, Shakspere betreffende, Stelle: *The first remarkable place in this County that I visitted was Stratford super Avon, where I saw the effigies of our English tragedian Mr. Shakspeare; parte of his epitaph I sent Mr. Lowther, and desired he would impart it to you, which I finde by his last letter he has done: but here I send you the whole inscription.*

*Just under his Effigies in the wall of the chancell is this written.*

*Judicio Pylum, genio Socratem, arte Maronem,*
*Terra tegit, populus mœrett, Olympus habet.*
*Stay, passenger, why goest thou by soe fast?*
*Read, if thou canst, whome envious death hath plac't*
*Within this monument: Shakspeare, with whome*
*Quick nature dyed; whose name doth deck the tombe*
*Far more then cost, sith all that he hath writt*
*Leaves liveing art but page to serve his witt.*

*Obii A. Dni. 1616.*
*Ætat. 53, Die 23 Apr.*

*Neare the wall where his monument is erected lyeth a plaine free stone, underneat which his bodie is buried with this epitaph, made by himselfe a little before his death.*

*Good friend, for Jesus sake forbeare*
*To digg the dust inclosed here!*
*Blest be the man that spares these stones,*
*And curs't be he that moves my bones!*

*The clarke that shew'd me this church is above 80 years old; he says that this Shakespeare was formerly in this towne bound apprenti[c]e to a butcher, but that he run from his master to London, and there was received into the playhouse as a serviture, and by this meanes had an oppertunity to be what he afterwards prov'd. He was the best of his family, but the male line is extinguished: not one for feare of the curse abovesaid dare touch his grave-stone, tho his wife and daughters did earnestly desire to be layd in the same grave with him.*

13) Das Document lautet: *Noverint universi per præsentes nos ffulconem Sandells de Stratford in comitatu Warwici agricolam, et Johannem Rychardson ibidem agricolam, teneri et firmiter obligari Ricardo Cosin generoso et Roberto Warmstry notario publico in quadraginta libris bonæ et legalis monetæ Angliæ solvend. eisdem Ricardo et Roberto hæred. execut. vel assignat. suis, ad quam quidem solucionem bene et fideliter faciend. obligamus nos et utrumque nostrum per se pro toto et in solid. hæred. executor. et administrator. nostros firmiter per præsentes sigillis nostris sigillat. Dat. 28 die Novem. anno regni dominæ nostræ Eliz. Dei gratia Angliæ. ffranc. et Hiberniæ reginæ, fidei defensor. &c. 25°.*

*The condicion of this obligacion ys suche, that if herafter there shall not appere any lawful let or impediment, by reason of any precontract, consangui[ni]tie, affinitie, or by any other lawfull meanes whatsoever, but that William Shagspere one thone partie, and Anne Hathwey, of Stratford in the dioces of Worcester, maiden, may lawfully solemnize matrimony together, and in the same afterwardes remaine and continew like man and wiffe, according unto the lawes in that behalf provided; and, moreover, if there be not at this present time any action, sute, quarrell or demaund, moved or depending before any judge, ecclesiasticall or temporall, for and concerning any suche lawfull lett or impediment: and, moreover, if the said William Shagspere do not proceed to solemnizacion of mariadg with the said Anne Hathwey without the consent of hir frindes: and also, if the said William do, upon his owne proper costes and expenses, defend & save harmles the right reverend Father in God, Lord John Bushop of Worcester, and his officers, for licencing them the said William and Anne to be maried together with once asking of the bannes of matrimony betwene them, and for all other causes which may ensue by reason or occasion therof, that the said obligacion to be voyd and of none effect, or els to stand and abide in full force and vertue.*

Darunter stehen die Handzeichen und Siegel der beiden Zeugen Sandells und Rychardson, welche sich für Shakspere verbürgen, um den Dispens des Bischofs von Worcester zu seiner Verheirathung mit Anne Hathaway nach einmaligem Aufgebot zu erhalten. — Die Trauung muss also bald nach dem 28. November 1582 stattgefunden haben.

14) Im Stratforder Kirchenbuche: *1583 Mai 26. Susanna daughter to William Shakspere.* — Aus der Zusammenstellung der beiden Daten des Heirathsdispenses und des Vermerks der Taufe der ältesten Tochter haben einige Biographen ein neues Argument für die willkürliche Hypothese von einer unglücklichen Ehe des Dichters deduciren wollen. Diesen gegenüber haben Knight und Halliwell nachgewiesen, dass zu jener Zeit in der gebräuchlichen oder missbräuchlichen Volksmeinung die Verlobung *(troth-plight)* für die wesentliche Begründung der Ehe galt, welcher die kirchliche Einsegnung erst später nachfolgte. Halliwell citirt zum Belege aus dem Stratforder Kirchenbuche desselben Jahrgangs zwei ganz analoge Fälle: *Marr. 1582, June 14, Robert Hawle and Jone Atford; bapt. Nov. 5, 1582 Elizabeth, daughter to Robert Hawle. — Marr. 1582, Oct. 14, John Smith and Marry Masonne; bapt. Jan. 22, 1582—3, John sonne to John Smith.*

15) Im Stratforder Kirchenbuche: *1584 Feb. 2 Hamnet and Judeth sonne and daughter to William Shakspere.* — Ihre Pathen waren Hamnet Sadler, ein Bäcker in Stratford, den Shakspere in seinem Testamente (vgl. [57]) bedachte, und dessen Ehefrau Judith Sadler.

16) Rowe erzählt (vgl. oben [5]): *Upon his leaving school, he seems to have given entirely into that way of living which his father proposed to him; and in order to settle in the world after a family manner, he thought fit to marry while he was yet very young. His wife was the daughter of one Hathaway, said to have been a substantial yeoman in the neighbourhood of Stratford. In this kind of settlement he continued for some time, till an extravagance that he was guilty of forced him both out of his country, and that way of living which he had taken up; and though it seemed at first to be a blemish upon his good manners, and a misfortune to him, yet it afterwards happily proved the occasion of exerting one of the greatest geniuses, that ever was known in dramatick poetry. He had by a misfortune, common enough to young fellows, fallen into ill company, and amongst them, some that made a frequent practice of deer-stealing, engaged him more than once in robbing a park that belonged to Sir Thomas Lucy, of Charlecote, near Stratford. For this he was prosecuted by that gentleman, as he thought, somewhat too severely, and in order to revenge that ill usage, he made a ballad upon him. And though this, probably the first essay of his poetry, be lost, yet it is said to have been so very bitter, that it redoubled the prosecution against him to that degree, that he was obliged to leave his business and family in Warwickshire, for some time, and shelter himself in London.*

*It is at this time, and upon this accident, that he is said to have made his first acquaintance in the playhouse. He was received into the company then in being, at first in a very mean rank, but his admirable wit, and the natural turn of it to the stage, soon distinguished him, if not as an extraordinary actor, yet as an excellent writer.*

17) Der Reverend Richard Davies, Rector in Sapperton in Gloucestershire (gestorben 1708), hatte zu den vom Reverend William Fulman gesammelten biographischen Notizen eigene hinzugefügt und zwar unter dem Artikel *Shakespeare* folgende: *William Shakespeare was born at Stratford upon Avon in Warwickshire, about 1563—64. Much given to all unluckinesse in stealing venison and rabbits, particularly from Sr .... Lucy, who had him oft whipt and sometimes imprisoned, and at last made him fly his native country to his great advancemt. but his reveng was so great, that he is his Justice Clodpate, and calls him a great man, and that in allusion to his name bore three louses rampant for his arms. From an actor of playes he became a composer. He dyed Apr. 23, 1616, ætat. 53, probably at Stratford, for there he is buryed, and hath a monument (Dugd. p. 520), on which he lays a heavy curse upon any one who shal remoove his bones. He dyed a papist.*

18) Von dem Spottgedichte, das Rowe für verloren hielt, fand sich später die erste Strophe aus der Erinnerung eines alten Herrn, der in der Nähe von Stratford wohnte, in Oldys' handschriftlichen Noten zu Langbaine's Verzeichnisse der englischen Dramatiker:

*A parliamente member, a justice of peace,*
*At home a poore scare-crow, at London an asse;*
*If lowsie is Lucy, as some volke miscalle it,*
*Then Lucy is lowsie, whatever befalle it:*
*He thinkes himselfe greate,*
*Yet an asse in his state*
*We allowe by his eares but with asses to mate.*
*If Lucy is lowsie, as some volke miscalle it,*
*Sing lowsie Lucy, whatever befalle it.*

Eben so apokryph wie diese Probe, aber doch bitterer und prägnanter, ist eine andere, welche Joshua Barnes, ein Professor aus Cambridge, um das Jahr 1690 in Stratford selbst von einem alten Weibe singen hörte:

*Sir Thomas was too covetous*
*To covet so much deer,*
*When horns enough upon his head*
*Most plainly did appear.*

*Had not his worship one deer left?*
*What then? He had a wife*
*Took pains enough to find him horns*
*Should last him during life.*

19) In der Erinnerung an diese Streitigkeiten mag Shakspere auf das Wappen der Lucies angespielt haben in der ersten Scene der Merry Wives of Windsor (vgl. daselbst Anm. 6). Viel unsicherer ist schon, dass Shakspere mit der Figur des Justice Shallow in King Henry IV. Second Part wirklich auf den Sir Thomas Lucy gezielt habe, obwohl Davies, wenn er von Justice Clodpate spricht (vgl. oben [17]), an Justice Shallow, wie er in den Merry Wives of Windsor erscheint, gedacht haben mag.

20) Vgl. oben [4].

21) Willis, ein Zeitgenosse Shakspere's, sagt in seinem Buche Mount Tabor (1639) von solchen wandernden Truppen: *When players of enterludes come to towne, they first attend the mayor, to enforme him what noble-mans servants they are, and so to get licence for their publique playing; and if the mayor like the actors, or would shew respect to their lord and master, he appoints them to play their first play before himselfe and the aldermen and common counsell of the city; and that is called the mayors play, where every one that will comes in without money, the mayor giving the players a reward as hee thinks fit, to shew respect unto them.*

In den Stratforder Stadtrechnungen finden sich für die hierher gehörigen Jahre folgende Vermerke von Schauspielergesellschaften, welche in der dortigen Gildenhalle theatralische Vorstellungen gaben und dafür eine Gratification erhielten: *1569. payed to the Quene's players £ 9. Item for the Quenes provysyon 3 s. 4 d. Item, to the Erle of Worcesters pleers 1 s. — 1573. paid Mr. Bayly for the Erle of Leesters players 5 s. 8 d. — 1576. Geven my Lord of Warwicke players 18 s. Paid the Earle of Worcester players 5 s. 8 d.* — Später wiederholen sich solche Notizen: zweimal 1577, zweimal 1579, einmal 1580, zweimal 1581, einmal 1582 und einmal 1583.

22) Mehrere namhafte Schauspieler waren Landsleute Shakspere's; so stammte James Burbadge aus Warwickshire, und Thomas Greene aus Stratford selbst.

23) So steht in dem Berichte Dowdall's (vgl. oben [12]), in einiger Uebereinstimmung mit Rowe's Aussage: *he was received into the company then in being, at first in a very mean rank* (vgl. oben [16]). — Einem späteren Berichte zufolge in einem 1753 erschienenen anonymen Buche The Lives of the Poets of Great Britain and Ireland, der auf Davenant (1605—1668) zurückgeführt wird, soll Shakspere seine theatralische Laufbahn damit begonnen haben, dass er vor dem Schauspielhause die Pferde der Theaterbesucher hielt: *I cannot forbear relating a story which Sir William Davenant told Mr. Betterton, who communicated it to Mr. Rowe; Rowe told it Mr. Pope, and Mr. Pope told it to Dr. Newton, the late editor of Milton, and from a gentleman who heard it from him, 'tis here related. Concerning Shakespear's first appearance in the playhouse. When he came to London, he was without money and friends, and being a stranger, he knew not to whom to apply, nor by what means to support*

*himself. At that time, coaches not being in use, and as gentlemen were accustomed to ride to the playhouse, Shakespear, driven to the last necessity, went to the playhouse door, and pick'd up a little money by taking care of the gentlemen's horses who came to the play; he became eminent even in that profession, and was taken notice of for his diligence and skill in it; he had soon more business than he himself could manage, and at last hired boys under him, who were known by the name of Shakespear's boys. Some of the players, accidentally conversing with him, found him so acute, and master of so fine a conversation, that, struck therewith, they [introduced] and recommended him to the house, in which he was first admitted in a very low station, but he did not long remain so, for he soon distinguished himself, if not as an extraordinary actor, at least as a fine writer.*

24) Aubrey (vgl. oben [4]) sagt, Shakspere habe ausgezeichnet gut gespielt. Dasselbe deutet ein Zeitgenosse Shakspere's, Henry Chettle, in seinem Pamphlet Kind-Harts Dreame (1592) an, indem er ihn nennt *excellent in the quality he professes* (vgl. Einleitung zu King Henry VI. Third Part, Bd. 1, pag. 921). — Rowe bezeichnet ihn: *if not as an extraordinary actor, yet as an excellent writer* (vgl. [16]), und fährt fort: *His name is printed, as the custom was in those times, amongst those of the other players, before some old plays, but without any particular account of what sort of parts he used to play; and though I have inquired, I could never meet with any further account of him this way, than that the top of his performance was the Ghost in his own Hamlet.* Sonst wird uns von Shakspere'schen Rollen nur die des alten Dieners Adam in seinem Drama As you like it als von ihm selbst gespielt angedeutet. Oldys erzählt davon: *One of Shakespeare's younger brothers, who lived to a good old age, even some years, as I compute, after the restoration of King Charles II., would in his younger days come to London to visit his brother Will, as he called him, and be a spectator of him as an actor in some of his own plays. This custom, as his brother's fame enlarged, and his dramatick entertainments grew the greatest support of our principal if not of all our theatres, he continued, it seems, so long after his brother's death as even to the latter end of his own life. The curiosity at this time of the most noted actors to learn something from him of his brother, &c. they justly held him in the highest veneration; and it may be well believed, as there was besides a kinsman and descendant of the family, who was then a celebrated actor amongst them. This opportunity made them greedily inquisitive into every little circumstance, more especially in his dramatick character, which his brother could relate of him; but he, it seems, was so stricken in years, and possibly his memory so weakened with infirmities, which might make him the easier pass for a man of weak intellects, that he could give them but little light into their enquiries; and all that could be recollected from him of his brother Will in that station was the faint, general, and almost lost ideas he had of having once seen him act a part in one of his own comedies, wherein, being to personate a decrepit old man, he wore a long beard, and appeared so weak and drooping, and unable to walk, that he was forced to be supported and carried by another person to a table, at which he was seated among some company who were eating, and one of them sung a song.*

25) Nach folgendem von Collier in den Archiven des Grafen von Ellesmere entdeckten und 1835 veröffentlichten Documente, wäre Shakspere bereits im November 1589 ein Mitbesitzer und Theilhaber des Blackfriars-Schauspielhauses gewesen: *These are to certifie your right Honourable Lordships that her Majesties poore playeres, James Burbadge, Richard Burbadge, John Laneham, Thomas Greene, Robert Wilson, John Taylor, Anth. Wadeson, Thomas Pope, George Peele, Augustine Phillipps, Nicholas Towley, William Shakespeare, William Kemp, William Johnson, Baptiste Goodale, and Robert Armyn, being all of them sharers in the Blacke Fryers playehouse, have never given cause of displeasure in that they have brought into theire playes maters of state and religion unfitt to bee handled by them or to bee presented before lewde spectators: neither hath anie complaynte in that kinde ever bene preferrde against them or anie of them. Wherefore they trust moste humblie in your Lordships consideration of their former good behaviour, being at all tymes readie and willing to yeelde obedience to any command whatsoever your Lordships in your wisdome may thinke in such case mete, &c.*

*Novr. 1589.*

Leider hat sich die Unächtheit dieses interessanten Documentes herausgestellt. Vgl. An Inquiry into the Genuineness of the Manuscript Corrections in Mr. Payne Collier's Annotated Shakspere Folio 1632; and of Certain Shaksperian Documents likewise published by Mr. Collier. By N. E. S. A. Hamilton. London: 1859; und: A Complete View of the Shakspere Controversy, concerning the Authenticity and Genuineness of Manuscript Mutter affecting the Works and Biography of Shakspere, published by Mr. J. Payne Collier as the Fruits of his Researches. By C. M. Ingleby, L. L. D. of Trinity College Cambridge. London: 1861. — Schon einige Jahre vor Hamilton und Sir Frederick Madden hatten zwei andere Paläographen und Shakspere-Kenner, Halliwell und Hunter, nach einer näheren Inspection diese Papiere für moderne Fälschungen erklärt.

26) Die betreffenden Stellen aus den Pamphleten Greene's und Chettle's sind bereits mitgetheilt und erörtert in der Einleitung zu King Henry VI. Third Part, Bd. 1, pag. 920 u. 921.

27) Im Jahre 1591 erschien ein Gedicht Edmund Spenser's unter dem Titel The Teares of the Muses, eine den neun Musen, die nach einander auftreten, in den Mund gelegte Wehklage über den Verfall der Wissenschaften und Künste. Nachdem Klio und Melpomene gesprochen, tritt Thalia auf und bejammert den Verfall des Dramas in folgenden Strophen:

*Where be the sweete delights of learnings treasure,*
*That wont with comick sock to beautefie*

*The painted theaters, and fill with pleasure*
*The listners eyes and eares with melodie;*
*In which I late was wont to raine as Queene,*
*And maske in mirth with Graces well beseene?*

*O all is gone, and all that goodly glee,*
*Which wont to be the glorie of gay wits,*
*Is layd abed, and no where now to see;*
*And in her roome unseemly Sorrow sits,*
*With hollow browes and greisly countenaunce,*
*Marring my joyous gentle dalliaunce.*

*And him beside sits ugly Barbarisme,*
*And brutish Ignorance, ycrept of late*
*Out of dredd darknes of the deep abysme,*
*Where being bredd, he light and heaven does hate:*
*They in the mindes of men now tyrannize,*
*And the faire scene with rudenes foule disguize.*

*All places they with follie have possest,*
*And with vaine toyes the vulgare entertaine;*
*But me have banished, with all the rest*
*That whilome wont to wait upon my traine,*
*Fine Counterfesaunce and unhurtfull Sport,*
*Delight and Laughter deckt in seemly sort.*

*All these, and all that els the comick stage*
*With seasoned wit and goodly pleasance graced,*
*By which mans life in his likest image*
*Was limned forth, are wholly now defaced;*
*And those sweete wits, which wont the like to frame,*
*Are now despizd, and made a laughing game.*

*And he the man, whom Nature selfe had made*
*To mock herselfe, and Truth to imitate,*
*With kindly counter under mimick shade,*
*Our pleasant Willy, ah! is dead of late:*
*With whom all joy and jolly meriment*
*Is also deaded, and in dolour drent.*

*In stead thereof scoffing Scurrilitie,*
*And scornfull Follie with Contempt is crept,*
*Rolling in rymes of shameles ribaudrie,*
*Without regard or due decorum kept;*
*Each idle wit at will presumes to make,*
*And doth the Learneds taske upon him take.*

*But that same gentle spirit, from whose pen*
*Large streams of honnie and sweete Nectar flowe,*
*Scorning the boldnes of such base-borne men,*
*Which dare their follies forth so rashlie throwe,*
*Doth rather choose to sit in idle cell,*
*Than so himselfe to mockerie to sell.*

*So am I made the servant of the manie,*
*And laughing stocke of all that list to scorne,*
*Not honored nor cared for of anie,*
*But loath'd of losels as a thing forlorne;*
*Therefore I mourne and sorrow with the rest,*
*Untill my cause of sorrow be redrest.*

Rowe erzählt, dass schon Dryden die Strophen 6—8 auf Shakspere bezogen, und spricht dieselbe Ueberzeugung aus, in der er jedoch wieder schwankend geworden sein muss, da er in der zweiten Auflage seines Life of Shakspeare den ganzen darauf bezüglichen Passus und Spenser's Verse selbst weglässt. Einige Commentatoren haben Rowe's und Dryden's Idee später wieder aufgenommen, während Andere in *our pleasant Willy* entweder den Dramatiker John Lilly oder den Sir Philip Sidney finden wollten. Letztere Ansicht ist von dem Herausgeber der Werke Spenser's, von Todd, in überzeugender Weise geltend gemacht. Gegen die Annahme, dass Shakspere gemeint sei, spricht nicht nur, dass von solcher unthätigen

Zurückgezogenheit Shakspere's, wie das Gedicht sie beklagt, um diese Zeit nichts bekannt ist, sondern vor Allem der Umstand, dass The Teares of the Muses nicht erst im Jahre 1591, sondern lange vorher geschrieben sind, wahrscheinlich, wie Todd nachweist, 1580, in welchem Jahre Sir Philip Sidney sich vom Hofe der Königin Elisabeth, an welchem er Masken und andere dramatische Aufführungen früher zur Darstellung brachte, zurückgezogen hatte. — Mit grösserer Zuversicht als diese Stelle in The Teares of the Muses hat man eine Stelle in einem andern Gedichte Spenser's, Colin Clouts come home againe, das nicht vor 1594 geschrieben sein kann, auf Shakspere bezogen. Spenser berichtet, nach Irland zurückgekehrt, von den Dichtern, welche den Hof der Elisabeth zieren und von ihm grösstentheils unter fingirten Namen, wie er sich selbst Colin Clout nennt, angeführt werden. Da heisst es weiter:

*And there, though last, not least, is Aetion,*
*A gentler shepheard may nowhere be found;*
*Whose muse, full of high thoughts invention,*
*Doth, like himselfe, heroically sound.*

Malone deutet diese letzten Verse auf Shakspere's Namen (Speerschüttler) und auf seine Dramen aus der englischen Geschichte. — Todd meint, dass Michael Drayton unter *Aetion* gemeint sei, auf dessen Gedichte — The Barons' Wars und England's Heroical Epistles — freilich einige Jahre später erst gedruckt, aber doch wohl handschriftlich schon bekannt — diese Charakteristik vortrefflich passt. Das „*like himselfe*" braucht nicht gerade auf den Namen des Dichters zu gehen, sondern bedeutet einfach »seiner Art gemäss« (vgl. Timon of Athens A. 1, Sc. 2, Anm. 1). — Dazu kommt, dass in der ganzen Reihe von Dichternamen in Spenser's Gedicht, wie sie, theilweise abweichend, von Todd und von Malone gedeutet werden, kein Dramatiker figurirt, wenn man nicht etwa mit Malone den *Aetion* so deuten will, sondern lediglich Epiker und Lyriker, lauter Hof- und Kunst-Dichter aus einem Kreise, dem Shakspere gerade nicht angehörte.

28) Vgl. die Einleitungen zu Venus and Adonis und zu Lucrece. — Die Freundschaft, welche zwischen dem Grafen Southampton und unserm Dichter bestand, erwähnt schon Rowe: *He had the honour to meet with many great and uncommon marks of favour and friendship from the Earl of Southampton, famous in the histories of that time for his friendship to the unfortunate Earl of Essex. It was to that noble lord that he dedicated his poem of Venus and Adonis. There is one instance so singular in the magnificence of this patron of Shakspeare's that if I had not been assured that the story was handed down by Sir William D'Avenant, who was probably very well acquainted with his affairs, I should not have ventured to have inserted; that my Lord Southampton at one time gave him a thousand pounds, to enable him to go through with a purchase which he heard he had a mind to.* — Die Biographen, so weit sie überhaupt an die Anekdote glauben, bringen diese grosse Freigebigkeit Southampton's entweder mit dem damals projectirten Bau des Globustheaters oder mit dem von Shakspere beabsichtigten Ankauf von New Place in Stratford in Verbindung. — Entweder dieser Verkehr Shakspere's mit dem Adel des Landes oder der Ankauf der grossen Besitzung in der Heimath, die er schon damals zu seinem bleibenden Wohnsitz erkor, mag auch die Veranlassung gewesen sein, dass der Vater unsers Dichters, auf Antrieb seines Sohnes, sich 1596 an das heraldische Amt um die Bewilligung eines Wappens wandte, welches er denn auch nach manchen Verhandlungen definitiv im Jahre 1599 erhielt. In dem Diplom heisst es nach den üblichen Einleitungsformeln: *wherfore being solicited, and by credible report informed, that John Shakespere, nowe of Stratford uppon Avon in the counte of Warwik gent., whose parent, great grandfather, and late antecessor, for his faithefull and approved service to the late most prudent prince King H. 7. of famous memorie, was advaunced and rewarded with landes and tenementes geven to him in those partes of Warwikeshere, where they have continewed by some descentes in good reputacion and credit; and for that the said John Shakespere having maryed the daughter and one of the heyrs of Robert Arden of Wellingcote in the said countie, and also produced this his auncient cote of arms heretofore assigned to him whilest he was her Majesties officer and baylefe of that towne, In consideration of the premisses, and for the encouragement of his posterite, unto whom suche blazon of arms and atchevementes of inheritance from theyre said mother by the auncyent custome and lawes of arms maye lawfully descend, We the said Garter and Clarencieulx have assigned, graunted, and confirmed, and by these presentes exemplefied unto the said John Shakespere, and to his posterite that shield and cote of arms, viz. In a field of gould uppon a bend sables a speare of the first the poynt upward hedded argent; and for his creast or cognisance, a ffalcon with his wynges displayed standing on a wrethe of his coullers supporting a speare armed hedded or steeled sylver, fyxed uppon a helmet with mantelles and tasselles, as more playnely maye appeare depicted on this margent; and we have lykewise uppon on other escucheon impaled the same with the auncyent arms of the said Arden of Wellingcote, signifeing thereby that it maye and shalbe lawefull for the said John Shakespere gent. to beare and use the same shieldes of arms, single or impaled as aforesaid, during his naturall lyffe; and that it shalbe lawfull for his children, yssue, and posteryte (lawfully begotten) to beare, use, and quarter and shewe forthe the same with theyre dewe differences in all lawfull warlyke factes and civile use or exercises, according to the lawes of arms and custome that to gent. belongethe, without let or interuption of any person or person[s] for use or for bearing the same. In wyttnesse and testemonye wherof we have subscribed our names and fastened the seales of our offices, yeven at the Office of Arms, London, th . . . . . in the Xlij.te yeare of the reigne of our most gratious soveraigne Ladye Elizabeth, by the Grace of God, . . . . . France, and Ireland, Defendor of the Faythe, &c. 1599.*

Einen ferneren Beitrag zu unserer Kenntniss von der Freundschaft zwischen Southampton und Shakspere glaubte Collier in dem Ellesmere'schen Archiv entdeckt zu haben, indem er die Unterschrift eines ver-

muthlich an den Lordkanzler Ellesmere gerichteten Briefes H S auf Henry Southampton deutete. Der Brief lautet: *My verie honored Lord. The manie good offices I have received at your Lordships handes, which ought to make me backward in asking further favors, onely imbouldeneth me to require more in the same kinde. Your Lordship wilbe warned howe hereafter you graunt anie sute, seeing it draweth on more and greater demaunds. This which now presseth is to request your Lordship, in all you can, to be good to the poore players of the Black ffryers, who call themselves by authoritie the Servantes of his Majestie, and aske for the proteccion of their most gracious Maister and Soveraigne in this the tyme of theire troble. They are threatened by the Lord Maior and Aldermen of London, never friendly to their calling, with the distruccion of their meanes of livelihood, by the pulling downe of their plaiehouse, which is a private theatre, and hath never given ocasion of anger by anie disorders. These bearers are two of the chiefe of the companie; one of them by name Richard Burbidge, who humblie sueth for your Lordships kinde helpe, for that he is a man famous as our English Roscius, one who fitteth the action to the worde and the word to the action most admirably. By the exercise of his qualitie, industry, and good behaviour, he hath become possessed of the Blacke ffryers playhouse, which hath bene imployed for playes sithence it was builded by his ffather now nere 50 yeres agone. The other is a man no whitt lesse deserving favor, and my especial friende, till of late an actor of good account in the cumpanie, now a sharer in the same, and writer of some of our best English playes, which, as your Lordship knoweth, were most singulerly liked of Quene Elizabeth, when the cumpanie was called uppon to performe before her Majestie at Court at Christmas and Shrovetide. His most gracious Majestie King James alsoe, since his coming to the crowne, hath extended his royall favour to the companie in divers waies and at sundrie tymes. This other hath to name William Shakespeare, and they are both of one countie, and indeede allmost of one towne: both are right famous in their qualities, though it longeth not of your Lo. gravitie and wisedome to resort unto the places where they are wont to delight the publique eare. Their trust and sute nowe is not to bee molested in their waye of life whereby they maintaine themselves and their wives and families (being both maried and of good reputacion) as well as the widowes and orphanes of some their dead fellows.*

*Your Lo. most bounden at com.*

*Copia vera.* *H. S.*

Leider hat sich auch bei diesem Documente, wie bei einem nicht minder interessanten (vgl. oben [25]) und bei manchen anderen von Collier entdeckten, die wir deshalb weiterhin mit Stillschweigen übergehen werden, die Unächtheit herausgestellt.

29) Vor der Vollendung des Globustheaters, im Jahre 1594, spielte, wie aus dem Tagebuche des Theaterdirectors Henslowe erhellt, die Shakspere'sche Schauspielertruppe eine Zeitlang abwechselnd mit der Truppe Henslowe's auf dem Theater in Newington in der Nähe von London (vgl. die Einleitungen zu Merchant of Venice, Bd. 1, pag. 307, zu Taming of the Shrew, Bd. 1, pag. 399, und zu Hamlet, Bd. 2, pag. 359).

30) Diese Notiz entdeckte Malone in einem Papiere des Schauspielers Edward Alleyn, Schwiegersohnes des mehrerwähnten Henslowe. Das Papier hat sich leider seitdem nicht wieder auffinden lassen.

31) Vgl. oben [4].

32) Vgl. oben [28]. — Das Haus, zu dem Scheunen und ausgedehnte Gärten gehörten, war unter König Heinrich VII. gebaut und hiess zu Anfang des sechszehnten Jahrhunderts, als es im Besitz der adligen Familie Clopton war, in Stratford vorzugsweise *the great house.* — Das Haus lag in Chapel Street Ward, und in diesem Stadtviertel finden wir daher in einem Verzeichniss der Besitzer von Kornvorräthen vom Februar 1598 unsern Dichter mit einem verhältnissmässig sehr bedeutenden Quantum aufgeführt: *Wm. Shackespere X quarters.*

33) So beginnt ein Brief eines Stratforder Bürgers Abraham Sturley, vom 24. Januar 1598, an einen andern Stratforder, wahrscheinlich Richard Quiney, folgendermassen: *Most lovinge and belovedd in the Lord, in plaine Engl[i]she we remember u in the Lord, and ourselves unto u. I would write nothinge unto u nowe, but come home. I prai God send u comfortabli home. This is one speciall remembrance from ur ffathers motion. It semeth bi him that our countriman, Mr. Shakspere, is willinge to disburse some monei upon some od yarde land or other att Shottri or neare about us; he thinketh it a veri fitt patterne to move him to deale in the matter of our tithes. Bi the instructions u can geve him theareof, and bi the frendes he can make therefore, we thinke it a faire marke for him to shoote att, and not unpossible to hitt. It obtained would advance him in deede, and would do us much good.* Auch ein zweiter Brief desselben Sturley an Richard Quiney, vom 4. November desselben Jahres, sowie ein dritter, undatirter, aber wahrscheinlich gleichzeitiger Brief von Quiney zeigt uns Shakspere als Capitalisten mit seinen Landsleuten in Geldgeschäften begriffen. — Zugleich mag als hierher gehörig noch der Brief mitgetheilt werden, den derselbe Richard Quiney von London, wo er sich damals aufhielt, an Shakspere nach Stratford richtete; es ist der einzige Brief, der von der Correspondenz unseres Dichters sich erhalten hat: *Loveinge countreyman, I am bolde of yow, as of a ffrende, craveinge yowr helpe with XXX.li. uppon Mr. Bushells and my securytee, or Mr. Myttens with me. Mr. Rosswell is nott come to London as yeate, and I have especiall cawse. Yow shall ffrende me muche in helpeinge me out of all the debettes I owe in London, I thanck God, and muche quiet my mynde, which wolde nott be indebted. I am nowe towardes the Cowrte, in hope of answer for the dispatche of my buysenes. Yow shall nether loose creddytt nor monney by me, the Lorde wyllinye; and nowe butt perswade yowrselfe soe, as I hope, and yow shall nott need to feare, butt, with all hartie thanckefullness, I wyll holde my tyme, and content yowr ffreende, and if we bargaine farther, yow shalbe the paie-master yowrselfe. My tyme biddes me hasten to an ende, and soe I committ thys [to] yowr care and hope of yowr helpe. I feare*

*I shall nott be backe thys night ffrom the Cowrte. Haste. The Lorde be with yow and with us all, Amen. ffrom the Bell in Carter Lane, the 25. October, 1598.*

*Yowrs in all kyndenes,*

*Ric. Quyney.*

*To my loveinge good*
*ffrend and contreyman*
*Mr. Wm. Shackespere*
*deliver thees.*

34) Vgl. oben [33].

35) Diese, ausserdem für die chronologische Bestimmung der Shakspere'schen Dramen höchst wichtige Stelle ist bereits mitgetheilt in der Einleitung zu King John, Bd. 1, pag. 571.

36) In Weever's Epigrammensammlung, welche, obwohl erst 1599 gedruckt, Halliwell in das Jahr 1596 oder früher setzt, findet sich Folgendes:

*Ad Gulielmum Shakespeare.*

*Honie-tongd Shakespeare, when I saw thine issue,*
*I swore Apollo got them, and none other;*
*Their rosie-tainted features clothed in tissue,*
*Some heaven-born goddesse said to be their mother.*
*Rose-cheeckt Adonis with his amber tresses,*
*Faire fire-hot Venus charming him to love her;*
*Chaste Lucretia, virgine-like her dresses,*
*Proud lust-stung Tarquine seeking still to prove her;*
*Romeo, Richard, more whose names I know not;*
*Their sugred tongues and power attractive beauty*
*Say they are saints, althogh that saints they shew not,*
*For thousand vowes to them subjective dutie.*
*They burn in love, thy children, Shakespeare, let them:*
*Go, wo thy muse! more nymphish brood beget them.*

37) Rowe erzählt: *His acquaintance with Ben Jonson began with a remarkable piece of humanity and good-nature; Mr. Jonson, who was at that time altogether unknown to the world, had offered one of his plays to the players, in order to have it acted; and the persons into whose hands it was put, after having turned it carelessly and superciliously over, were just upon returning it to him with an illnatured answer, that it would be of no service to their company; when Shakspeare luckily cast his eye upon it, and found something so well in it, as to engage him first to read it through, and afterwards to recommend Mr. Jonson and his writings to the publick.* — Zu diesen Worten fügt Rowe dann noch Folgendes hinzu, was er in der zweiten Auflage wieder weglässt: *After this, they were professed friends: though I do not know whether the other ever made him an equal return of gentleness and sincerity. Ben was naturally proud and insolent, and in the days of his reputation did so far take upon him the supremacy in wit, that he could not but look with an evil eye upon any one that seemed to stand in competition with him. And if at times he has affected to commend him, it has always been with some reserve; insinuating his uncorrectness, a careless manner of writing, and want of judgment. The praise of seldom altering or blotting out what he writ, which was given him by the players, who were the first publishers of his works after his death, was what Jonson could not bear: he thought it impossible, perhaps, for another man to strike out the greatest thoughts in the finest expression, and to reach those excellencies of poetry with the ease of a first imagination, which himself with infinite labour and study could but hardly attain to.* — Rowe hatte dabei Ben Jonson's Bemerkungen über das unserm Dichter in der Vorrede zur Folioausgabe (vgl. [62]) gespendete Lob im Sinne, welche sich in dessen Timber, or Discoveries finden: *De Shakespeare nostrat. — Augustus in Hat. — I remember the players have often mentioned it as an honour to Shakespeare, that in his writing (whatsoever he penn'd) hee never blotted out line. My answer hath beene, Would he had blotted a thousand. Which they thought a malevolent speech. I had not told posterity this, but for their ignorance, who choose that circumstance to commend their friend by, wherein he most faulted; and to justifie mine owne candor, for I lov'd the man, and doe honour his memory, on this side idolatry, as much as any. Hee was (indeed) honest, and of an open and free nature; had an excellent phantsie, brave notions, and gentle expressions, wherein hee flow'd with that facility, that sometime it was necessary he should be stop'd: Sufflaminandus erat, as Augustus said of Haterius. His wit was in his owne power: would the rule of it had beene so too. Many times hee fell into those things could not escape laughter: as when hee said in the person of Cæsar, one speaking to him, „Cæsar, thou dost me wrong.“ Hee replyed, „Cæsar did never wrong but with just cause,“ and such like; which were ridiculous. But hee redeemed his vices with his vertues. There was ever more in him to be praysed then to be pardoned.* — Vgl. dazu Julius Cæsar A. 3, Sc. 1, Anm. 9. — Ben Jonson's Drama, welches die Shakspere'sche Truppe auf ihrem Globustheater 1598 zuerst aufführte und worin Shakspere selbst eine Rolle, wahrscheinlich die des alten Knowell, spielte, ist sein Every Man in his Humour, das erste und älteste unter seinen Dramen, soweit sie gesammelt und erhalten sind. — Von dem Verkehr der beiden Freunde erzählt Fuller in seinem Buche History of the Worthies of England (1662): *Many were the wit-combates betwixt him and Ben Johnson, which two I behold like a Spanish great gallion and an English man*

*of-war; Master Johnson, like the former, was built far higher in learning, solid. but slow in performances; Shake-spear, with the English man-of-war, lesser in bulk, but lighter in sailing, could turn with all tides; tack about, and take advantage of all winds by the quickness of his wit and invention.* — Eine Probe solcher Witzkämpfe, auf dem Wortspiel von *Latin* = Latein, und *latten* = Messing, beruhend, ist überliefert in einer Sammlung, Merry Passages and Jeasts, auf die Autorität eines gewissen Mr. Dun, der, wie Halliwell vermuthet, Wirth der von Dichtern und Schöngeistern jener Zeit vielbesuchten Mermaid Tavern war. Die Anekdote lautet: *Shake-speare was god-father to one of Ben Johnsons children, and after the christning, being in a deepe study, Johnson came to cheere him up, and askt him why he was so melancholy. No, faith, Ben, sayes he, not I; but I have beene considering a great while what should be the fittest gift for me to bestow upon my god-child, and I have resolv'd at last. I prythe what, sayes he. 'Ifaith, Ben, I'le e'en give him a douzen good Lattin spoones, and thou shalt translate them.* — Eine andere Probe theilt Oldys mit: *Verses by Ben Jonson and Shakspeare, occasioned by the motto to the Globe Theatre, totus mundus agit histrionem.*

*Jonson. If but stage actors all the world displays,*
*Where shall we find spectators of their plays?*
*Shakspeare. Little or much of what we see we do;*
*We are all both actors and spectators too.*

38) Vgl. die Einleitung zu Passionate Pilgrim und die Anmerkungen daselbst unter dem Text.

39) Chettle in seinem Englandes Mourning Garment sagt mit Bezug auf Shakspere, indem er zugleich auf dessen Gedicht Lucrece anspielt:

*Nor doth the silver-tonged Melicert*
*Drop from his honied Muse one sable teare*
*To mourne her death that graced his desert,*
*And to his laies opend her royall eare.*
*Shepheard, remember our Elizabeth,*
*And sing her Rape done by that Tarquin, Death.*

40) Vgl. z. B. die Einleitungen zu Love's Labour's Lost, Bd. 1, pag. 229, und zu Merry Wives of Windsor, Bd. 1, pag. 71 und 72, woselbst auch die vermeinte Einwirkung der Elisabeth auf den Dichter bei der Wahl seines Stoffes erörtert wird.

41) Vgl. unter [62] die der Folioausgabe vorgedruckten Commendatory Verses. — In Ben Jonson's Gedichte heisst es daselbst:

*Sweet Swan of Avon! what a sight it were*
*To see thee in our waters yet appeare,*
*And make those flights upon the bankes of Thames,*
*That so did take Eliza and our James!*

42) Das Document lautet: *By the King. Right trusty and welbeloved counsellor, we greete you well, and will and commaund you, that under our privie seale in your custody for the time being, you cause our letters to be derected to the keeper of our greate seale of England, commaunding him under our said greate seale, he cause our letters to be made patents in forme following. James, by the grace of God, King of England, Scotland, Fraunce and Irland, defendor of the faith, &c., to all justices, maiors, sheriffs, constables, headboroughes, and other our officers and loving subjects, greeting; Know ye, that we of our speciall grace, certaine knowledge, and meere motion, have licenced and authorized, and by these presentes doe licence and authorize, these our servants, Lawrence Fletcher, William Shakespeare, Richard Burbage, Augustine Phillippes, John Hemmings, Henrie Condell, William Sly, Robert Armyn, Richard Cowlye, and the rest of their associats, freely to use and exercise the arte and faculty of playing comedies, tragedies, histories, enterludes, moralls, pastoralls, stage plaies, and such other like, as thei have already studied, or hereafter shall use or studie as well for the recreation of our loving subjects, as for our solace and pleasure, when we shall thinke good to see them, during our pleasure; and the said comedies, tragedies, histories, enterludes, moralls, pastoralls, stage plaies, and such like, to shew and exercise publiquely to their best commoditie, when the infection of the plague shall decrease, as well within theire now usuall howse called the Globe, within our county of Surrey, as also within anie towne halls, or mout halls, or other convenient places within the liberties and freedome of any other citie, universitie, towne or borough whatsoever within our said realmes and dominions. Willing and commaunding you, and every of you, as you tender our pleasure, not only to permit and suffer them heerin, without any your letts, hinderances, or molestations, during our said pleasure, but also to be ayding or assisting to them yf any wrong be to them offered; and to allowe them such former courtesies, as hathe bene given to men of their place and qualitie, and also what further favour you shall shew to these our servants for our sake we shall take kindly at your hands, and these our letters shall be your sufficient warrant and discharge in this behalfe. Given under our signet at our mannor of Greenewiche the seavententh day of May in the first yeere of our raigne of England, France, and Ireland, and of Scotland the six and thirtieth.* — In dem Schauspielerverzeichnisse dieses Patents figurirt als zweiter Name unser Dichter und als dritter Richard Burbage, Sohn des mehrfach genannten, 1596 gestorbenen James Burbage, der gefeiertste Mime der Zeit, namentlich gefeiert als Darsteller Shakspere'scher Rollen. So trat er auf in Hamlet, in Romeo and Juliet, in King Henry IV., in King Henry V., in King Richard III., in Macbeth, in Julius Cæsar, in

Coriolanus, in Merchant of Venice, in King Lear, in Pericles Prince of Tyre, und in Othello. In allen diesen Rollen und in einigen anderen Nicht-Shakspere'schen wird er charakterisirt in einer von Collier aufgefundenen Elegie auf seinen Tod (1618). Die betreffende Hauptstelle lautet:

*He's gone, and with him what a world are dead,*
*Friends, every one, and what a blank instead!*
*Take him for all in all, he was a man*
*Not to be match'd, and no age ever can.*
*No more young Hamlet, though but scant of breath,*
*Shall cry „Revenge!" for his dear father's death.*
*Poor Romeo never more shall tears beget*
*For Juliet's love and cruel Capulet:*
*Harry shall not be seen as king or prince,*
*They died with thee, dear Dick, [and not long since,]*
*Not to revive again. Jeronimo*
*Shall cease to mourn his son Horatio:*
*They cannot call thee from thy naked bed*
*By horrid outcry; and Antonio's dead.*
*Edward shall lack a representative;*
*And Crookback, as befits, shall cease to live.*
*Tyrant Macbeth, with unwash'd, bloody hand,*
*We vainly now may hope to understand.*
*Brutus and Marcius henceforth must be dumb,*
*For ne'er thy like upon the stage shall come,*
*To charm the faculty of ears and eyes,*
*Unless we could command the dead to rise.*
*Vindex is gone, and what a loss was he!*
*Frankford, Brachiano, and Malevole,*
*Heart-broke Philaster, and Amintas too,*
*Are lost for ever; with the red-hair'd Jew,*
*Which sought the bankrupt merchant's pound of flesh,*
*By woman-lawyer caught in his own mesh.*
*What a wide world was in that little space,*
*Thyself a world — the Globe thy fittest place!*
*Thy stature small, but every thought and mood*
*Might throughly from thy face be understood;*
*And his whole action he could change with ease*
*From ancient Lear to youthful Pericles.*
*But let me not forget one chiefest part,*
*Wherein, beyond the rest, he mov'd the heart;*
*The grieved Moor, made jealous by a slave,*
*Who sent his wife to fill a timeless grave,*
*Then slew himself upon the bloody bed.*
*All these and many more are with him dead.*

Eine Anekdote, in welcher Shakspere und Burbage erscheinen, erzählt in seinem Tagebuche derselbe Manningham, dem wir die erste Notiz von einer Aufführung des Shakspere'schen Twelfth-Night (vgl. Einleitung zu Twelfth-Night, Bd. 1, pag. 481) verdanken: *March 13, 1601; Upon a tyme, when Burbidge played Rich. 3, there was a citizen greue soe farr in liking with him, that before shee went from the play, shee appointed him to come that night unto hir by the name of Ri. the 3. Shakespeare, overhearing their conclusion, went before, was intertained, and at his game ere Burbidge came. Then, message being brought that Rich. the 3d. was at the dore, Shakespeare caused returne to be made that William the Conquerour was before Rich. the 3. Shakespeares name Willm.*

43) Das erhellt schon aus den verhältnissmässig geringen Ueberresten der Rechnungen über Lustbarkeiten bei Hofe, welche sich noch vorgefunden haben und von Cunningham in seinen Extracts from the Accounts of the Revels at Court in the Reigns of Queen Elizabeth and King James edirt sind. Da finden sich aus den Jahrgängen 1604—5 und 1611, den einzigen, die bei Cunningham verzeichnet stehen, folgende Shakspere'sche Dramen als bei Hofe aufgeführt, vermerkt:

| *The Plaiers.* | *1604.* | *The poets which mayd the plaies.* |
|---|---|---|
| *By the Kings Matis pleiers.* | *Hallamas Day being the first of Novembar, A play in the Banketinge House at Whithall called the Moor of Venis. [Nov. 1st, 1604.]* | |
| *By his Matis plaiers.* | *The Sunday ffollowinge, a play of the Merry Wives of Winsor. [Nov. 4th, 1604.]* | |
| *By his Matis plaiers.* | *On St. Stivens night in the hall a play caled Mesur for Mesur. [Dec. 26th, 1604.]* | *Shaxberd.* |
| *By his Matis plaiers.* | *On Inosents Night the Plaie of Errors. [Dec. 28th, 1604.]* | *Shaxberd.* |

| | | |
|---|---|---|
| *The Plaiers.* | *1605.* | *The poets which mayd the plaies.* |
| *By his Matis plaiers.* | *Betwin Newers day and Twelfe day a play of Loves Labours Lost. [1605.]* | |
| *By his Matis plaiers.* | *On the 7 of January was played the play of Henry the fift. [1605.]* | |
| *By his Matis plaiers.* | *On Shrovsunday a play of the Marchant of Venis. [Mar. 24th, 1605.]* | *Shaxberd.* |
| *By his Matis players.* | *On Shrovtusday a play cauled the Martchant of Venis againe commanded by the Kings Matie. [26 Mar. 1605.]* | *Shaxberd.* |
| | *1611.* | |
| *By the Kings players.* | *Hallomas nyght was presented att Whithall before the Kinges Matie a play called the Tempest [Nov. 1st, 1611.]* | |
| *The Kings players.* | *The 5th of November: A play called the Winters Nightes Tayle. [1611.]* | |

Andere Shakspere'sche Dramen wurden im Jahre 1613 bei den Vermählungsfeierlichkeiten der Prinzessin Elisabeth am Hofe aufgeführt, wie aus den Rechnungen des Lord Harrington, Schatzmeisters des Königs Jacob, erhellt: *Paid to John Heminges uppon the councels warrt. dated at Whitehall, xxo die Maii 1613, for presentinge before the Princes Hignes, the La. Elizabeth, and the Prince Pallatyne Elector, fowerteene severall playes, viz. one playe called Filaster, one other call'd the Knotte of Fooles, one other Much Adoe abowte Nothinge, the Mayed's Tragedie, the Merye Dyvell of Edmonton, the Tempest, a Kinge and no Kinge, the Twin's Tragedie, the Winter's Tale, Sir John Falstafe [The Merry Wives of Windsor], the Moore of Venice, the Nobleman, Cœsars Tragedie, and one other called Love lyes a Bleedinge, all wch playes weare played within the tyme of this accompte, viz. pd. the some of iiij. (xx.) xiij. li. vjs. viijd.*

44) So berichtet Lintot in seiner Ausgabe von Shakspere's Poems (1710) auf die Autorität des Herzogs von Buckingham, der den Brief des Königs selbst in dem Besitze des Sir William Davenant gesehen haben will. — Dass Davenant in irgend einer Verbindung mit Shakspere gestanden haben muss, ergiebt sich aus einer Anekdote, die Aubrey so erzählt: *Sir William Davenant, knight, poet-laureate, was borne about the end of February in ....street in the city of Oxford, at the Crowne Taverne: baptized 3. of March, A. D. 1605—6. His father was John Davenant, a vintner there, a very grave and discreet citizen: his mother was a very beautiful woman, and of a very good witt, and of conversation extremely agreable. .... Mr. William Shakespeare was wont to goe into Warwickshire once a yeare, and did commonly in his journey lye at this house in Oxon, where he was exceedingly respected. I have heard Parson Robert say that Mr. W. Shakspeare has given him a hundred kisses. Now Sir Wn. would sometimes, when he was pleasant over a glasse of wine with his most intimate friends, e. g. Sam. Butler (author of Hudibras) &c. say that it seemed to him that he writt with the very spirit that Shakespeare [did], and was contented enough to be thought his son; he would tell them the story as above. Now, by the way, his mother had a very light report. In those days she was called a trader.* Weiter aufgeputzt erscheint dieselbe Anekdote bei Oldys, dem Pope sie erzählt hatte und dessen Gewährsmann der Schauspieler Betterton, Rowe's Quelle für Shakspere'sche Lebensnachrichten, war: *If tradition may be trusted, Shakspeare often baited at the Crown Inn or Tavern in Oxford, in his journey to and from London. The landlady was a woman of great beauty and sprightly wit, and her husband, Mr. John Davenant, (afterwards mayor of that city) a grave melancholy man; who, as well as his wife, used much to delight in Shakspeare's pleasant company. Their son, young Will. Davenant (afterwards Sir William), was then a little school-boy in the town, of about seven or eight years old, and so fond also of Shakspeare, that whenever he heard of his arrival, he would fly from school to see him. One day an old townsman, observing the boy running homeward almost out of breath, asked him whither he was posting in that heat and hurry. He answered, to see his god-father Shakspeare. There's a good boy, said the other, but have a care that you don't take God's name in vain.*

Dieses Histörchen mag eben so apokryphisch sein wie folgende Verse, die angeblich Shakspere auf König Jacob gemacht haben soll und die Collier zuerst mittheilt:

*Crowns have their compass, length of days their date,*
*Triumphs their tomb, felicity her fate:*
*Of nought but earth can earth make us partaker,*
*But knowledge makes a king most like his Maker.*

45) Da wir hier von Shakspere's schauspielerischer Thätigkeit Abschied nehmen, mag hier noch ein darauf bezügliches Epigramm eines zeitgenössischen Dichters Davies in seinem Scourge of Folly citirt werden:

*To our English Terence, Mr. Will. Shake-speare.*

*Some say, good Will, which I in sport do sing,*
*Had'st thou not plaid some kingly parts in sport,*
*Thou hadst bin a companion for a king,*
*And beene a king among the meaner sort.*

*Some others raile, but raile as they thinke fit,*
*Thou hast no railing, but a raigning wit:*
*And honesty thou sow'st, which they do reape,*
*So to increase their stocke, which they do keepe.*

Man hat darin eine Anspielung finden wollen, dass Shakspere die Rolle eines Königs in solcher, etwa karrikirender, Weise gespielt habe, dass er sich dadurch das Missfallen König Jacob's zugezogen. Der einfache Sinn der allerdings affectirten Verse scheint jedoch der zu sein, dass nur der Schauspielerstand, dem er angehört, unserm Dichter den Zutritt bei Hofe verwehrt habe, wozu er sonst durchaus durch die Anmuth und Liebenswürdigkeit seiner Person und Unterhaltungsgabe qualificirt gewesen wäre. Das stimmt mit dem überein, was Rowe erzählt: *Besides the advantages of his wit, he was in himself a good-natured man, of great sweetness in his manners, and a most agreeable companion; so that it is no wonder, if, with so many good qualities, he made himself acquainted with the best conversations of those times.*

46) John Ward, Vicar in Stratford von 1648 bis 1679, hinterliess schriftliche Aufzeichnungen verschiedenen Inhalts, die er, wie es scheint, lediglich zu seinem eigenen Gebrauche, in den Jahren 1661—1663, abgefasst. Darin kommen folgende, Shakspere betreffende, Notizen vor: *Shakspear had but 2 daughters, one whereof Mr. Hall, the physitian, married, and by her had one daughter, to wit, the Lady Bernard of Abbingdon.*

*I have heard that Mr. Shakespeare was a natural wit, without any art at all, hee frequented the plays all his younger time, but in his elder days livd at Stratford, and supplied the stage with 2 plays every year, and for that had an allowance so large that hee spent att the rate of 1000. d. a yeer, as I have heard.*

*Shakespear, Drayton, and Ben Jhonson, had a merry meeting, and itt seems drank too hard, for Shakespear died of a feavour there contracted.*

*Remember to peruse Shakespears plays, and be versed in them, that I may not be ignorant in that matter.*

47) Das scheint aus dem gänzlichen Stillschweigen über seinen Antheil an dem Theatereigenthum in seinem Testamente (vgl. [57]) hervorzugehen.

48) So hatte er im Mai 1602 hundert und sieben Morgen Ackerland für die Summe von 320 Pfund Sterling erworben, und im September desselben Jahres ein Haus nebst Wirthschaftsgebäuden und Garten, seinem New Place gegenüber gelegen, für 60 Pfund Sterling gekauft.

49) Aus der gerichtlichen Klage erhellt, dass Shakspere's jährliches Einkommen aus diesem Zehntengut auf 60 Pfund Sterling — oder 300 Pfund Sterling nach jetzigem Geldwerth — taxirt wird. — Shakspere's jährliches Gesammteinkommen ist von Gildon auf 300 Pfund Sterling, von Malone auf 200 Pfund Sterling berechnet worden — also nach jetzigem Geldwerth auf 1500 resp. 1000 Pfund Sterling.

50) Edmund Shakspere ist in der Kirche St. Saviour's in der Londoner Vorstadt Southwark beerdigt und in den Todtenregistern als *a player* verzeichnet.

51) Im März 1613 kaufte Shakspere für 140 Pfund Sterling ein Haus in London in der Nähe des Blackfriarstheaters, natürlich nicht um es selbst zu bewohnen, sondern wahrscheinlich um die aus seinen sonstigen Londoner finanziellen Beziehungen, namentlich aus seinen Interessen an dem Blackfriars- und Globustheater erfallenden Gelder anderweitig zu placiren. — Solche Angelegenheiten mochten ihn auch im folgenden Jahre 1614 nach London gerufen haben, wo wir ihn finden nach einem Briefe, den ein Stratforder Bürger, Namens Thomas Greene, von dort nach Hause schrieb: *1614. Jovis, 17 No. My cosen Shakspear comyng yesterdy to town, I went to see him how he did. He told me that they assured him they ment to inclose no further than to Gospell Bush, and so upp straight (leavyng out part of the dyngles to the ffield) to the gate in Clopton hedg, and take in Salisburyes peece; and that they mean in Aprill to survey the land, and then to gyve satisfaccion, and not before; and he and Mr. Hall say they think ther will be nothyng done at all.* — Der Brief bezieht sich auf einen damals angeregten, von Shakspere und der Stratforder Corporation bekämpften Plan, einen Theil des Stratforder Gemeindelandes zur Privatcultur einzuhegen. Shakspere, der länger als Greene damals in London verweilte, scheint die Interessen seiner Landsleute in dieser Beziehung noch länger in der Hauptstadt vertreten zu haben.

52) Rowe erzählt: *The latter part of his life was spent, as all men of good sense will wish theirs may be, in ease, retirement, and the conversation of his friends. He had the good fortune to gather an estate equal to his occasion, and, in that, to his wish; and is said to have spent some years before his death at his native Stratford. His pleasurable wit and good-nature engaged him in the acquaintance, and entitled him to the friendship of the gentlemen of the neighbour-hood. Amongst them, it is a story almost still remembered in that country that he had a particular intimacy with Mr. Combe, an old gentleman noted thereabouts for his wealth and usury: it happened, that in a pleasant conversation amongst their common friends, Mr. Combe told Shakspeare in a laughing manner, that he fancied he intended to write his epitaph, if he happened to out-live him; and since he could not know what might be said of him when he was dead, he desired it might be done immediately; upon which Shakspeare gave him these four lines:*

*Ten in the hundred lies here ingrav'd;*
*'Tis a hundred to ten his soul is not sav'd:*
*If any man ask, Who lies in this tomb?*
*Oh! oh! quoth the devil, 'tis my John-a-Combe.*

Vgl. damit die etwas abweichende Version der extemporirten Grabschrift bei Aubrey unter [4]. — Andere Versionen dieser satyrischen Grabschrift, freilich ohne den Namen Combe's, finden sich schon lange vor Shakspere, z. B.

*Ten in the hundred lies under this stone*
*And a hundred to ten to the devil his gone,*

und eine ähnliche:

*Who is this lyes under this hearse?*
*Ho, ho, quoth the divil, tis my Dr. Pearce.*

Jedenfalls ist die Freundschaft zwischen Combe und Shakspere durch ein solches Epigramm nicht dauernd gestört worden, da der Erstere, der 1614 starb, unsern Dichter freundlichst in seinem Testamente bedacht hat. *To Mr. William Shackspere five pounds* heisst es darin. — Ausser dieser Grabschrift auf John Combe werden mit derselben inneren Unwahrscheinlichkeit unserem Dichter noch zwei andere zugeschrieben. Die erste, in einer Inschriften-Sammlung Dugdale's, und von ihm bezeichnet *by William Shakespeare, the late famous tragedian*, ist vielleicht dieselbe, auf welche Aubrey hindeutet (vgl. [4]), und ist dem Andenken des Sir Thomas Stanley gewidmet:

*Aske, who lyes here, but do not weepe,*
*He is not dead, he doth but sleepe.*
*This stony register is for his bones,*
*His fame is more perpetuall than these stones,*
*And his own goodness, wth himself being gone,*
*Shall live when earthly monument is none.*

*Not monumentall stone preserves our fame,*
*Nor skye-aspiring piramids our name;*
*The memory of him for whom this stands*
*Shall outlive marble and defacers' hands:*
*When all to time's consumption shall be given,*
*Stanley, for whom this stands, shall stand in heaven!*

Die zweite Grabschrift, auf Elias James, ist in Rawlinson's Sammlung in der Bodleyana zu Oxford aufbewahrt:

*When God was pleas'd, the world unwilling yet,*
*Elias James to Nature payd his debt,*
*And here reposeth: as he liv'd he dyde,*
*The saying in him strongly verefide, —*
*Such life, such death: then, the known truth to tell,*
*He liv'd a godly life, and dyde as well.*

53) Vgl. oben [46].

54) Schon im Jahre 1602 wurde ganz im Widerspruch mit der früheren Sitte (vgl. oben [21]) von der Stratforder Corporation verordnet: *that there shall be no pleys or enterlewedes played in the chamber, the guildhalle, nor in any parte of the howsse or courte, ffrom hensforward upon payne that whosoever of the baylief, aldermen, and bourgesses of this boroughe shall gyve leave or licence thereunto, shall forfeyt for everie offence* XS., und noch schärfer lautet das Verbot im Jahre 1612: *The inconvenience of plaies being verie seriouslie considered of, with the unlawfullnes, and howe contrarie the sufferance of them is againste the orders hearetofore made, and againste the examples of other well-governed citties and burrowes, the companie heare are contented and theie conclude that the penalty of* XS. *imposed in Mr. Bakers yeare for breakinge the order, shall from henceforth be* XLi. *upon the breakers of that order, and this to holde untill the nexte commen councell, and from thencforth for ever excepted, that be then finalli revokd and made voide.*

55) *He dyed a papist* schliesst Davies seinen Bericht (vgl. oben [17]).

56) Die Inschrift auf ihrem Grabe in der Kirche in Stratford lautet: *Heere lyeth ye body of Susanna, wife of John Hall, gent; ye daughter of William Shakespeare gent: :shee deceased ye 11th of July, Ao 1649, aged 66.*

*Witty above her sexe, but that's not all,*
*Wise to salvation was good Mistris Hall:*
*Something of Shakespeare was in that; but this,*
*Wholy of him with whome shes now in blisse.*
*Then, passenger, hast ne're a tear*
*To weepe with her that wept with all?*
*That wept, yet set herselfe to chere*
*Them up with comforts cordiall.*
*Her love shall live, her mercy spread,*
*When thou hast ne're a teare to shed.*

57) Shakspere's Testament ist im Prerogative Office (dem Registratur-Amte des Erzbischofs von Canterbury) in London aufbewahrt und lautet:

*Vicesimo quinto die Martii, Anno Regni Domini nostri Jacobi nunc Regis Angliæ, &c. decimo quarto, et Scotiæ xlixo. Annoque Domini 1616.*

*T. Wmj Shackspeare*

*In the name of god, Amen! I William Shackspeare of Stratford upon Avon in the countie of warr. gent, in perfect health and memorie, god be praised! doe make and Ordayne this my last will and testament in manner and forme followeing; That ys to saye, First I Comend my Soule into the handes of god my Creator, hoping, and assuredlie beleving, through thonelie merites of Jesus Christe my Saviour, to be made partaker of lyfe everlastinge, And my bodye to the Earth whereof yt ys made. Item, I Gyve and bequeath unto my Daughter Judyth, One hundred and Fyftie poundes of lawfull English money, to be paied unto her in manner and forme followeing, That ys to saye, One hundred poundes in discharge of her marriage porcion within one yeare after my deceas, with consideracion after the Rate of twoe Shillinges in the pound for soe long tyme as the same shalbe unpaied unto her after my deceas, and the Fyftie poundes Residewe thereof, upon her Surrendring of or gyving of such sufficient Securitie as the overseers of this my Will shall like of, to Surrender or graunte All her estate and Right that shall discend or come unto her after my desceas, or that shee nowe hath, of in or to one Copiehold tenemente with thappurtenances, lyeing and being in Stratford upon Avon aforesaied, in the saied county of warr. being parcell or holden of the mannour of Rowington, unto my Daughter Susanna Hall, and her heires for ever. Item, I Gyve and bequeath unto my saied Daughter Judith One hundred and Fyftie Poundes more, if shee, or Anie issue of her bodie, be Lyvinge att thend of three yeares next ensueing the Daie of the Date of this my Will, during which tyme my executours to paie her consideracion from my deceas according to the Rate aforesaied; And if she dye within the saied tearme without issue of her bodye, then my will ys, and I Doe gyve and bequeath One Hundred Poundes thereof to my Neece Elizabeth Hall, and the Fiftie Poundes to be sett fourth by my executours during the lief of my Sister Johane Harte, and the use and proffitt thereof Cominge, shalbe payed to my saied Sister Jone, and after her deceas the said lli. shall Remaine Amongst the children of my saied Sister Equallie to be Devided Amongst them; But if my saied Daughter Judith be lyving att thend of the saied three Yeares, or anie yssue of her bodye, then my will ys, and soe I Devise and bequeath the saied Hundred and Fyftie Poundes to be sett out by my executors and overseers for the best benefitt of her and her issue, and the stock not to be paied unto her soe long as she shalbe marryed and Covert Baron; but my will ys, that she shall have the consideracion yearelie paied unto her during her lief, and after her deceas, the saied stock and consideracion to bee paied to her children, if she have Anie, and if not, to her executours orassignes, she lyving the saied terme after my deceas: Provided that yf such husbond as she shall att thend of the saied three yeares be marryed unto, or at anie [tyme] after, doe sufficientlie Assure unto her, and thissue of her bodie landes Awnswereable to the porcion by this my will gyven unto her, and to be adjudged soe by my executours and overseers, then my will ys, that the said Cllı. shalbe paied to such husbond as shall make such assurance, to his owne use. Item, I gyve and bequeath unto my saied sister Jone xxli, and all my wearing Apparell, to be paied and delivered within one yeare after my Deceas; And I doe will and devise unto her the house with thappurtenaunces in Stratford, wherein she dwelleth, for her natural lief, under the yearlie rent of xijd.*

*Item, I gyve and bequeath unto her three sonnes, William Harte, [Thomas] Hart, and Michaell Harte, Fyve Poundes Apeece, to be paied within one Yeare after my decease. Item, I gyve and bequeath unto the saied Elizabeth Hall All my plate, except my brod silver and gilt bole, that I now have att the Date of this my will. Item, I gyve and bequeath unto the Poore of Stratford aforesaied tenn poundes; to Mr. Thomas Combe my Sword; to Thomas Russell, Esquier, Fyve pounds; and to Frauncis Collins of the Borough of warr. in the countie of warr. gentleman, thirteene poundes Sixe shillinges and Eight pence, to be paied within one Yeare after my Deceas. Item, I gyve and bequeath to Hamlet Sadler xxvis viijd, to buy him A Ringe; to William Raynoldes, gent. xxvis viijd, to buy him A Ringe; to my godson William Walker xxs in gold; to Anthonye Nashe, gent. xxvis viijd; and to Mr. John Nashe, xxvis viijd; and to my Fellowes, John Hemynges, Richard Burbage, and Henry Cundell, xxvis viijd Apeece, to buy them ringes. Item, I Gyve, will, bequeath, and devise, unto my daughter Susanna Hall, for better enabling of her to performe this my will, and towardes the performans thereof, All that Capital messuage or tenemente, with thappurtenances, in Stratford aforesaid, Called the new place, wherein I nowe Dwell, and two Messuages or tenementes, with thappurtenaunces, scituat, lyeing, and being in Henley-streete, within the borough of Stratford aforesaied; And all my barnes, stables, Orchardes, gardens, landes, tenementes, and hereditamentes whatsoever, scituat, lyeing, and being, or to be had, Receyved, perceyved, or taken, within the townes, Hamletes, Villages, Fieldes, and groundes of Stratford upon Avon, Oldstratford, Bushopton, and Welcombe, or in anie of them, in the said countie of warr. And alsoe All that messuage or tenemente, with thappurtenaunces, wherein One John Robinson dwelleth, scituat, lyeng, and being, in the blackfriers in London nere the Wardrobe; and all other my landes, tenementes, and heriditamentes whatsoever: To have and to hold All and singular the saied premisses, with their appurtenaunces, unto the saied Susanna Hall, for and during the terme of her naturall lief; and after her deceas to the first sonne of her bodie lawfullie yssueinge, and to the heires Males of the bodie of the saied first Sonne lawfully yssueinge; and for defalt of such issue, to the second Sonne of her bodie lawfullie issueinge, and to the heires males of the bodie of the said Second Sonne lawfully yssueing; and for defalt of such heires, to the third Sonne of the bodie of the saied Susanna Lawfullie yssueinge, and to the heires males of the bodie of the saied third sonne lawfullie yssueing; And for defalt of such issue, the same soe to be and Remaine to the Fourth, Fyfth, sixte, and Seaventh*

*sonnes of her body, lawfullie issueinge one after Another, and to the heires Males of the bodies of the said Fourth, fifth, Sixte, and Seaventh sonnes lawfullie yssueing, in such manner as yt is before Lymitted to be and Remaine to the first, second, and third Sonns of her bodie, and to their heires Males; And for defalt of such issue, the saied premises to be and Remaine to my sayed Neece Hall, and the heires Males of her bodie lawfullie yssueing; And for defalt of such issue, to my Daughter Judith and the heires Males of her bodie lawfullie issueinge, And for defalt of such issue, to the Right heires of me the saied William Shackspeare for ever. Item, I gyve unto my wief my second best bed, with the furniture. Item, I gyve and bequeath to my saied Daughter Judith my broad silver gilt bole. All the rest of my goodes, Chattel, Leases, plate, Jewels, and houshold stuffe whatsoever, after my Dettes and Legacies paied, and my funerall expences discharged, I gyve, deuise, and bequeath to my Sonn-in-Lawe, John Hall, gent. and my Daughter Susanna his wief, whom I ordaine and make executors of this my Last will and testament. And I doe intreat and Appoint the saied Thomas Russell, Esquier, and Frauncis Collins, gent. to be overseers hereof, And doe Revoke All formes wills, and publishe this to be my last will and testament. In Witness whereof I have hereunto put my hand, the Daie and Yeare first above written.*

*Witnes to the publyshing hereof, Fra. Collyns, Julyus Shawe, John Robinson, Hamnet Sadler, Robert Whattcott.*

*By me William Shakspere.*

*Probatum coram Magistro Willielmo Byrde. Legum Doctore Comiss. &c. xxjj.do die mensis Junii, Anno Domini 1616; juramento Johannis Hall, unius executorum &c. cui &c. de bene &c. jurat. reservat. potestate &c. Susanna Hall, alteri executorum &c. cum venerit petitur.*

Keine Bestimmung dieses Testamentes ist so viel besprochen worden, als die einzige, welche Shakspere's Gattin betrifft: *Item, I gyve unto my wief my second best bed, with the furniture.* Indem man annahm, dass der Wittwe nichts hinterlassen sei, als dieses zweitbeste Bett, fand man in dieser Verfügung eine absichtliche Kränkung der Frau und einen neuen Beweis für das üble Eheverhältniss unseres Dichters (vgl. oben [14]). Erst Knight hat nachgewiesen, dass nur deshalb Shakspere's Gattin nicht weiter in dem Testamente bedacht worden ist, weil selbstverständlich, und ohne dass es weiterer letztwilliger Verfügungen bedurfte, durch das englische Erbrecht für sie gesorgt war. Nach dem Erbrecht erhielt sie von dem Einkommen aus Shakspere's freiem Eigenthum ein Drittel zu lebenslänglichem Niessbrauch. — Das Vermächtniss des zweitbesten Bettes — das beste Bett gehörte vielleicht zu dem unzertrennlichen Erbgut — war ein besonderes Zeichen der Zuneigung und kommt als solches, wie Halliwell nachweist, in verschiedenen Stratforder Testamenten der Zeit vor. — Einen Fingerzeig, dass Shakspere's Testament wirklich schon, worauf das erste, später ausgestrichene Datum deutet, im Januar aufgesetzt sei, findet Knight in dem Umstande, dass darin die älteste Tochter immer als Susanna Hall, nach dem Familiennamen des Gatten, bezeichnet wird, während die jüngere, damals noch unverheirathete Tochter einfach Judith genannt wird.

58) Vgl. [12]. — Dowdall's Brief enthält sowohl diese Grabschrift als auch die Inschrift unter der Büste. Die Grabschrift theilt auch Rowe mit, sowie sich bei ihm die früheste Abbildung der Büste mit dem lateinischen Distichon darunter findet.

59) Digges sagt:

*when that stone is rent,*
*And Time dissolves thy Stratford Moniment.*

Vgl. das ganze Gedicht unter den Commendatory Verses der Folioausgabe [62]. — Eine detaillirte Beschreibung dieser von Gerard Johnson gemeisselten Portraitbüste, wie sie ursprünglich aussah, giebt Britton folgendermassen: *The Bust is the size of life; it is formed out of a block of soft stone; and was originally painted over in imitation of nature. The hands and face were of flesh colour, the eyes of a light hazel, and the hair and beard auburn; the doublet or coat was scarlet, and covered with a loose black gown, or tabard, without sleeves; the upper part of the cushion was green, the under half crimson, and the tassels gilt. Such appear to have been the original features of this important but neglected or insulted bust. After remaining in this state above one hundred and twenty years, Mr. John Ward, grandfather to Mrs. Siddons and Mr. Kemble, caused it to be repaired, and the original colours preserved, in 1748, from the profits of the representation of Othello. This was a generous, and apparently judicious act; and therefore very unlike the next alteration it was subjected to in 1793. In that year Mr. Malone caused the bust to be covered over with one or more coats of white paint; and thus at once destroyed its original character, and greatly injured the expression of the face.*

60) Vgl. [12] zum Schluss.

61) Vgl. [56].

62) Die erste Gesammtausgabe der Shakspere'schen Dramen in Folio hat folgendes Titelblatt: Mr. William Shakespeares Comedies, Histories, & Tragedies. Published according to the True Originall Copies. London Printed by Isaac Jaggard, and Ed. Blount. 1623. — Zwischen dem Titel und dem Druckort ist ein Portrait Shakspere's eingefügt mit der Bezeichnung *Martin Droeshout sculpsit London.* Die Aehnlichkeit des Bildes wird bezeugt durch ein dem Titelblatte gegenübergedrucktes Gedicht Ben Jonson's:

*To the Reader.*

*This Figure, that thou here seest put,*
*It was for gentle Shakespeare cut;*
*Wherein the Graver had a strife*
*With Nature, to out-doo the life:*

*O, could he but have drawne his wit*
*As well in brasse as he hath hit*
*His face; the print would then surpasse*
*All, that was ever writ in brasse,*
*But, since he cannot, Reader, looke*
*Not on his Picture, but his Booke. — B. J.*

Auf den folgenden Blättern steht zunächst die Widmung:

*To the Most Noble and Incomparable Paire of Brethren. William Earle of Pembroke, &c., Lord Chamberlaine to the Kings most excellent Majesty. And Philip Earle of Montgomery, &c., Gentleman of his Majesties Bed-chamber. Both Knights of the most noble Order of the Garter, and our singular good Lords.*

*Right Honourable,*

*Whilst we studie to be thankful in our particular, for the many favors we have received from your LL., we are falne upon the ill fortune, to mingle two the most diverse things that can bee, feare, and rashnesse; rashnesse in the enterprize, and feare of the successe. For, when we valew the places your HH. sustaine, we cannot but know their dignity greater, then to descend to the reading of these trifles: and, while we name them trifles, we have depriv'd our selves of the defence of our Dedication. But since your LL. have beene pleas'd to thinke these trifles something, heeretofore; and have prosequuted both them, and their Authour living, with so much favour: we hope, that (they out-living him, and he not having the fate, common with some, to be exequutor to his owne writings) you will use the like indulgence toward them, you have done unto their parent. There is a great difference whether any Booke choose his Patrones, or finde them: This hath done both. For, so much were your LL. likings of the severall parts, when they were acted, as before they were published, the Volume ask'd to be yours. We have but collected them, and done an office to the dead, to procure his Orphanes, Guardians; without ambition either of selfe-profit, or fame: onely to keepe the memory of so worthy a Friend, & Fellow alive, as was our SHAKESPEARE, by humble offer of his playes, to your most noble patronage. Wherein, as we have justly observed, no man to come neere your LL. but with a kind of religious addresse; it hath bin the height of our care, who are the Presenters, to make the present worthy of your HH. by the perfection. But, there we must also crave our abilities to be considerd, my Lords. We cannot go beyond our owne powers. Country hands reach fourth milke, creame, fruites, or what they have: and many Nations (we have heard) that had not gummes & incense, obtained their requests with a leavened Cake. It was no fault to approch their Gods, by what meanes they could: And the most, though meanest, of things are made more precious, when they are dedicated to Temples. In that name therefore, we most humbly consecrate to your HH. these remaines of your servant Shakespeare; that what delight is in them, may be ever your LL., the reputation his, & the faults ours, if any be committed, by a payre so carefull to shew their gratitude both to the living, and the dead, as is*

*Your Lordshippes most bounden,*

*John Heminge,*
*Henry Condell.*

Sodann das Vorwort an das Publicum:

*To the great Variety of Readers.*

*From the most able, to him that can but spell: There you are number'd. We had rather you were weighd. Especially, when the fate of all Bookes depends upon your capacities: and not of your heads alone, but of your purses. Well! It is now publique, & you wil stand for your priviledges wee know: to read and censure. Do so, but buy it first. That doth best commend a Booke, the Stationer saies. Then, how odde soever your braines be, or your wisedomes, make your licence the same, and spare not. Judge your sixe-pen'orth, your shillings worth, your five shillings worth at a time, or higher, so you rise to the just rates, and welcome. But, whatever you do, Buy. Censure will not drive a Trade, or make the Jacke go. And though you be a Magistrate of wit, and sit on the Stage at Black-Friers, or the Cock-pit to arraigne Playes dailie, know, these Playes have had their triall allreadie, and stood out all Appeales; and do now come forth quitted rather by a Decree of Court, then any purchas'd Letters of commendation.*

*It had bene a thing, we confesse, worthie to have bene wished, that the Author himselfe had liv'd to have set forth, and overseen his owne writings; But since it hath bin ordain'd otherwise, and he by death departed from that right, we pray you do not envie his Friends, the office of their care, and paine, to have collected & publish'd them, as where (before) you were abus'd with diverse stolne, and surreptitious copies, maimed, and deformed by the frauds and stealthes of injurious impostors, that expos'd them: even those, are now offer'd to your view cur'd, and perfect of their limbes; and all the rest, absolute in their numbers, as he conceived thē. Who, as he was a happie imitator of Nature, was a most gentle expresser of it. His mind and hand went together: And what he thought, he uttered with that easinesse, that wee have scarse received from him a blot in his papers. But it is not our province, who onelie gather his works, and give them you, to praise him. It is yours that reade him. And there we hope, to your divers capacities, you will finde enough, both to draw, and hold you: for his wit can no more lie hid, then it could be lost. Reade him, therefore; and againe, and againe:*

*And if then you doe not like him, surely you are in some manifest danger, not to understand him. And so we leave you to other of his Friends, whom if you need, can bee your guides: if you neede them not, you can leade yourselves, and others. And such Readers we wish him.*

*JOHN HEMINGE,*
*HENRIE CONDELL.*

Darauf sind vier Gedichte zum Lobe des Dichters und zur Empfehlung des Buches, sogenannte Commendatory Verses, abgedruckt:

*TO THE MEMORIE of the deceased Authour Maister W. SHAKESPEARE.*

*Shake-speare, at length thy pious fellowes give*
*The world thy Workes: thy Workes, by which, out-live*
*Thy tombe, thy name must: when that stone is rent,*
*And Time dissolves thy Stratford Moniment,*
*Here we alive shall view thee still. This booke,*
*When Brasse and Marble fade, shall make thee looke*
*Fresh to all Ages; when Posteritie*
*Shall loath what 's new, thinke all is prodegie*
*That is not Shake-speares; ev'ry Line, each Verse,*
*Here shall revive, redeeme thee from thy Herse.*
*Nor Fire, nor cankring Age, as Naso said,*
*Of his, thy wit-fraught Booke shall once invade.*
*Nor shall I e're beleeve, or thinke thee dead*
*(Though mist) until our bankrout Stage be sped*
*(Impossible) with some new strain t' out-do*
*Passions of Juliet, and her Romeo;*
*Or till I heare a Scene more nobly take,*
*Then when thy half-Sword parlying Romans spake,*
*Till these, till any of thy Volumes rest,*
*Shall with more fire, more feeling be exprest,*
*Be sure, our Shake-speare, thou canst never dye,*
*But crown'd with Lawrell, live eternally.*

*L. DIGGES.*

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*To the Memorie of M. W. Shake-spere.*

*Wee wondred (Shake-speare) that thou went'st so soone*
*From the Worlds-Stage to the Graves-Tyring-roome.*
*Wee thought thee dead, but this thy printed worth,*
*Tels thy Spectators, that thou went'st but forth*
*To enter with applause. An Actor's Art*
*Can dye, and live to acte a second part.*
*That 's but an Exit of Mortalitie;*
*This, a Re-entrance to a Plaudite. — I M.*

---

*To the memory of my beloved, the AUTHOR, MR. WILLIAM SHAKESPEARE, and what he hath left us.*

*To draw no envy (Shakespeare) on thy name,*
*Am I thus ample to thy Booke and Fame;*
*While I confesse thy writings to be such,*
*As neither Man nor Muse can praise too much.*
*'Tis true, and all men's suffrage. But these wayes*
*Were not the paths I meant unto thy praise;*
*For seeliest Ignorance on these may light,*
*Which, when it sounds at best, but eccho's right;*
*Or blind Affection, which doth ne're advance*
*The truth, but gropes, and urgeth all by chance;*
*Or crafty Malice might pretend this praise,*
*And thinke to ruine where it seem'd to raise.*
*These are, as some infamous Baud or Whore*
*Should praise a Matron: — what could hurt her more?*
*But thou art proofe against them, and, indeed,*
*Above th' ill fortune of them, or the need.*
*I, therefore, will begin. Soule of the Age!*
*The applause! delight! the wonder of our Stage!*
*My Shakespeare, rise! I will not lodge thee by*

*Chaucer or Spenser, or bid Beaumont lye*
*A little further, to make thee a roome:*
*Thou art a Moniment, without a tombe,*
*And art alive still, while thy Booke doth live,*
*And we have wits to read, and praise to give.*
*That I not mixe thee so, my braine excuses, —*
*I meane with great, but disproportion'd Muses;*
*For if I thought my judgement were of yeeres,*
*I should commit thee surely with thy peeres,*
*And tell, how farre thou didst our Lily out-shine,*
*Or sporting Kid, or Marlowe's mighty line.*
*And though thou hadst small Latine, and lesse Greeke,*
*From thence to honour thee, I would not seeke*
*For names; but call forth thund'ring Æschilus,*
*Euripides, and Sophocles to us,*
*Paccuvius, Accius, him of Cordova dead,*
*To life againe, to heare thy Buskin tread*
*And shake a Stage: Or, when thy Sockes were on,*
*Leave thee alone for the comparison*
*Of all that insolent Greece or haughtie Rome*
*Sent forth, or since did from their ashes come.*
*Triumph, my Britaine! thou hast one to showe,*
*To whom all Scenes of Europe homage owe.*
*He was not of an age, but for all time!*
*And all the Muses still were in their prime,*
*When, like Apollo, he came forth to warme*
*Our eares, or like a Mercury to charme!*
*Nature her-selfe was proud of his designes,*
*And joy'd to weare the dressing of his lines!*
*Which were so richly spun, and woven so fit,*
*As, since, she will vouchsafe no other Wit.*
*The merry Greeke, tart Aristophanes,*
*Neat Terence, witty Plautus, now not please;*
*But antiquated and deserted lye,*
*As they were not of Natures family.*
*Yet must I not give Nature all; thy Art,*
*My gentle Shakespeare, must enjoy a part:*
*For though the Poets matter, Nature be,*
*His Art doth give the fashion. And, that he,*
*Who casts to write a living line, must sweat*
*(Such as thine are) and strike the second heat*
*Upon the Muses anvile: turne the same,*
*(And himselfe with it) that he thinkes to frame;*
*Or, for the lawrell, he may gain a scorne, —*
*For a good Poet's made, as well as borne.*
*And such wert thou. Looke how the father's face*
*Lives in his issue, even so the race*
*Of Shakespeares minde and manners brightly shines*
*In his well-torned and true-filed lines:*
*In each of which, he seemes to shake a Lance,*
*As brandish't at the eyes of Ignorance.*
*Sweet Swan of Avon! what a sight it were*
*To see thee in our waters yet appeare,*
*And make those flights upon the bankes of Thames,*
*That so did take Eliza and our James!*
*But stay, I see thee in the Hemisphere*
*Advanc'd, and made a constellation there!*
*Shine forth, thou Starre of Poets, and with rage*
*Or influence, chide or cheere the drooping Stage;*
*Which, since thy flight frō hence, hath mourn'd like night,*
*And despaires day, but for thy Volumes light.* BEN: JONSON.

---

*Upon the Lines and Life of the Famous Scenicke Poet, Master* WILLIAM SHAKESPEARE.

*Those hands which you so clapt, go now and wring,*
*You Britaines brave; for done are Shakespeare's dayes:*
*His dayes are done, that made the dainty Playes,*

*Which make the Globe of heav'n and earth to ring.*
*Dry'de is that veine, dry'd is the Thespian Spring,*
*Turn'd all to teares, and Phœbus clouds his rayes:*
*That corps, that coffin, now besticke those bayes,*
*Which crown'd him Poet first, then Poets' King.*
*If Tragedies might any Prologue have,*
*All those he made, would scarce make one to this:*
*Where Fame, now that he gone is to the grave,*
*(Death's publique tyring-house) the Nuncius is.*
*For, though his line of life went soone about,*
*The life yet of his lines shall never out.* HUGH HOLLAND.

---

Zu diesen vier Gedichten fügte die zweite Folioausgabe von 1632 noch folgende drei, deren zweites von Milton ist.

*Upon the Effigies of my worthy Friend, the Author, Master William Shakespeare, and his Workes.*

*Spectator, this Life's Shaddow is; To see*
*The truer image and a livelier he,*
*Turne Reader. But, observe his Comicke vaine,*
*Laugh, and proceed next to a Tragicke straine,*
*Then weep, So when thou find'st two contraries,*
*Two different passions from thy rapt soule rise,*
*Say, (who alone effect such wonders could)*
*Rare Shake-speare to the life thou dost behold.*

---

*An Epitaph on the admirable Dramaticke Poet, W. Shakespeare.*

*What neede my Shakespeare for his honour'd bones*
*The labour of an Age in piled stones,*
*Or that his hallow'd Reliquies should be hid*
*Under a star-ypointing Pyramid?*
*Dear Sonne of Memory, great Heire of Fame,*
*What needst thou such dull witness of thy Name?*
*Thou in our wonder and astonishment*
*Hast built thyselfe a lasting Monument:*
*For whil'st, to th' shame of slow-endevouring Art,*
*Thy easie numbres flow, and that each heart*
*Hath from the leaves of thy unvalued Booke*
*Those Delphicke Lines with deep Impression tooke;*
*Then thou, our fancy of herself bereaving,*
*Dost make us Marble with too much conceiving;*
*And, so Sepulcher'd, in such pompe dost lie,*
*That Kings for such a Tombe would wish to die.*

---

*On Worthy Master Shakespeare and his Poems.*

*A mind reflecting ages past, whose cleere*
*And equall surface can make things appeare*
*Distant a Thousand yeares, and represent*
*Them in their lively colours, just extent.*
*To out-run hasty Time, retrive the fates,*
*Rowle backe the heavens, blow ope the iron gates*
*Of Death and Lethe, where (confused) lye*
*Great heapes of ruinous mortalitie.*
*In that deepe duskie dungeon to discerne*
*A royal Ghost from Churles; By art to learne*
*The Physiognomie of shades, and give*
*Them suddaine birth, wondring how oft they live;*
*What story coldly tells, what Poets faine*
*At second hand, and picture without braine,*
*Senselesse and soullesse showes. To give a Stage*
*(Ample and true with life) voice, action, age,*
*As Plato's yeare and new Scene of the world*
*Them unto us, or us to them had hurld:*

*To raise our auncient Soveraignes from their herse,*
*Make Kings his subjects; by exchanging verse*
*Enlive their pale trunkes, that the present age*
*Joyes in their joy, and trembles at their rage:*
*Yet so to temper passion, that our eares*
*Take pleasure in their paine: And eyes in teares*
*Both weepe and smile: fearefull at plots so sad,*
*Then, laughing at our feare; abus'd, and glad*
*To be abus'd; affected with that truth*
*Which we perceive is false; pleas'd in that ruth*
*At which we start; and by elaborate play*
*Tortur'd and tickled; by a crablike way*
*Time past made pastime, and in ugly sort*
*Disgorging up his ravaine for our sport —*
*— While the Plebeian Impe, from lofty throne,*
*Creates and rules a world, and workes upon*
*Mankind by secret engines; Now to move*
*A chilling pitty, then a rigorous love:*
*To strike up and stroake down, both joy and ire;*
*To steere th' affections; and by heavenly fire*
*Mould us anew. Stolne from ourselves —*
*This, and much more which cannot bee express'd*
*But by himselfe, his tongue, and his own brest,*
*Was Shakespeare's freehold: which his cunning braine*
*Improv'd by favour of the nine-fold traine,*
*The buskind Muse, the Commicke Queene, the grand*
*And lowder tone of Clio; nimble hand,*
*And nimbler foote of the melodious paire,*
*The silver-voyced Lady; the most faire*
*Calliope, whose speaking silence daunts,*
*And she whose prayse the heavenly body chants.*
*These jointly woo'd him, envying one another,*
*(Obey'd by all as Spouse, but lov'd as brother),*
*And wrought a curious robe of sable grave,*
*Fresh greene, and pleasant yellow, red most brave,*
*And constant blew, rich purple, guiltlesse white,*
*The lowly Russet, and the Scarlet bright;*
*Branch'd and embroidred like the painted Spring,*
*Each leafe match'd with a flower, and each string*
*Of golden wire, each line of silke; there run*
*Italian workes whose thred the Sisters spun;*
*And there did sing, or seeme to sing, the choyce*
*Byrdes of a forraine note and various voyce.*
*Here hangs a mossey rocke; there playes a faire*
*But chiding fountaine, purled: Not the ayre,*
*Nor cloudes nor thunder, but were living drawne,*
*Not out of common Tiffany or Lawne,*
*But fine materialls, which the Muses know,*
*And onely know the countries where they grow.*
*Now, when they could no longer him enjoy,*
*In mortall garments pent, „death may destroy,“*
*They say, „his body, but his verse shall live,*
*And more then nature takes, our hands shall give.*
*In a lesse volume, but more strongly bound,*
*Shakespeare shall breath and speak, with Laurell crown'd*
*Which never fades. Fed with Ambrosian meate*
*In a well-lyned vesture, rich and neate.“*
*So with this robe they cloath him, bid him weare it,*
*For time shall never staine, nor envy teare it.*

*The friendly admirer of his Endowments,*

*I. M. S.*

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Endlich enthält die Folioausgabe unter einem zweiten Titel: The Workes of William Shakespeare, containing all his Comedies, Histories and Tragedies: Truely set forth, according to their first Originall, ein Verzeichniss der Schauspieler:

*The names of the Principall Actors in all these Playes.*

*William Shakespeare.*
*Richard Burbadge.*
*John Hemmings.*
*Augustine Phillips.*
*William Kempt.*
*Thomas Poope.*
*George Bryan.*
*Henry Condell.*
*William Slye.*
*Richard Cowly.*
*John Lowine.*
*Samuell Crosse.*
*Alexander Cooke.*
*Samuel Gilburne.*
*Robert Armin.*
*William Ostler.*
*Natan Field.*
*John Underwood.*
*Nicholas Tooley.*
*William Ecclestone.*
*Joseph Taylor.*
*Robert Benfield.*
*Robert Goughe.*
*Richard Robinson.*
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*The Tempest.*
*The Two Gentlemen of Verona.*
*The Merry Wives of Windsor.*
*Measure for Measure.*
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*Much adoo about Nothing.*
*Loves Labour lost.*
*Midsommer Nights Dreame.*
*The Merchant of Venice.*
*As You Like It.*
*The Taming of the Shrew.*
*All is Well, that Ends Well.*
*Twelfe-Night, or What You Will.*
*The Winters Tale.*

*HISTORIES.*

*The Life and Death of King John.*
*The Life and Death of Richard the Second.*
*The First Part of King Henry the Fourth.*
*The Second Part of K. Henry the Fourth.*
*The Life of King Henry the Fift.*
*The First Part of King Henry the Sixt.*
*The Second Part of King Hen. the Sixt.*
*The Third Part of King Henry the Sixt.*
*The Life and Death of Richard the Third.*
*The Life of King Henry the Eight.*

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*The Tragedy of Coriolanus.*
*Titus Andronicus.*
*Romeo and Juliet.*
*Timon of Athens.*
*The Life and Death of Julius Cæsar.*
*The Tragedy of Hamlet.*
*King Lear.*
*Othello, the Moore of Venice.*
*Anthony and Cleopater.*
*Cymbeline King of Britaine.*

In diesem Namensverzeichnisse fehlt *Troilus and Cressida.* Vgl. darüber die Einleitung zu dem genannten Drama, Bd. 2, pag. 2.

Am Ende des Bandes sind die Namen der Verleger angegeben, welche sich zur Herausgabe der Folioausgabe vereinigten: Printed at the charges of W. Jaggard, Ed. Blount, I. Smithweeke and W. Aspley. 1623.

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## Erklärung der Abkürzungen.

A C — Antony and Cleopatra.
An — Titus Andronicus.
A W — All 's well that ends well.
A Y — As you like it.
C — Cymbeline.
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T S — Taming of the Shrew.
V A — Venus and Adonis.
W T — Winter's Tale.

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adj. — Adjectiv.
adv. — Adverbium.
chor. — chorus.
(constr.) — Eigenthümlichkeit der Construction.
(dp.) — Doppelsinn. Wortspiel.
ep. — epilogue.
ind. — induction.
praet. — Praeteritum.
prol. — prologue.
ptcp. — Particip.
s. — Substantiv.
s. plur. — Substantiv im Plural.
v. a. — Verbum Activum.
v. n. — Verbum Neutrum.
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alderman's thumbring — 4 Ha 2, 4, 60
ale, s. (dp.) — T G 2, 5, 9
ale-house painted signs — An 4, 2, 21
alive — J C 4, 3, 38
all — 6 Hb 2, 2, 3
all-building law — M M 2, 4, 25
all-hail, s. — Co 5, 3, 35
— v. a. — M 1, 5, 5
All-hallown summer — 4 Ha 1 2, 42
all hid — L L 4, 3, 15
all-obeying, adj. — A C 3, 11, 22
all-thing, adv. — M 3, 1, 7
all-to-naught — V A 172
alla stoccata — R 3, 1, 19
alligator, s. — R 5, 1, 9
allottery, s. — A Y 1, 1, 14
allow, v. a. — Lu 281
— v. a. — L 2, 4, 55
— the wind — A W 5, 2, 3
— with, v. a. — Ti 5, 2, 12
allowance, s. — O 1, 1, 49
allowed fool — T N 1, 5, 18
Almain — O 2, 3, 25
alms-basket of words — L L 5, 1, 13
alms-drink — A C 2, 7, 3
alone — M N 3, 2, 29
— alone — C E 2, 1, 29
Alps, s. — 5 H 3, 5, 13
Althea's dream — 4 Hb 2, 2, 18
Amaimon — 4 Ha 2, 4, 61
amaze, v. a. — A Y 1, 2, 19
amazed with matter — C 4, 3, 7
Amazonian chin — Co 2, 2, 24
amber — H 2, 2, 59
ames-ace — A W 2, 3, 19
amiable, adj. — M A 3, 3, 24
— adj. — M W 2, 2, 37
amiss, s. — H 4, 5, 7
— s. — So 121
amorous on, adj. — M A 2, 1, 22
a-mort — 6 Ha 3, 2, 30
ample, adv. — A W 3, 5, 15
Amurath — 4 Hb 5, 2, 6
anatomy, s. — R 3, 3, 22
anchor, s. — H 3, 2, 69
— v. n. — C 5, 5, 96
— v. n. — M M 2, 4, 2
ancient (dp.) — 4 Hb 2, 4, 20
— angel — T S 4, 2, 12
— of war — L 5, 1, 13
— Roman honour — M V 3, 2, 60
ancientry, s. — W T 3, 3, 12
and if — An 3, 1, 61
andirons, s. plur. — C 2, 4, 27
angel, s. (dp.) — J 2, 2, 52
— s. — M V 2, 7, 12
angels' faces — 8 H 3, 1, 28
angel-like, adj. — T G 2, 4, 8
Angelica — R 4, 4, 3

angerly, adv. — T G 1, 2, 9
another while — 6 Hb 4, 10, 2
answer, s. — L 4, 2, 4
— right painted cloth — A Y 3, 2, 50
Anthropophagi — O 1, 3, 43
antick death — 6 Ha 4, 7, 5
— disposition — H 1, 5, 47
— face — R 1, 5, 14
— round — M 4, 1, 45
— v. a. — A C 2, 7, 34
antipodes, s. plur. — 2 R 3, 2, 13
antiquary, adj. — T C 2, 3, 67
antique, adj. — T N 2, 4, 1
antre, s. — O 1, 3, 42
apparent — W T 1, 2, 40
— s. — 6 Hc 2, 2, 9
appeal, s. — 2 R 1, 1, 5
appear, v. a. — Co 4, 3, 1
appearer, s. — P 5, 3, 5
apperil, s. — Ti 1, 2, 11
apple-John — 4 Ha 3, 3, 2
apply, v. a. — T S 1, 1, 6
appointment — T C 4, 5, 1
apprehend, v. a. (dp.) — Ti 1, 1, 70
apprehension, s. — M A 3, 4, 13
apprehensive, adj. — J C 3, 1, 14
approaches, s. plur. — Ti 5, 2, 13
approbation — M M 1, 3, 17
approof, s. — A W 1, 2, 14
approve, v. a. — H 1, 1, 14
— v. a. — O 2, 3, 84
approver, s. — C 2, 4, 11
apt, adj. — Co 3, 2, 8
Arabian bird — A C 3, 2, 3
arch, s. — L 2, 1, 21
— adj. — 8 H 3, 2, 22
arch-mock — O 4, 1, 22
argentine, adj. — P 5, 2, 4
Argier — T 1, 2, 63
argosy, s. — M V 1, 1, 2
argument, s. — A Y 3, 1, 2
Ariachne — T C 5, 2, 32
Aristotle's checks — T S 1, 1, 10
arm, v. a. — C 4, 2, 108
arms, s. plur. (dp.) — T C 1, 3, 75
— s. plur. (dp.) — H 5, 1, 11
arm-gaunt, adj. — A C 1, 5, 13
armado, s. — J 3, 4, 1
armed at point — H 1, 2, 63
armipotent, adj. — A W 4, 3, 43
armourer, s. — T C 1, 2, 3
aroint thee — L 3, 4, 49
— — — M 1, 3, 3
arose, ptcp. — C E 5, 1, 65
a-row, adv. — C E 5, 1, 28
arras, s. — H 2, 2, 47
arrive, v. a. — J C 1, 1, 23
art, s. — J C 4, 3, 37
arts, s. plur. — L L 2, 1, 14
Arthur's bosom — 5 H 2, 3, 2
— show — 4 Hb 3, 2, 57
articulate, v. n. — Co 1, 9, 21
— ptcp. — 4 Ha 5, 1, 20
artificial, adj. — M N 3, 2, 49
artire, s. — H 1, 4, 22
artist, s. — A W 2, 3, 3
Ascapart — 6 Hb 2, 3, 17
askance, v. a. — Lu 106
aspéct, s. — J 2, 1, 54
aspersion, s. — T 4, 1, 5
aspire, v. a. — R 3, 1, 28
assemblance, s. — 4 Hb 3, 2, 48
assembly (viersylbig) — M A 5, 4, 8
— (viersylbig) — Co 1, 1, 34
assinego, s. — T C 2, 1, 15
assubjugate, v. a. — T C 2, 3, 52
assume, v. a. — C 5, 5, 74
— v. a. — H 3, 4, 62
assurance, s. — H 5, 1, 26
assured — C E 3, 2, 31
— (dp.) — J 2, 2, 38
astonish, v. a. — 5 H 5, 1, 8
astray, adv. (dp.) — T G 1, 1, 28
astringer, s. — A W 5, 1, 2
astronomer, s. — C 3, 2, 14
astronomical, adj. — L 1, 2, 44
at a point — M 4, 3, 50
at each — L 4, 6, 20
at once — 6 Hb 3, 1, 15
at point — L 1, 4, 89
at six and seven — 2 R 2, 2, 24
Atalanta's better part — A Y 3, 2, 24
Até — J C 3, 1, 56
atone, v. n. — Co 4, 6, 15
— v. a. — O 4, 1, 63
atonement, s. — 3 R 1, 3, 7
attach, v. a. — T C 5, 2, 36
attasked — L 1, 4, 95
attend, v. a. — 6 Hc 4, 6, 13
attent, adj. — H 1, 2, 61
attorney, v. a. — W T 1, 1, 9
augur, s. — M 3, 4, 48
auguries, s. plur. — A C 4, 10, 5
aunt, s. — W T 4, 2, 5
Aurora's harbinger — M N 3, 2, 84
austerely, adv. — C E 4, 2, 1
authentic fellow — A W 2, 3, 5
authórize, v. a. — So 120
Autolycus — W T 4, 2, 9
avail, v. n. (constr.) — M M 3, 1, 50
avaunt, s. — 8 H 2, 3, 4
awake, v. a. — Ti 2, 2, 11
awful — T G 4, 1, 7
— — 2 R 3, 3, 17
— — P 2 G 2
— banks — 4 Hb 4, 1, 44
awkward, adj. — P 5, 1, 19
— wind — 6 Hb 3, 2, 14
awl, s. (dp.) — J C 1, 1, 8
awless, adj. — J 1, 1, 63
— adj. — 3 R 2, 4, 13
aye — L 5, 3, 92

back, v. a. (dp.) — R 1, 1, 14
backare — T S 2, 1, 12
backbite, v. a. (dp.) — 4 Hb 5, 1, 8
backed — C 5, 5, 103
back-friend — C E 4, 2, 12
back-return, s. — 5 H 5 chor. 15
bad-causer — 3 R 4, 4, 29
bad life — M A 4, 1, 40
badge, v. a. — M 2, 3, 40
baffle, v. a. — 4 Ha 1, 2, 30
bait, v. a. — J C 4, 3, 8
— bombards — 8 H 5, 3, 25
Bajazet's mule — A W 4, 1, 7
balance, s. plur. — M V 4, 1, 41
bale, s. — Co 1, 1, 36
balk, v. a. — Lu 114
— v. a. — 4 Ha 1, 1, 20
— logic — T S 1, 1, 11
ballad, s. — 4 Ha 2, 2, 8
— v. a. — A C 5, 2, 49
— of a fish — W T 4, 3, 60
— of the King and the Beggar — L L 1, 2, 18
ballad-maker — W T 5, 2, 3
ballast, ptcp. — C E 3, 2, 29
ballow, s. — L 4, 6, 89
Banbury cheese — M W 1, 1, 23
band, s. — A C 3, 2, 7
— s. (dp.) — C E 4, 2, 20
bandy looks — L 1, 4, 20
banishment, s. — 6 Hb 3, 2, 39
bank, v. a. — J 5, 2, 17
bankerout, adj. — L L 1, 1, 9
banquet, s. — T S 5, 2, 1
— s. — A C 2, 7, 1
bar, s. — 5 H 5, 2, 6
barbarism — T C 5, 4, 6
Barbason — 5 H 2, 1, 18
barber's chair — A W 2, 2, 3
barber-monger — L 2, 2, 14
bare, v. a. — C 2, 2, 22
— a beard — A W 4, 1, 8
bared — M M 4, 2, 31
Bargulus — 6 Hb 4, 1, 28
barn, s. — W T 3, 3, 14
barnacle, s. — T 4, 1, 63
Bárrabas — M V 4, 1, 49
Bartholomew boar-pig — 4 Hb 2, 4, 52
baseness, s. — W T 2, 3, 20
bases, s. plur. — P 2, 1, 32
base court, s. (dp.) — 2 R 3, 3, 36
Basilisco-like — J 1, 1, 57
basilisk — W T 1, 2, 89
— s. (dp.) — 5 H 5, 2, 4
Basimecu — 6 Hb 4, 7, 7
bass, v. a. — T 3, 3, 25
bastard, s. — 4 Ha 2, 4, 10
— s. (dp.) — M M 3, 2, 2
bastardizing, s. — L 1, 2, 39
baste, v. a. (dp.) — C E 2, 2, 9
bat-fowling, s. — T 2, 1, 33
bate, v. n. — 5 H 3, 7, 21
— v. a. — T 2, 1, 18
bate-breeding, adj. — V A 114
battalia, s. — 3 R 5, 3, 2
batten, v. n. — H 3, 4, 28
bauble, s. — An 5, 1, 17
— s. — O 4, 1, 43
— s. (dp.) — R 2, 4, 31
bavin wit — 4 Ha 3, 2, 17
bawd, s. — L 2, 2, 11
bay, s. — An 2, 2, 3
— s. — An 4, 2, 10
— of building — M M 2, 1, 43
bay-window — T N 4, 2, 7

be doing — T S 2, 1, 13
be hanged an hour — M M 5, 1, 60
be naught awhile — A Y 1, 1, 7
be with you to bring — T C 1, 2, 50
be-all and end-all — M 1, 7, 4
beaded jet — L C 13
beadsman, s. — 2 R 3, 2, 31
— s. — T G 1, 1, 6
beagle, s. — T N 2, 3, 40
— s. — Ti 4, 3, 66
bear a brain — R 1, 3, 7
— a hand — J C 1, 2, 5
— hard, v. a. — J C 1, 2, 73
— in hand, v. a. — H 2, 2, 18
— the canopy — So 365
— with, v. n. — H 3, 4, 2
bear-herd, s. — 4 Hb 1, 2, 43
bear-ward, s. — 6 Hb 5, 1, 17
bear-whelp — 6 Hc 3, 2, 22
beard, s. (dp.) — M N 2, 2, 11
bearded hermit's staves — 4 Hb 5, 1, 11
bearing, s. — M V 2, 2, 39
bearing-cloth, s. — W T 3, 3, 23
beast, s. — M 1, 7, 24
— with two backs — O 1, 1, 45
beat on, v. n. — 6 Hb 2, 1, 8
— — v. n. — T 5, 1, 51
beated — So 201
beautified — H 2, 2, 29
beauty (dp.) — 4 Ha 1, 2, 11
beaver, s. — 4 Ha 4, 1, 32
— s. — H 1, 2, 68
become the field — J 5, 1, 10
becomed — C 5, 5, 99
— — R 4, 2, 7
bed of Ware — T N 3, 2, 9
bedfellow, s. — 5 H 2, 2, 3
— s. — Co 2, 2, 17
bedlam, adj. — 6 Hb 5, 1, 15
Bedlam beggar — L 2, 3, 5
beds of eels — P 4, 3, 27
beetle-brows, s. plur. — R 1, 4, 11
before me — O 4, 1, 45
before-breach, s. — 5 H 4, 1, 33
beg, v. a. — L L 5, 2, 105
beget, v. a. — H 3, 2, 4
Beggar and King — 2 R 5, 3, 15
beggar at Hallowmas — T G 2, 1, 7
beguiled — Lu 248
begun, praet. — J C 5, 1, 32
behalf — J 1, 1, 5
behave, v. a. — Ti 3, 5, 8
behaviour, s. — J 1, 1, 4
behaviours, s. plur. — J C 1, 2, 8
beholding, adj. — J C 3, 2, 19
— adj. — An 1, 2, 71
behowl, v. a. — M N 5, 2, 1
beldam, s. — Lu 152
be-lee'd — O 1, 1, 13
belie, v. a. — 4 Ha 1, 3, 33
belied — Lu 247
bell, s. — 6 Hc 1, 1, 12
— book, and candle — J 3, 3, 5
Bellona's bridegroom — M 1, 2, 20
belongings, s. plur. — M M 1, 1, 9
be-mete, v. a. — T S 4, 3, 21
bemoil, v. a. — T S 4, 1, 17
be-monster, v. a. — L 4, 2, 27
bench, v. a. — W T 1, 2, 76
— v. n. — L 3, 6, 14
bench-hole — A C 4, 7, 4
bend, s. — A C 2, 2, 47
bending author — 5 H 5, 2, 62
beneath-world, s. — Ti 1, 1, 23
bent, s. — H 2, 2, 9
berattle, v. a. — H 2, 2, 98
bereave, v. a. (constr.) — L 4, 4, 7
Bergomask dance — M N 5, 1, 81
Bermoothes, s. plur. — T 1, 2, 59
beshrew — H 2, 1, 37
— — O 3, 4, 52
besort, s. — O 1, 3, 72
bested — 6 Hb 2, 3, 12
bestow, v. refl. — A Y 4, 3, 18
bestraught — T S ind. 2, 8
bestride, v. a. — C E 5, 1, 32
beteem, v. a. — H 1, 2, 48
— v. a. — M N 1, 1, 27
bethought — L 2, 3, 2
better part — 4 Ha 5, 4, 31
— — — So 238
— spirit — So 249
bevel, adj. — So 357
Bevis of Southampton — 6 Hb 2, 3, 17
bevy, s. — H 5, 2, 63
— s. — 8 H 1, 4, 1
bewitchment — Co 2, 3, 18
bewray, v. a. — L 2, 1, 38
Bezonian, s. — 4 Hb 5, 3, 20
bias cheek — T C 4, 5, 3
bickering, s. — 6 Hb 1, 1, 24
bid, v. a. — So 155
— v. a. — An 1, 2, 62
— a base — V A 48
— the base — T G 1, 2, 19
bide upon 't — W T 1, 2, 59
— the touch — 4 Ha 4, 4, 5
bi-fold authority — T C 5, 2, 28
big compare — T C 3, 2, 40
big in clamour — L 5, 3, 82
bigamy, s. — 3 R 3, 7, 49
biggin, s. — 4 Hb 4, 4, 33
bile, s. — L 2, 4, 67
bill, s. (dp.) — 6 Hb 4, 7, 22
— v. n. (dp.) — T C 3, 2, 18
bilbo, s. — M W 3, 5, 17
bilboes, s. plur. — H 5, 2, 2
bind, v. a. — Co 5, 5, 6
bird of peace — 8 H 4, 1, 25
bird-bolt, s. — M A 1, 1, 10
birthdom, s. — M 4, 3, 4
bisson, adj. — Co 2, 1, 16
— adj. — H 2, 2, 145
bite my thumb — R 1, 1, 16
bitter letter — O 1, 3, 23
black-cornered — Ti 5, 1, 12
Black-Monday — M V 2, 5, 4
black prince — A W 4, 5, 10
— stage — Lu 124
blank, s. — O 3, 4, 46
blanks, s. plur. — 2 R 2, 1, 47
blanket, v. a. — L 2, 3, 4
blast, v. a. — H 1, 1, 54
— v. n. — H 4, 7, 49
blear, v. a. — T S 5, 1, 20
blench, s. — So 321
— v. n. — H 2, 2, 176
— v. n. — T C 1, 1, 9
blent, ptcp. — M V 3, 2, 43
bless from, v. a. — T C 2, 3, 9
blessed (dp.) — H 3, 4, 66
blindness — C E 3, 2, 4
blister'd breeches — 8 H 1, 3, 9
bloat, adj. — H 3, 4, 69
block, s. — L 4, 6, 66
— s. — M A 1, 1, 15
blood in the liver — T N 3, 2, 13
blood-boltered — M 4, 1, 43
blood-consuming sighs — 6 Hb 3, 2, 9
bloods, s. plur. — C 1, 1, 2
bloodsucker — 6 Hb 3, 2, 38
bloody fire — M W 5, 5, 36
bloody-sceptered — M 4, 3, 39
blow, s. — T S 1, 2, 44
— v. a. — A C 4, 6, 8
— v. a. — M 1, 3, 10
blue-bottle — 4 Hb 5, 4, 8
blue-cap — 4 Ha 2, 4, 63
blue coat — T S 4, 1, 20
— eye — A Y 3, 2, 63
blue-eyed — T 1, 2, 66
blue windows — V A 83
blurt at, v. a. — P 4, 4, 9
blush, v. a. — 6 Hb 3, 2, 31
boar-spear — 3 R 3, 2, 20
board, v. a. — H 2, 2, 49
bob, s. — A Y 2, 7, 15
— v. a. (constr.) — O 5, 1, 9
bodge, v. n. — 6 Hc 1, 4, 4
bodkin — H 3, 1, 29
body forth, v. a. — M N 5, 1, 6
boggle, v. n. — A W 5, 3, 56
boiled stuff — C 1, 7, 37
bollen — Lu 225
bolster, v. n. — O 3, 3, 131
bolted — 5 H 2, 2, 38
bombard, s. — T 2, 2, 6
bombast, s. — L L 5, 2, 159
— s. — 4 Ha 2, 4, 59
bon jour — An 1, 2, 88
bona-roba — 4 Hb 3, 2, 5
bonds, s. plur. (dp.) — C 5, 4, 11
bonnet, v. n. — Co 2, 2, 7
book, s. — 4 Ha 3, 1, 45
— v. a. — 5 H 4, 7, 13
Book of Riddles — M W 1, 1, 35
— of Songs and Sonnets — M W 1, 1, 34
boot and boot — L 4, 6, 81
bootless (dp.) — 4 Ha 3, 1, 10
bo-peep — L 1, 4, 45
bore, s. — H 4, 6, 6
born under Saturn — M A 1, 3, 4
— under Taurus — T N 1, 3, 24
bosom, s. — O 3, 1, 19
— multiplied — Co 3, 1, 32
— of the ground — J 4, 1, 3
boson, s. — T 1, 1, 6
both — L 1, 1, 14

both — 4 Ha 5, 1, 33
— our mothers — A W 1, 3, 31
— our remedies — R 2, 3, 16
both-sides, adj. — A W 4, 3, 38
bots, s. — 4 Ha 2, 1, 4
bottled spider — 3 R 1, 3, 54
bottom, v. a. — T G 3, 2, 8
bought and sold — T C 2, 1, 16
bound, adj. — L 3, 7, 5
bounds of feed — A Y 2, 4, 15
bourn, s. — L 3, 6, 11
bowels, s. plur. — 3 R 5, 2, 1
— s. plur. — T C 2, 1, 18
bower, v. a. — R 3, 2, 28
bowl, v. n. — W T 4, 3, 69
— to death, v. a. — M W 3, 4, 9
boy, v. a. — A C 5, 2, 52
boy-queller — T C 5, 5, 12
Brabler — T C 5, 1, 28
brach, s. — T C 2, 1, 28
braggardism, s. — T G 2, 4, 23
braid, adj. — A W 4, 2, 12
brakes of vice — M M 2, 1, 10
brain, v. a. — C 5, 4, 45
— v. a. — M M 5, 1, 69
brain's flow — Ti 5, 5, 21
brave, s. — T C 4, 4, 38
— v. a. (dp.) — T S 4, 3, 22
— adj. — T S ind. 1, 13
— adj. — M M 4, 3, 6
— it, v. — An 4, 1, 33
bravely, adv. — W T 5, 2, 17
bravery, s. — A Y 2, 7, 23
braves, s. plur. — An 2, 1, 10
brazier, s. (dp.) — 8 H 5, 3, 11
breach in nature — M 2, 3, 45
break, v. a. — An 5, 3, 6
— v. (constr.) — 4 Ha 3, 1, 36
— a breaking — C E 3, 1, 18
— to, v. a. (dp.) — T S 2, 1, 25
— up, v. a. — 6 Ha 1, 3, 4
— up a capon — L L 4, 1, 9
— with, v. n. — J C 2, 1, 37
breast, s. — T N 2, 3, 5
breathe, v. — H 2, 1, 15
— v. n. — J 3, 2, 3
— to, v. a. — Ti 1, 1, 5
— in your watering — 4 Ha 2, 4, 7
breather, s. — So 253
breathing, s. — M A 2, 1, 54
— courtesy — M V 5, 1, 27
— stone — 3 R 3, 7, 8
— time — H 5, 2, 58
breeching scholar — T S 3, 1, 7
breed-bate, s. — M W 1, 4, 3
breeder — An 4, 2, 15
breeding, s. (dp.) — A W 2, 2, 1
breese, s. — A C 3, 8, 7
Bretagnes, s. plur. — 3 R 5, 3, 65
brethren, s. plur. — 8 H 5, 4, 13
— (dreisylbig) — An 1, 2, 7
brewer's horse — 4 Ha 3, 3, 4
bribed buck — M W 5, 5, 10
bridal, s. — O 3, 4, 51
bride, s. — C 3, 3, 7
— it, v. — T S 3, 2, 40
brief, adj. — 3 R 1, 4, 26
brim fulness — 5 H 1, 2, 31
bring home, v. a. — J C 1, 3, 1
— off, v. a. — 8 H 3, 2, 44
broad, adj. — H 3, 4, 2
— words — M 3, 6, 7
broad-fronted — A C 1, 5, 8
brock, s. — T N 2, 5, 22
broke, v. n. — A W 3, 5, 22
broken mouth — A W 2, 3, 15
— music — A Y 1, 2, 22
— music — T C 3, 1, 11
broker-between, s. — T C 3, 2, 49
broker-lackey — T C 5, 11, 8
brooch, s. — H 4, 7, 28
— v. a. — A C 4, 13, 6
brooded-watchful — J 3, 3, 14
broom-groves — T 4, 1, 15
brother's sides — Ti 4, 3, 8
brow of Egypt — M N 5, 1, 5
— of youth — 6 Hb 5, 3, 3
brown-bill — L 4, 6, 33
brown paper — M M 4, 3, 2
Brownist, s. — T N 3, 2, 4
bruit, s. — 6 Hc 4, 7, 7
— v. n. — 6 Ha 2, 3, 14
— v. a. — M 5, 7, 8
brush of time — 6 Hb 5, 3, 2
buck of the first head — L L 4, 2, 3
buckle, v. n. — 4 Hb 1, 1, 33
Bucklersbury in simple-time — M W 3, 3, 15
bug, s. — C 5, 3, 20
bugle eyeballs — A Y 3, 5, 13
builded — A C 3, 2, 9
bulk, s. — O 5, 1, 1
bullen, s. — 8 H 3, 2, 19
bully-rook — M W 1, 3, 1
bully-stale — M W 2, 3, 4
bum-bailie, s. — T N 3, 4, 30
bung, s. — 4 Hb 2, 4, 26
bunting, s. — A W 2, 5, 2
burden, s. (dp.) — T G 1, 2, 14
buried with her face upwards — M A 3, 2, 14
burn day-light — R 1, 4, 17
— this night — A C 4, 2, 12
burning, s. — T C 5, 2, 48
— bear — O 2, 1, 5
burnished — M V 2, 1, 2
burst, v. a. — T S ind. 1, 7
businesses, s. plur. — L 2, 1, 45
busky, adj. — 4 Ha 5, 1, 1
but — T 1, 2, 31
butcher's cur — 8 H 1, 1, 35
butter-women's rank — A Y 3, 2, 16
buttery — T S ind. 1, 23
buttery-bar, s. — T N 1, 3, 11
buttons, s. plur. — M W 3, 2, 12
buxom, adj. — 5 H 3, 6, 5
buzzing, s. — 8 H 2, 1, 27
by and by — T 3, 2, 23
— cock and pie — 4 Hb 5, 1, 1
— the book — R 1, 5, 26
— the squire — W T 4, 3, 70
— thee — 4 Hb 4, 4, 46
by these ten bones — 6 Hb 1, 3, 25
— this — 6 Hb 3, 1, 39
by-dependencies, s. plur. — C 5, 5, 94
by-drinkings, s. plur. — 4 Ha 3, 3, 17
by-peep, v. n. — C 1, 7, 29

cabin, v. a. — M 3, 4, 12
— v. n. — An 4, 2, 47
Cade (dp.) — 6 Hb 4, 2, 6
cadent, adj. — L 1, 4, 76
Cadwallader — 5 H 5, 1, 5
Cæsar's thrasonical brag — A Y 5, 2, 8
cage, s. — 6 Hb 4, 2, 8
Cain-coloured beard — M W 4, 1, 6
cake is dough — T S 1, 1, 26
cakes and ale — T N 2, 3, 28
calculate, v. a. — 6 Hb 4, 1, 8
calf's-skin — J 3, 1, 33
call, s. — J 3, 4, 39
call me cut — T N 2, 3, 42
callat, s. — O 4, 2, 43
calling, s. — A Y 1, 2, 33
calves'-guts, s. — C 2, 3, 7
Cambyses' vein — 4 Ha 2, 4, 69
Camelot — L 2, 2, 28
camomile, s. — 4 Ha 2, 4, 75
can, v. a. — P P 54
can well on horseback — H 4, 7, 24
canakin, s. — O 2, 3, 20
canary, s. — A W 2, 1, 23
— v. n. — L L 3, 1, 5
candied conscience — T 2, 1, 51
candle-mine — 4 Hb 2, 4, 70
candle-waster — M A 5, 1, 6
canker, s. — 4 Ha 1, 3, 44
canker-blossom — M N 3, 2, 63
cankered (dp.) — R 1, 1, 33
cannibally given — Co 4, 5, 28
canónize, v. a. — T C 2, 2, 45
canstick, s. — 4 Ha 3, 1, 23
cantle, s. — 4 Ha 3, 1, 17
— s. — A C 3, 8, 4
canton, s. — T N 1, 5, 56
canvass, v. a. — 6 Ha 1, 3, 11
canvass-climber, s. — P 4, 1, 11
cap-and-knee slave, s. — Ti 3, 6, 27
cap-a-pe — H 1, 2, 63
capable — 3 R 3, 1, 29
— — O 3, 3, 156
— — L 2, 1, 33
— — H 3, 4, 52
— of our flesh — 8 H 5, 2, 8
Capels — R 5, 1, 6
caper, s. (dp.) — T N 1, 3, 19
capital (dp.) — H 3, 2, 38
capitulate, v. n. — 4 Ha 3, 2, 30
capocchio, s. — T C 4, 2, 6
captain of compliments — R 2, 4, 6
captain jewel — So 170
captious, adj. — A W 1, 3, 41
captivate, adj. — 6 Ha 2, 3, 9
caract, s. — C E 4, 1, 7
caraways — 4 Hb 5, 3, 1
carbonado, v. a. — L 2, 2, 16
carbuncle, s. — C 5, 5, 43
carcanet, s. — C E 3, 1, 1
card of ten — T S 2, 1, 69

card or calendar of gentry — H 5, 2, 44
card, v. a. — 4 Ha 3, 2, 18
cardecue, s. — A W 4, 3, 53
Carduus Benedictus — M A 3, 4, 14
care kills a cat — M A 5, 1, 27
career, s. — 2 R 1, 2, 12
careful — An 4, 3, 9
— — C E 5, 1, 49
careless — M 1, 4, 4
carl, s. — C 5, 2, 3
carlot, s. — A Y 3, 5, 24
carnal, adj. — 3 R 4, 4, 13
carol, s. — M N 2, 2, 15
carouse, v. n. — H 5, 2, 91
carp, v. n. — 4 Ha 3, 2, 19
carpet consideration — T N 3, 4, 40
carpet-monger, s. — M A 5, 2, 6
carriage, s. (dp.) — R 1, 4, 31
carrier, s. — An 4, 3, 27
cart, v. a. — T S 1, 1, 17
carry coals — R 1, 1, 7
carry out my side — L 5, 1, 19
carter, s. — 3 R 2, 1, 24
carve, v. n. — L L 4, 1, 9
— v. n. — M W 1, 3, 11
— for, v. n. — 0 2, 3, 50
carved-bone face on a flask — L L 5, 2, 127
carver, s. — 2 R 2, 3, 28
case, s. (dp.) — L 4, 6, 58
— s. (dp.) — R 4, 5, 16
— of lives — 5 H 3, 2, 1
casing air — M 3, 4, 11
cassock, s. — A W 4, 3, 32
cast, v. a. (dp.) — M 2, 3, 18
cast lips of Diana — A Y 3, 4, 2
cast the water — M 5, 3, 22
castle, s. — An 3, 1, 32
cat i' the adage — M 1, 7, 22
— no perfume — L 3, 4, 39
Cataian, s. — M W 2, 1, 29
cataract — L 3, 2, 3
catastrophe of the old comedy — L 1, 2, 40
catch upon the hip, v. a. — M V 1, 3, 8
cater-cousin, s. — M V 2, 2, 27
caterpillar — 4 Ha 2, 2, 18
catlings, s. plur. — T C 3, 3, 74
causeless — A W 2, 3, 1
cautel, s. — H 1, 3, 4
cautelous, adj. — J C 2, 1, 32
cauterizing, s. — Ti 5, 2, 3
cavalero, s. — 4 Hb 5, 3, 12
cave, v. n. — C 4, 2, 40
— where Echo lies — R 2, 2, 42
cave-keeper — C 4, 2, 85
caviare, s. — H 2, 2, 122
cavil, v. n. — 6 Ha 5, 4, 25
cease, v. a. — H 5, 2, 113
— v. a. — 6 Ha 1, 1, 11
— v. a. — Ti 2, 1, 6
ceinter, s. — J 4, 3, 30
censer in a barber's shop — T S 4, 3, 17
censure, s. — H 1, 3, 23
censure, s. — 0 2, 3, 56
centre, s. — H 2, 2, 45
century, s. — L 4, 4, 5
— s. — C 4, 2, 106
cerements, s. plur. — H 1, 4, 12
ceremonious — L 1, 4, 14
— — 3 R 3, 1, 8
— duty — 2 R 3, 2, 35
ceremony, s. — M M 2, 2, 13
ceremonies, s. plur. — J C 1, 1, 16
'cern — T S 5, 1, 12
certain — 4 Ha 4, 3, 3
— (dp.) — Ti 3, 4, 10
certes (zweisylbig) — C E 4, 4, 20
cess, v. n. — A W 5, 3, 23
chafe, v. a. — Ti 1, 1, 12
— with, v. n. — J C 1, 2, 20
chaffless, adj. — C 1, 7, 54
chair, s. — Co 4, 7, 18
— of order — M W 5, 5, 26
chair-days, s. plur. — 6 Hb 5, 2, 14
chalky bourn — L 4, 6, 21
— cliffs — C E 3, 2, 27
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chamber, s. — 8 H 1, 4, 12
— s. — 3 R 3, 1, 1
chamber-lie — 4 Ha 2, 1, 8
chamberer — 0 3, 3, 82
champian, s. — T N 2, 5, 34
change, s. (dp.) — L L 5, 2, 42
— v. n. — J C 3, 1, 4
— of cheer — An 1, 2, 46
changeling, s. — M N 2, 1, 7
— s. — Co 4, 7, 5
Chaos — 0 3, 3, 26
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chape, s. — A W 4, 3, 27
chapman, s. — L L 2, 1, 4
charact, s. — M M 5, 1, 9
charácter, v. a. — H 1, 3, 18
charácterless — T C 3, 2, 46
charáctery, s. — M W 5, 5, 28
charactery, s. — J C 2, 1, 66
chare, s. — A C 4, 13, 18
charge of foot — 4 Ha 2, 4, 101
chargeful fashion — C E 4, 1, 8
charge-house, s. — L L 5, 1, 22
Charing-cross — 4 Ha 2, 1, 10
Charles his gleeks — 6 Ha 3, 2, 29
Charles' wain — 4 Ha 2, 1, 1
charm, v. a. — J C 2, 1, 58
— v. a. — C 1, 4, 12
— your tongue — 6 Hc 5, 5, 6
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chástise, v. a. — J 2, 1, 28
chat, v. a. — Co 2, 1, 52
chaudron, s. — M 4, 1, 13
cheater, s. (dp.) — M W 1, 3, 19
— s. (dp.) — 4 Hb 2, 4, 23
check, v. n. — T N 2, 5, 24
— at, v. n. — H 4, 7, 17
cheek, s. — T 1, 2, 1
cheer, s. — 6 Ha 1, 2, 12
cheer, v. a. — M 5, 3, 14
cherubim, s. — M 1, 7, 14
cheveril conscience — 8 H 2, 3, 9
chew, v. a. — A Y 4, 3, 21
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chide, v. a. — 4 Ha 3, 1, 7
— v. n. — 5 H 2, 4, 24
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Child Rowland — L 3, 4, 61
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childing, adj. — M N 2, 2, 19
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chopine — H 2, 2, 118
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churl, s. — So 4
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Cinque-ports, s. plur. — 8 H 4, 1, 12
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cital, s. — 4 Ha 5, 2, 13
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— adv. — J C 1, 3, 12
— adv. — C E 1, 1, 30
— kam — Co 3, 1, 69
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cling, v. a. — M 5, 5, 12
clinquant, adj. — 8 H 1, 1, 7
clip, v. a. — A C 4, 8, 3
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— s. plur. — An 1, 2, 11
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co-act, v. n. — T C 5, 2, 20
co-active, adj. — W T 1, 2, 32
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coasting welcome — T C 4, 5, 18
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cobloaf, s. — T C 2, 1, 12
cock, s. — L 4, 6, 8
cockatrice, s. — Lu 90
— s. — R 3, 2, 17
cockney, s. — T N 4, 1, 2
— s. — L 2, 4, 32
cockpit — 5 H 1 chor. 8
cockrel's stone — R 1, 3, 12
cock-shut time — 3 R 5, 3, 19
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— s. (dp.) — Lu 80
colted (dp.) — 4 Ha 2, 2, 6
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— bosom — L 5, 3, 20
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— men — C 3, 7, 1
— sort — 6 Hc 5, 5, 19
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communication, s. — 8 H 1, 1, 26
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— s. — L 3, 2, 28
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continue, v. a. — C 1, 7, 17
continuer, s. — M A 1, 1, 24
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— s. — Co 5, 5, 7
— v. a. (dp.) — T S 4, 1, 22
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— v. n. (dp.) — Ti 5, 1, 17
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— v. a. — M N 4, 1, 2
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— s. — T N 1, 3, 6
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Green Sleeves — M W 2, 1, 11
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— as glass — T G 4, 4, 35
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guerdon, s. — L L 3, 1, 31
— v. a. — 6 Hc 3, 3, 31
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Guiana — M W 1, 3, 18
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— v. a. — W T 1, 2, 53
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hare, s. — 4 Ha 1, 2, 24
hare-brained — 4 Ha 5, 2, 6
hare-finder, s. — M A 1, 1, 29
harlot, s. — C E 5, 1, 34
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— in silver — T C 1, 3, 18
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haughty, adj. — 6 Ha 2, 5, 14
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have after — H 1, 4, 24
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— with you — O 1, 2, 25
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— s. — L L 5, 1, 39
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— s. — 6 Hc 1, 1, 11
— s. — R 5, 1, 15
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heart-burned — M A 2, 1, 2
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heir, s. — H 3, 1, 19
— s. — 2 R 2, 2, 13
— s. — 6 Hc 4, 1, 9
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hell-hound — An 5, 2, 27
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helpless, adj. — V A 108
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— home-spuns, s. plur. — M N 3, 1, 13
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Henry (dreisylbig) — 6 Ha 2, 5, 15
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— v. a. — M M 4, 6, 6
— v. a. — W T 4, 2, 28
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herald, s. — Co 5, 5, 30
— v. a. — M 1, 3, 42
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high-viced — Ti 4, 3, 41
higher Italy — A W 2, 1, 5
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highway, s. (dp.) — R 3, 2, 37
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hilts, s. plur. — J C 5, 3, 9
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hinge, v. a. — Ti 4, 3, 82
hint of woe — T 2, 1, 1
hip, s. — O 2, 1, 100
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— v. n. — H 5, 2, 66
— a candle — M V 2, 6, 8
— a trencher — Ti 1, 1, 45
— out enemy — M V 4, 1, 70
— rumour — M 4, 2, 9
— sortance — 4 Hb 4, 1, 1
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hold-fast, s. — 5 H 2, 3, 15
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holily, adv. — M 1, 5, 10
holla, s. — V A 46
— v. a. — L 3, 1, 24
holland, s. (dp.) — 4 Hb 2, 2, 5
holy, adj. — W T 5, 1, 32
holy-ales, s. plur. — P 1 G 2
holy-dam — R 1, 3, 10
holy day (dp.) — J 3, 1, 19
home, adv. — H 3, 3, 10
honest as the skin between his brows — M A 3, 5, 5
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honourable, adv. — A C 5, 1, 15
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hoodman-blind — H 3, 4, 33
hope, s. — 4 Ha 1, 2, 51
— v. a. — A C 2, 1, 12
— v. n. — 5 H 3, 7, 15
hórizon, s. — 6 Hc 4, 7, 8
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— s. (dp.) — T C 1, 1, 25
horn is dry — L 3, 6, 26
horn-mad, adj. (dp.) — M W 3, 5, 24
— — adj. — C E 2, 1, 14
horned man — O 4, 1, 18
horologe, s. — O 2, 3, 36
hot-house, s. — M M 2, 1, 18
hound of Crete — 5 H 2, 1, 25
hour (zweisylbig) — An 2, 4, 17
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how — 4 Hb 3, 2, 11
— go — T C 4, 2, 5
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howl, v. n. — M M 3, 1, 31
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human mortals — M N 2, 2, 14
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humorous, adj. (dp.) — R 2, 1, 11
— man — H 2, 2, 90
humour, s. — M W 1, 1, 24
— of forty fancies — T S 3, 2, 15
— out of breath — C E 4, 1, 14
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Humphrey Hour — 3 R 4, 4, 42
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— adj. — 4 Ha 5, 1, 24
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— s. — L 3, 2, 3
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ifs, s. plur. — 3 R 3, 4, 13
ignomy — An 4, 2, 29
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jaunce, v. n. — 2 R 5, 5, 20
jaunt, s. — R 2, 5, 4
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— v. a. — An 2, 3, 24
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